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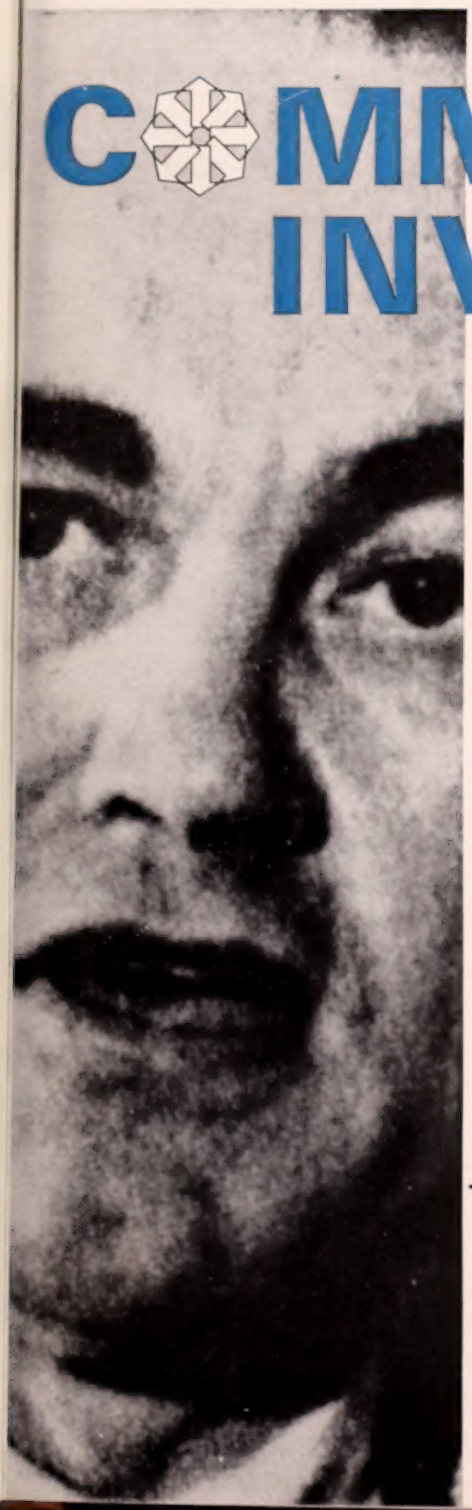
70-4765-107 -24
MILDRED L. JOY
NBC-ROOM 27A
30 ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020

ıctical ethics for broadcast advertisers . . . . . page 23

e mad but wonderful world of a copywriter . . . page 33

64 NAB Convention special . . . . . page 39

COMMUNITY INVOLVEMENT





THE EVENT:

The 1964 Annual Minnesota Symposium . . . a 4-day Free exchange of ideas on GREAT ISSUES IN GOVERNMENT on the University of Minnesota campus.

THE SPEAKERS:

Senator Wayne Morse, Oregon
Harold Stassen, Presidential Candidate
Governor George C. Wallace, Alabama
Roy Wilkins, NAACP Executive Secretary
James J. Kilpatrick, Jr., Virginia Editor
Dr. Walter Heller, Administration Economist
W. Allen Wallis, Pres. of Rochester Univ.
Norman Thomas, Socialist
Robert Welch, John Birch Society Founder

THE SPONSORS:

WCCO and the University of Minnesota

COMMUNITY (City, State, Nation) INVOLVEMENT, plus acceptance, makes WCCO Television the DIFFERENCE BETWEEN GOOD AND GREAT IN TWIN CITY TELEVISION.

WCCO

MINNEAPOLIS — ST. PAUL

Nat'l Reps: Peters, Griffin, Woodward, Inc.

the difference in Kansas TV

is local news coverage



To Sell To Kansans / Buy KTVH

TV viewers in Wichita and 53 counties in rich Central Kansas depend upon KTVH, the Tall Tower Power Station, to bring them the local news FIRST! Mobile units present vivid, on-the-spot coverage. Over 50 weekly newscasts offer comprehensive and complete coverage of regional and national news. To sell prosperous Kansas, buy KTVH with dynamic news programming.

KTVH
WICHITA / HUTCHINSON
BLAIR TELEVISION
A Division of John Blair & Company

FTC loses probe to new commission

Manufacturers and admen will watch for recommendations which may affect media and presentation of advertising

Washington — The Federal Trade Commission's prospective, large scale study of chain store food retailing and private brands has been handed over to a presidentially-suggested national Commission on Food Marketing. Onlookers here wonder if there is any significance in timing of President's sudden decision to have an appointed, bi-partisan group take over probe, instead of regulatory agency. Some interpret it as snub to spreading regulatory power, although FTC has also been taken to task for concentrating on the "picayune."

Senate resolution to have FTC probe chainstore giants for possible misuse of power—and for too broad a price spread between supplier and consumer by distributors and marketers—has just recently had Senate Commerce Committee hearing.

Sen. Gale McGee promptly won unanimous consent to have his probe resolution reworded to incorporate President Johnson's suggestion. McGee told senators that powerful, postwar giant chain store is now $70 billion a year business. McGee thinks this not-so-jolly giant is flexing corporate muscles to depress farmer and meat supplier prices, and overcharge housewife. The Presidential commission will have 15 members, five senators appointed by president of the Senate, five members from House, appointed by the speaker, and five by President Johnson from outside government. Commission will study trends in chain store food retailing, and effectiveness of government statutes and agencies to deal with present and future developments in this industry.

ABC-TV TO SELL SUNDAY MORNINGS

Chicago — ABC-TV got NAB convention off to sprightly start with word that it will scrap sustaining sanctity of Sunday morning network TV and solicit sponsors for expanded block of kids' programming. (CBS-TV programs only religious and cultural shows Sunday morning, not available for sale; NBC does no programming at all until the early afternoon.)

Meantime, ABC execs also talked up Nielsen 30-market report for week ending Mar. 29, which has WEB over 2 points ahead of NBC. Figures: CBS, 19.4; ABC, 17.8; NBC, 15.6 N. M. A. rating could easily give ABC second place in national report for that week. Over same period last year, ABC is up 20 percent, while CBS is down a negligible 1 percent and NBC is off 10 percent in ratings.

Holes and some weaker spots in network's fall prime-time schedule—up in air until hours before ABC upper echelon packed their bags for Chicago—were filled in by Pres. Tom Moore for the more than 1000 early arrivals attending annual affiliates presentation. Two last-minute changes were made in Wednesday night line-up: 8:30-9:30 p.m. slot, which looked like it belonged to *Alexander the Great*, will be occupied by returning *Outer Limits;* it was decided to fill the vacant 10:30 p.m. period with ABC news reports. Rather than pit the 30-minute *Price is Right* against hour-long shows on both competeting networks, ABC will bring back *Jimmy Dean Show* Thursdays, 10-11 p.m. and after straddling schedules for weeks in on-again-off-again situation, Mickey Rooney finally got the nod for the Friday, 9-9:30 p.m. slot.

Heinz, Maxon to split after 30-yr. alliance

Pittsburgh — "Recent changes in marketing strategy" caused H. J. Heinz Co., to leave Maxon, Inc., Detroit, after 30-year client-agency pact, said to one of longest ever. Maxon continues through July 31 to place advertising it has created, although change-over date is May 1.

An estimated $9-million Heinz billings was divided among three agencies:

To Ketchum, MacLeod & Grove, Pittsburgh: Heinz vinegars, sauces, beans, apple sauce, mustards, and Institutional Food Service Div. The same agency continues with Blend, non-carbonated fruit drink it's serviced since Heinz bought product in 1960. Billing increase: estimated at about $3 million.

To Doyle Dane Bernbach, New York: Heinz ketchups, chili sauce and soups. The agency has handled some $2 million in soup accounts since 1963. Estimated total: $5 million.

To Grey Advertising, New York: Heinz baby foods, pickles, relishes, worth about $3-million.

Leo Burnett, Chicago, continues for Heinz Star-Kist foods.

Nielsen NTI hike

CHICAGO—*Price rise of about 75% for its national network TV service NTI announced last week for A. C. Nielsen by Chat Shaw, executive vice president. Partially a result of Broadcast Ratings Council auditing proposals, price hike was attributed to "service revisions considered essential in today's demanding research environment." N T I sample currently being changed over to include Mountain Time Zone and, when completed in 1965, will be totally, but gradually, revised during every five-year period.*

Broadcast Rating Council starts national audits

New York—Three national CPA firms have been authorized by Broadcast Rating Council (BRC) to start auditing several rating services that regularly conduct national surveys.

Audits are to start at once, last six-eight weeks, be implemented by a continuing audit that "will go on indefinitely." These initial pilots conform to BRC accreditation procedure, also formally announced March 31. Article II, Sect. A reads, in part: "Accreditation shall be granted by the Council to a service if the service . . . submits to audits by or on behalf of the Council."

BRC also confirmed SPONSOR's recent announcement of H. M. Beville, NBC vice president, as chairman of accreditation committee for services that don't conduct surveys on regular schedules and/or are local or regional. Committee members: William Weilbacher, C. J. LaRoche; Edward Codel, the Katz Agency, representing SRA; Richard Forsling, CBS. They expect to evolve procedures and standards by mid-year, they announced.

Julius Barnathan, ABC vice president, and Beville briefed BRC on national TV audience-measurements activity (CONTAM), while M. A. Goldberg, NAB research director, depicted local TV audience work (COLTAM). "Greatly heartened" by "substantial strides and progress," Donald McGannon of Group W and BRC chairman, noted: "There is a growing body of feeling which indicates that our purposes are being realized, and that our targets are being met."

Transcontinent completes $38.5-mil sale of outlets

Taft Broadcasting, Midwest Television and Time-Life make buys

New York — Finalization of $38.5 million sale of 11 Transcontinent Television Corp. stations took place last week with formal transfer of control of new owners.

Biggest slice of Transcontinent pie ($26.9 million) went to Taft Broadcasting with purchase of WGR-AM-FM-TV Buffalo; WDAF-AM-FM-TV Kansas City, Mo.; and WNEP-TV Scranton-Wilkes-Barre. Latter operates on Channel 16, former two TV stations are VHF.

Midwest Television and Time-Life Broadcast divide remaining TTC properties, with KFMB-AM-FM-TV San Diego now under aegis of Midwest, and Time-Life adding its first U, KERO-TV Bakersfield (Channel 23) to its roster of five TV stations. Not included in sale is WDOK-AM-FM Cleveland, which will continue under Transcontinent operation.

Holders of more than 1.8 million shares of Transcontinent will receive $20 cash per share, with an additional $1.20 to be paid at later date, completing dissolution of firm as publicly held corporation. Taft's stock, traded on New York Stock Exchange, reached new 1964 high of $29 last Wednesday.

French-language president a big CAB convention issue

Quebec City—Strongest pressure in years has been building in Canada for election of French-language broadcaster to presidency of Canadian Association of Broadcasters.

With CAB's annual convention meeting at the same time as NAB, authoritative sources say most likely choice will be Jean Pouliot, Director General de CKMI-TV Quebec City, currently vice president for television on CAB board.

There has been consistant demand for greater inter-and-intra industry recognition of the French-language broadcasters by their association, ACRTF, with growing support coming from many quarters with the increasing press for bi-cultural attitudes.

Another factor, which may make it politically expedient for CAB to succeed Don Jamieson, CJON-AM-TV St. John, Newfoundland, with a French-language station member at helm, is Federal appointment of Maurice LaMontagne as secretary of state of Canada. The broadcasting industry reports to Parliament through the secretary of state, and M. LaMontagne is certainly the first French Canadian in that post in recent history.

Joe Hartigan to retire; 39 yrs. at Campbell-Ewald

Detroit — Joseph J. Hartigan, who joined Campbell-Ewald in 1925 as media director, will retire May 1 with the title of senior v.p., vice chairman of the board, director, and member of the executive committee. He started his 39-year career with C-E after working for Critchfield Advertising, Chicago.

WQXR SCOTCH SCOTCHED

NEW YORK — On Wednesday, the day that WQXR New York planned to start late-evening hard liquor advertising, one of two sponsors canceled for Murirhead's Scotch, substituted wine copy instead. Reason: bill outlawing hard liquor plugs on both radio and TV appeared in U.S. Senate.

Unwilling sponsor McKesson & Robbins said it didn't want "to encourage added restrictive legislation in industry that is burdened by controls" — i.e. broadcasting. The firm added, "We have decided the issue of hard-liquor over radio needs further study."

Threatening legislation had been introduced by Sen. John Pastore (D., R.I.), Communications Subcommittee chairman, and Sen. Warren Magnuson (D., Wash.), Commerce Committee chairman, two groups that originate many broadcasting industry controls.

Talent scrambles for KRLA

Washington — Goodson-Todman, Bob Hope, Art Linkletter and McDonald Carey are among names of 21 applicants scrambling for ownership of KRLA, Pasedena, Calif. All filed at last minute, at Federal Communications Commission's Mar. 31 deadline last week. The AM station was formerly owned by Donald R. Cooke, and was thrown on market when FCC denied Cooke's renewal application. Cooke ownership officially ends May 1.

Also among applicants were Carl Haverline, former president of Broadcast Music, Inc., and Horace Heidt, former musical darling in the golden days of radio, presently owner of various music and dance enterprises.

WEB TV BILLINGS HIT $833 MILLION

New York—Total gross time billings for network TV were $832,736-800 in 1963 some $10 million of which came from 45 advertisers using medium for first time, according to TVB report issued today.

The top 10 network advertisers were: Proctor & Gamble, $59.8 million (up $8.1 million); American Home Products, $36.1 million (up $3.1 million); Bristol-Myers, $31.1 million (up $6.3 million); General Motors ($26.3 million (up $1.9 million); Lever Bros., $25.2 million; R. J. Reynolds, $24.5 million; Colgate Palmolive, $24 million; General Foods, $21.1 million; Gillette, $17.6 million; Alberto-Culver, $16 million.

Notable increases were for Bristol-Myers, which moved from fourth to third place; General Motors, from seventh to fourth; Gillette, from tenth to ninth. Of 344 advertisers using network TV, however, 170 billed less than $500,000.

FCC counsel drops out

Washington — Max Paglin, genera counsel for FCC, and Chairman E William Henry's right hand man dur ing Hill arguments over FCC authority in commercials regulation, is leaving Commission to join a newly formed law firm here. He will be one of seven partners, one of the best known being Paul A. O'Brien, associate of Gene Autry in ownership of profes sional sports teams and hotels. An nouncement notes that Paglin was 21 years with Federal Communication Commission. He was appointed FCC' general counsel in March, 1961.

O'Brien is an owner, officer and director of Los Angeles Angels (American League), Los Angele Rams (national league pro footbal team) as well as Gene Autry Hote Co., which has recently taken o several hotels in West, includin famous Mark Hopkins in San Fran cisco.

Paglin leaves FCC on May 2nd

NABET ok's ABC pact

NEW YORK — NABET at last minute averted strike at ABC, voting Friday afternoon to accept network's terms for new contract. Deadline was 5 P.M. Union had been working under agreement while negotiating since old pact expired last month. New terms were agreed to by NABET's national membership.

new mobile TV Tape Recorder

Transistorized . . . compatible . . . quadruplex
Compact . . . for roll-in convenience!



ere's a "transportable" high-quality, quadruex recorder that's ideal for making commercials location. Although especially designed for cording purposes, it includes limited playback r checking. Its compactness (only 28" x 22" x " on casters) and mobility make it an excellent recorder for those tapes to be made away from the studio. Fully transistorized and modularized, it produces tapes that can be played back on all quadruplex recorders, affording the same high quality, on-air standards. It records in color as well as in black and white.

RCA Broadcast and Television Equipment
Building 15 5 Camden N.J.

RCA THE MOST TRUSTED NAME IN TELEVISION

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Sponsor

APRIL 6, 1964
Vol. 18, No. 14

GENERAL

23 The new era of practical ethics
Broadcasting's best year is marked by acknowledgement of faults and active self-regulation, while a growing number of broadcasters and advertisers see the light

ADVERTISERS

29 Local TV tape seminars planned by 3M
Minnesota manufacturer has prepared special tapes, production manuals, other items for stations, and 50 of them said "yes"

AGENCIES

33 Mad but wonderful world of a copywriter
Here is how a copywriter lives, works. Her world is one of dizzziness, pain, frustration, but also fun

39 NAB CONVENTION SPECIAL

TIME/BUYING & SELLING

102 An open letter from SRA to NAB
Station representatives association director Larry Webb airs an industry problem

TV MEDIA

108 TV's neglect of women scored
More "realistic" TV portrayal of fair sex needed, star urges

RADIO MEDIA

110 Bright '64 picture painted for ABC
Pauley tells radio network's affiliates of 38 percent gain in segmented sales last year over 1962, with first quarter of 1964 ahead 26 percent over 1963 period

SYNDICATION & SERVICES

112 Inch new NBC-Canada head
New general manager succeeds George Harper

DEPARTMENTS

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National File	113	*555 Fifth*	1

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LEADING THE FIELD.

According to three recent surveys, SPONSOR is leading the field by plenty. The latest shows SPONSOR ahead of the second book in agency **regular** readership by 37% and 81% ahead of the third. Among advertisers we're 70% ahead of the second and 103% ahead of the third.

Why this outstanding leadership? Because SPONSOR is edited 100% for the benefit of broadcast-minded agency and advertiser personnel — timebuyers, other media personnel, account executives, plans board members, research people, ad managers and others concerned with buying television and radio time and programs.

AN ABC PUBLICATION

SPONSOR

555 Fifth Avenue New York 10017 212 MUrrayhill 7-8080

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

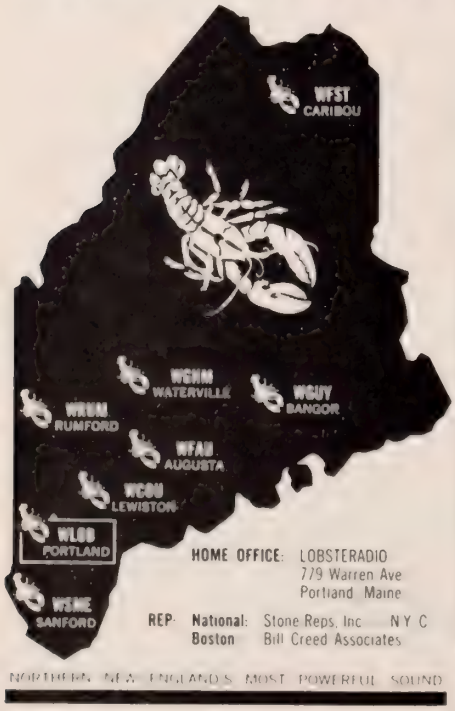


YOU SHOULD HEAR

Donald W. Reynolds, Jr., President of KPUB, Pueblo, Colorado, says: "We've had the CRC Moneymaker Library about a month, and it is certainly well named. We sold two appliance dealers large orders almost as soon as it came in, thanks to the appliance jingles. We have news contract with a bank looking very good due to personalized jingle. We feel that it is the finest library available, and the best we've ever worked with. The quality throughout is exceptional."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

The combination that really pulls
MAINE with
LOBSTERADIO



HOME OFFICE: LOBSTERADIO
779 Warren Ave
Portland Maine

REP: National: Stone Reps, Inc N Y C
Boston Bill Creed Associates

NORTHERN NEW ENGLAND'S MOST POWERFUL SOUND



PUBLISHER'S REPORT

OLLIE TREYZ IS BACK, BOYS!

LIKE HIM OR NOT, hardly anyone will deny that Oliver "Ollie" Treyz adds zest to the broadcast advertising business.

And that's an understatement.

Since I happen to be a Treyz enthusiast I was more than casually interested last week when I bumped into Ollie shouldering his way through the Fifth Avenue crowds and discovered he was on his way to his new office on Lexington Avenue.

"When did you leave Revlon?" I asked.

"In exactly 60 minutes I'll be ex-Revlon."

That was as much as he'd tell me, except that he promised to phone the next morning and let me know what he's doing.

"But you'll be surprised," he concluded, dashing across the street just ahead of a fast-moving cab. The cabbie leaned out and yelled, "Wanna lose a leg, buddy?"

Thursday morning Ollie was on the phone with the news. I was surprised.

Ollie has become a TV station rep.

He's joined forces with Tom Judge and Jack Mohler, two well-known national representatives, in a small-list company called National Television Sales, Inc.

I talked to Tom Judge.

He pointed out that Ollie will be very much the boss, that all three principals will be on the sales firing line. I expressed surprise and he said that Ollie will be calling on heads of companies and doing a top-level selling job.

"How many stations do you have?" I asked.

"None."

"None? How do you keep going until you get one?"

"We've each put a lot of money into it," said Tom. "Especially Ollie We're promised additional financing if we need it. We believe in the concept of a short list and maximum in-depth selling and service. We'll go heavy on research."

I must admit that I'm fascinated with the dash and daring of this new enterprise.

Imagine setting up a new rep firm without a client, or without preliminary talks with prospects. I'm assured that's the way this one is being done.

Imagine talks with principals continuing for a full year without a single leak. I'm told that Ollie insisted on total secrecy.

It's true that everything Ollie does has an element of drama. We can expect some innovations.

It's nice to have Ollie back, even though some representatives may resent the intrusion.

As with another colorful character, Pat Weaver, we can expect the unexpected.

Norm Glenn

ratings up 75%

share-of-audience up 47%

**even Arts' "Films of the 50's"
oost new WABC-TV, New York
eature film programming schedule**

THIS IS WHAT HAPPENED:

25 Seven Arts' "Films of the 50's" (from Volume 7) programmed recently by WABC-TV, New York, in their new "The Best Of Broadway" feature film showcase (11:20 P.M. to conclusion) boosted the station's ratings by 75% and Share-of-Audience by 47% over last year's previous programming in the identical 25 time periods.

For complete details and all A.R.B. facts and figures, please contact your nearest Seven Arts' office.

HERE ARE SOME OF THE PIX THAT DID IT:



DESK SET



THE WAYWARD BUS



HALF ANGEL



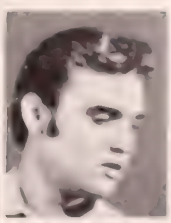
OH, MEN! OH, WOMEN!



A HATFUL OF RAIN



WILL SUCCESS SPOIL ROCK HUNTER?
Tony Randall
Jayne Mansfield



LOVE ME TENDER



THE RIVER'S EDGE

SEVEN ARTS ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
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TORONTO, ONTARIO 11 Adelaide St. West, EMpire 4-7193
LONDON W1 ENGLAND 24 Berners Stg., MUSeum 2471
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Preview these fine attractions at Seven Arts' Hospitality Suites
439 · 441 · 443 · 445
Pick-Congress Hotel, Chicago—
Sun., Apr. 5—Wed., Apr. 8

MEMBER TFE '64

CALENDAR

APRIL

Assn. for Professional Broadcasting Education, annual meeting, Conrad Hilton (to 6).

National Assn. of Broadcasters, annual convention, Conrad Hilton Hotel, Chicago (to 8).

Television Film Exhibit (TFE '64), Pick-Congress Hotel, Chicago (to 8).

Assn. of National Advertisers, west coast meeting, Del Monte Lodge, Pebble Beach, Calif. (to 8).

National Assn. of Tobacco Distributors, 32nd annual convention, Hotel Fontainebleau, Miami Beach (to 9-.

Financial Public Relations Assn., North Atlantic regional meeting, Schine-Ten Eyck Hotel, Albany, N.Y. (6).

National Premium Buyers Exposition, 31st annual display, sponsored by Premium Advertising Assn. of America, National Premium Sales Executives, and Trading Stamp Institute of America, at McCormick Place, Chicago (6-9).

Transit-Advertising Assn., annual meeting, Casa Blanca Inn, Scottsdale, Ariz. (6-9).

Broadcast Pioneers, 23rd annual awards dinner, Conrad Hilton, Chicago (7).

Boy Scout Lunch-O-Ree, annual fund-raising event for New York City area, chaired by Young & Rubicam president Edward L. Bond, at Waldorf-Astoria (8).

Michigan AP Broadcasters Assn., session at Kellogg Center East Lansing (11).

Alabama AP Broadcasters, meeting at Birmingham (11).

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Intl. Radio & TV Society, Newsmaker Luncheon, Waldorf-Astoria, N.Y., main speaker to be Robert Moses, president of N.Y. World's Fair (13).

Film Producers Assn. of N. Y., workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers, at Plaza Hotel, N. Y. (14).

Professional Photographers of America, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Mil-Waukee (15).

Women's Advertising Club of Baltimore, advertising seminar, Sheraton Belvedere (16).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Bedside Network of Veterans Hospital Radio & TV Guild, 16th anniversary ball, New York Hilton (17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

Advertising Club of N.Y., 14th annual Inside Advertising Week for college seniors, Biltmore Hotel, N.Y. (19-25).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs, (24).

Georgia AP Broadcasters' Assn., annual meeting, Atlanta (25).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Midway Motor Hotel, Flushing, N.Y., and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Missouri Broadcasters Assn., annual meeting, Columbia (5-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment. Sheraton-Jefferson Hotel, St. Louis (5-7).

Montana AP Broadcasters Assn., session at Lewiston (7).

California AP Radio-TV Assn., session at Hyatt House, San Jose (9).

Indiana AP Radio-TV Assn., session at Indianapolis (9).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut, Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N. Y. (11-13).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Art Directors Club of N.Y., awards luncheon, Americana Hotel (26).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego, (31-June 6).

Small Shout

Is it the function of an advertisement about a television station to inform? We suppose so—if the reader is able to use the information at the moment, or has the vitality or passion to put the information in his refrigerator until he's hungry for it (at which time it may have been eaten by another member of the family).

Take WMT-TV. (By all means take WMT-TV.) Your refrigerator must be overflowing with tidbits we have supplied so generously about once a month for the last decade. You—or your refrigerator—must know how, like Geo. Washington, we have achieved a place in the hearts of our countrymen (citymen too; Eastern Iowa teems with both). You — or your refrigerator — must know that we have contemporary statistics to prove it (to our own satisfaction, at least). You—or ditto—must know that our news operation is the envy of Reuters, Lippmann, and the CIA. And how we have a tower that tops the topless towers of Ilium by some 1,400 feet. And how we have an audience of immaculate dirty capitalists with tuners grooved to Channel 2.

Well, if you happen to look in your refrigerator at the right time, and happen to be scheduling our way, and happen to need some of our merchandise, and happen to remember that Eastern Iowans are pretty good consumers, give us or our reps a buzz sometime.



WMT-TV

CBS Television for Eastern Iowa

Cedar Rapids—Waterloo

National Representatives:
The Katz Agency

Affiliated with WMT-AM, WMT-FM, KWMT, Fort Dodge, WLBC, Duluth



Inside SPONSOR

555 FIFTH

I was never quite able to accept the relegation of the timebuyer to a "corner".

What was Timebuyer's Corner has now expanded into a full fledged department dealing with both sides of the same coin.

Time. The buying and selling of it.

And there is good reason for devoting more space to the people who were for so long cornered on two sides of one yellow page. They are knowledgeable and they are articulate. The concepts and the experience and their anticipations for the future, which they have put into words for the readers of SPONSOR, are a cumulative text to which the freshman team in the industry can turn for schooling. We hope to make the Time/buying & selling section an always updated guide for the jungle of philosophies.

* * *

At press time we are en route to Chicago and the NAB Convention. Bill Falk, Charles Sinclair, and I will be joining the administration and sales staffers between coverage chores in suite 2406 at the Conrad Hilton. We hope to have at least one visit from friends who will be coming to the convention.

Since the Canadian Association of Broadcasters is having its own convention in Quebec City at the very same time, I'm hoping to put in as much as half my time north of the border, in order to report what changes are taking place there. For anything that's hot in the East, Bill Ruchti will be heading the staff and holding down my desk in New York.

Sam Elber

Gentle man

To all those who came in business contact with him, Ernie Stern was a craftsman of the first order. To those who knew him personally, Ernie was proof that gentleman is really two words.

The untimeliness of his tragic death makes 1964 a particularly gloomy year.

With this letter we hope to fulfill one of Ernie's fondest wishes. He had asked, when he suffered his first heart attack about two years ago, that any gesture which his friends might wish to make, take concrete form as a donation to:

The Scholarship Fund
Camp Powhattan
Oxford, Maine

Many of Ernie's friends and associates in New York and Hollywood have already acted on his wish.

Gene Accas
V.P., Network Relations
Leo Burnett, Inc.
New York, N.Y.

Attention radio viewers

While I realize that much of your time is occupied with matters pertaining to glamorous television, I must take exception to your "Talk Radio" article in the Mar. 16 issue of SPONSOR which refers to "high number of teen viewers".

All in all, however, your magazine does an excellent job for the broadcast indutsry.

Duane A. Hatch
Commercial Manager
WSAV Radio/TV
Savannah, Ga.

Ed. Note: Teens are confusing.

Oblivion network

In the Mar. 23 issue of SPONSOR you put on display the 1964-'65 network TV program on schedule, noting in the accompanying article a 'promising plethora' of new entertainment. It certainly looks interesting and exciting, and we in the vineyard are pulling mightily for it.

But.

There's a nagging, diabolical temptation in all of us experts to second guess the schedule architects, to single out the shows likely to bomb out as well as those that rate the can't-miss tag. For your readers who are wracked by this temptation I suggest a new schedule in which there are no doubtful entries, nothing but certified, unchallenged all-time losers.

(Name Withheld)
New York, N.Y.

Ed. Note: Oblivion's schedule also withheld to protect the guilty.

FM needs balance

I agree with Roger Coleman's thoughtful letter (SPONSOR, Mar. 23) stating that FM radio should not compete with AM by imitating it.

The greater danger to most FM is lack of variety. FM should offer drama, live music, and meaningful commentary: Syndicated taped radio drama. Drama in mono and stereophonic sound is available at fees adventurous station managers can afford; local musical talent is eager to work for scale; and there are citizens who have no book or film to plug, but can still make vital comments on subjects close to home.

FM's general policy of melodious programming for an affluent audience works for some stations, but media buyers still count heads. Unless balanced content is achieved soon, FM as a nationally lucrative medium will never exist.

Howard M. Lawrence
President
Audio Techniques, Inc.
New York, N.Y.



He's teed off because we discussed "lawn care" on the air. We felt kind of sorry about losing him as a listener 'til we received 1,043 cards and letters from 91 different communities requesting the booklet we offered. But that's how it goes. Our kind of programming seems to zero in on the listeningest (and workingest) people in Cleveland and northeastern Ohio. People who do things. So if your client is interested in getting *action* in our market area, remember one thing. The grass *is* greener at WGAR.

GOOD SOUND RADIO

wgar

NBC

50,000 WATTS

PEOPLES BROADCASTING CORPORATION · **CLEVELAND, OHIO** · REPRESENTED BY BLAIR RADIO

HOW TO IDENTIFY A NETWORK

Connect the numbers below, and you have one of the world's most familiar insignia.

We've nothing against insignia, but it's our feeling that a network can be recognized just as readily by the caliber of its programs. To get down to cases, there's one network that:

□ replaced an entire evening's prime-time programming with "The American Revolution of '63," a three-hour report on civil rights.

□ set the entire nation talking about its bold and irreverent satire series, "That Was The Week That Was."

□ created "Exploring" and "The Children's Theatre," network television's most celebrated programs for youngsters.

□ explored the *inside* of the Kremlin—a feat even Russian television had never achieved—to produce one of the classic programs in television annals.

has scheduled an unrivalled sports lineup next season, ranging from NCAA football to the World Series, with most events in color.

□ presents television's most honored dramatic program: The Hallmark Hall of Fame.

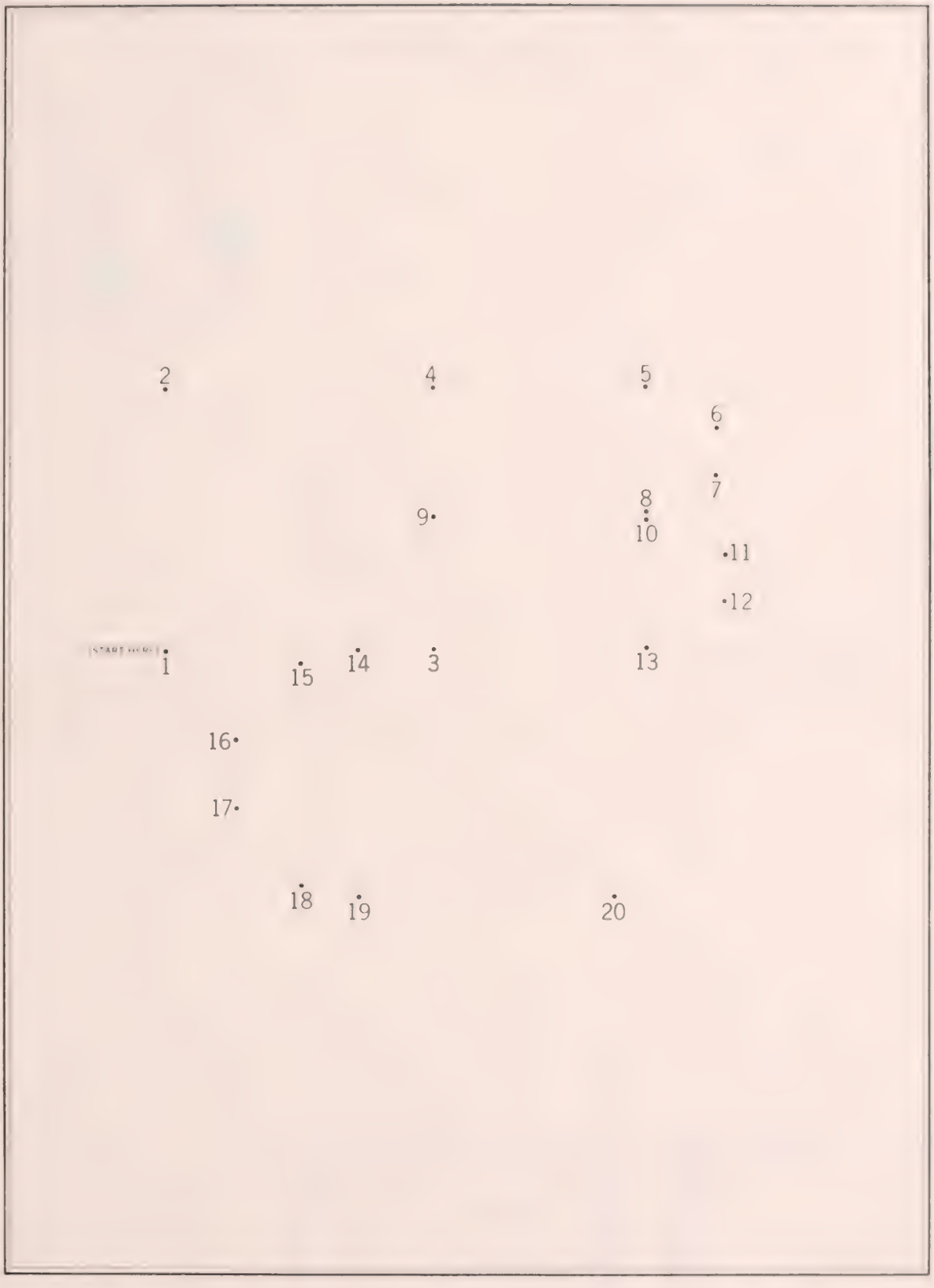
stars television's most impressive array of talent, including such favorites in next season's schedule as Jack Benny, Shirley Booth, Johnny Carson, Richard Chamberlain, Perry Como, Alfred Hitchcock, Bob Hope, Jack Paar and Danny Thomas—to name only a few.

televises the nation's most distinguished newscast, the "Huntley-Brinkley Report."

consistently draws the greatest number of viewers to its coverage of such special events as conventions, elections or space flights.

All in all, it's the network whose balanced and wide-ranging schedule makes its identity unmistakable.

Of course, if you can't get through the day without seeing our signature, just connect the dots below. Obviously, though, it's the first time our identity has ever been a puzzle.


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Tillies for TV that sells



BEA ADAMS, as TV creative director, knows whereof she speaks. With Gardner since 1935, she started as a copywriter, had broken all barriers and become a v.p. nine years later. She has also served on the agency's board since 1946.

TO GET into the spring swing, I hereby nominate several commercials for the TV Tillie. A Tillie takes up no space on wall, desk or what-not. It's just a big Bravo for Brains. Could be that my Tillie-winners might be also-rans in the American Film Festival. That wouldn't phase me. As Wally Ross well knows, I'm a Midwest judge and a rebel.

The disturbing truth is that today some fantastically beautiful commercials are small spectaculars which toil not, neither do they spin very well. On the other hand there are the kind that deserve a TV Tillie. Such as:

There's always room for Jello. Always room, too, for commercials as pertinent as Jello's gelatin commercials — and as charming. (Remember the Chinese baby?). On the air now is the "broad-chested, yellow-vested button popper." He's a man groaning happily, having just finished a heavy meal when Sweetie Face announces there's dessert. You know very well the situation gets pretty sticky when Sweetie fixes a fancy dessert and That Man says nix. But that's easy to avoid with Jello. Like the man says, "There's always room for Jello." I suspect Jello is the sort of old family friend who's easily overlooked unless some nudging is done. This is as neat a nudge as I've seen. Without a qualm, I give a Tillie to Y & R's Jello crew.

They can't take that away from me. Remember the song? Some smart somebody at J. Walter Thompson took it, word for word, note for note, and used it for one of the sweetest-selling Kodak commercials yet conceived.

Video opens on fuzzy family of ducks, babies following Mama. J.W.T. definitely had all their ducks in a row. From this eye-catcher, the camera moves right on to mother-daughter activities, family picnic, dad holding his five-year-old girl and dancing her around the kitchen. All "moments you want to keep forever." The commercial makes it abundantly clear that "they can't take that away" from you if you capture the moments in movies. By Kodak, of course. Proud to be part of an industry that creates commercials such as this one, I offer a TV Tillie to J. Walter Thompson, who made it.

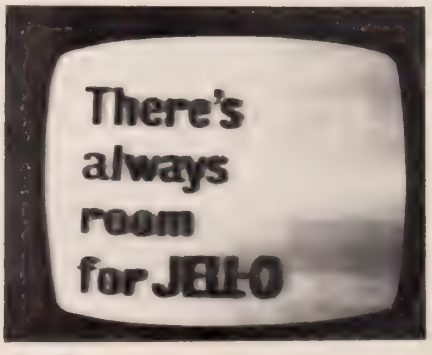
Mani-Magic Beautifies Nails in Minutes. Granted, this one is no swooner. But too often, introductory commercials are all gussied up and befogged with distractions. Not Mani-Magic. The intro is simple, straightforward. The demonstration of product in use is clear as just-washed crystal. Squeeze it on, wash it off in five minutes. No monkey business. No hand-kissing. No waste motion. But you get the message. Come on, William Esty, pick up the TV Tillie for your Pacquin account.

Baby in tub, scrub-a-dub-dub. Thus begins one Dial commercial. A gentle one it is, and it's baby-in-the-tub all the way. Happy baby sounds contribute their usual appeal. The claim is believable. "So gentle many hospitals use Dial to bathe little babies, yet it's the most efficient deodorant soap you can buy." It doesn't take a seer to know that budging Ivory is a major operation. This TV Tillie which goes to Foote, Cone & Belding is a T for Trying. If there's another "Dial for baby" commercial in the hopper, I'm betting it will slip in a demo as memorable as that good old blackboard. Meantime . . .

I'm going to turn off the hot water from here to yonder, give cold-water All a nice warm smile and a TV Tillie for that elusive thing called an i-d-e-a. Take it away, you-all at Lever Brothers and at Sullivan, Stauffer, Colwell & Boyles.

Next critique by Bea will review a bit of what's happening on the great white wash-line and in other areas supposedly ruled over by the Little Woman. And that reminds me, will someone tell that knight in armor to keep his big white horse off my grass? ■





Furnished by Radio TV Reports, Inc.





TALKING TO YOURSELF?

Some people are, and perhaps you are talking only to yourself and your contemporaries in some magazines . . . but not in SPONSOR!! SPONSOR's editorial package is directed 100% to broadcast-minded agency and advertiser personnel. These people read SPONSOR each week to find out what's working and what isn't, the changes, trends, techniques, and direction in the broadcast field.

The national timebuyers read and **use** SPONSOR! Is your message reaching them . . . or are you talking to yourself?

SPONSOR

555 Fifth Avenue New York 10017 212 MUrrayhill 7-8080

PREDICTION FOR 1964:

This will be the local TV station's most popular program!



3M announces the first comprehensive program to help TV stations, advertisers, agencies create new profits with video tape!

Now, for the first time, local tv stations, tape producers, advertisers and agencies can receive real assistance in creating and producing better-selling commercials on video tape.

Here is a complete program that includes both professional demonstration and reference materials from 3M, maker of SCOTCH® BRAND Video Tape. Local tv stations and tape producers will be able to offer expanded production counsel and services. They can provide practical materials to help advertisers take full advantage of video tape's production convenience and versatility, "live" picture quality, and the speed, certainty, flexibility that only tape can provide.

A few of the new materials: A 25-minute demonstration tape shows production techniques, actual commercials, explains tape's benefits. The "Comparator," a pocket-size quick reference guide to the relative advantages of tape, live and film production for tv commercials. "The Television Producer," a deluxe 50-page encyclopedic workbook of how-to tape production information. The program includes industry achievement recognition, many additional pieces of helpful literature.

Ready to let this program help you? Call your local tv station or tape producer. They have already received full presentations of this program, have many of the new 3M materials in their hands.

Magnetic Products Division 3M COMPANY

SPONSOR-SCOPE

Final ad judgment in station's hands, not board, says SRA

Station Representatives Assn. "energetically" supports NAB Code Author Rity's efforts to eliminate advertising claims which are "detrimental" to the best interests of advertising and public acceptance, but has taken issue with possibility put forth by Authority Director Howard H. Bell of establishing central clearing house for commercial copy and some further means of checking supporting data in area of product claims. SRA President Edward Codel, in letter to Bell, stressed Association stand that "Ultimate acceptance or rejection on any advertising must remain in hands of individual broadcaster". He said: "Advisory office, designed to counsel and to clarify code interpretations, might well prove real help to advertisers, their agencies, and broadcasters, and could certainly eliminate many small problems before they become large, expensive headaches". But Codel asserted that even if a commercial has been worked through such an advisory board, "Final judgment lies with specific stations or networks involved."

Market 1 acquires QXR web, plans to add affiliates

QXR network of 47 stations, acquired last week by new group called Market 1 Network, planning expansion into major markets not presently covered by web, with goal of having an FM affiliate in every market. The FM Stereo Radio Network will also pick up AM/FM simulcast stations "Where they are best stations in their market to reach quality audience," according to Market 1 President James Sondheim, former president of QXR, who arranged acquisition of web from Novo Broadcasting, which took it over in 1962 from The New York Times. Sondheim also noted several hour-long stereo specials are on tap, and new programming is being culled from pilots on tape. They include a show demonstrating proven sales techniques aimed at business audience; one built around out-of-way vacation spots; and another a financial-business analysis produced in cooperation with "a major business publication".

All channel law to be adhered to by Japanese Mfrs.

All-channel set law, which goes into effect for manufacturers on Apr. 30, will be adhered to by foreign TV set makers as well as those in the U.S. Biggest exporter of sets to U.S.—Japan—has assured FCC it will abide with "Letter and Spirit" of the all-channel law. Major U.S. manufacturers will be bringing out their new lines within next few weeks, all geared to receive UHF signals as well as VHF, culminating FCC move to raise stature of U stations.

Rating Council OKs field workers for 3 separate studies

Broadcast Rating Council is off ground: At meeting last week it cleared way to send auditors into field to work three separate methodology studies, each a six-eight week project. This follows selection of three certified audit firms from eight candidates, but Council won't reveal identities until mid-year at earliest because of complicated reasons that surround such new ventures. By just making it under wire for March 31 deadline it gave itself, council kept its word to take steps toward official audits (of broadcast rating services). Next promise—similar progress for such specialized firms as Trendex.

Color differential less in network tv than in magazine

Cost hike between B&W and color in TV are often better bargain than in magazines, advertisers are learning. "VOGUE," for example charges 41 percent more for color page than B&W ($6,150 vs. $4,350); "NEW YORKER," 50 percent; "BUSINESS WEEK," 60 percent. In TV, ABC passes extra color line charges to stations generally, to advertisers for O&OS; CBS charges "nominal" $3,500 to sponsor for color lines, nothing to stations; NBC has no color service charge. Color commercial cost estimated 30 percent higher than B&W.



...re at O'Hare Field, March 8, 1963. Discovered and reported by a WGN news cameraman at 8:30 A.m.
This photograph was made from one frame of the actual 16 mm color newsfilm... enlarged 43 times!



Color in Chicago is WGN-TV

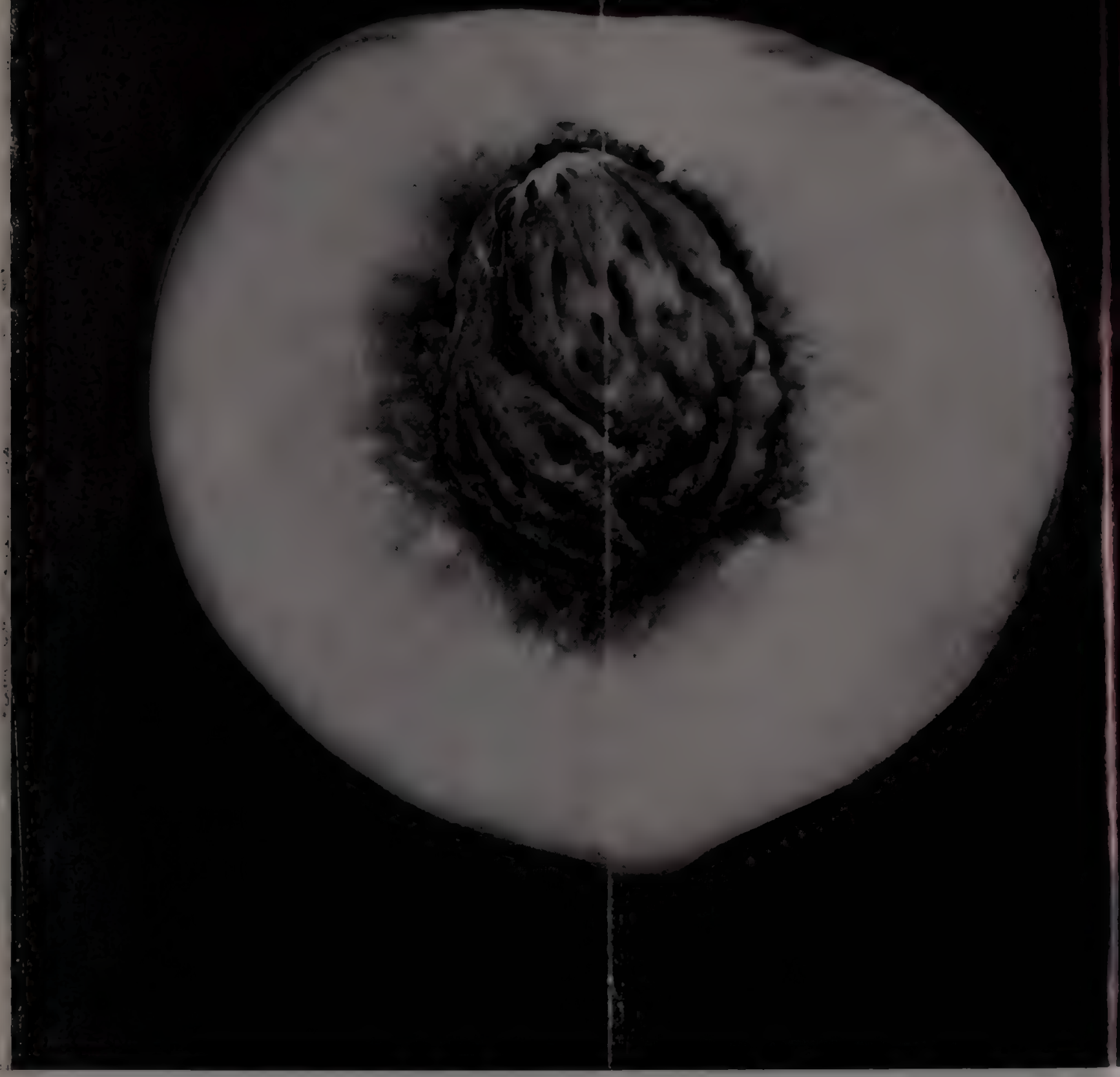
Now news in color! Thanks to a special service of fast color film processing, color newsfilms are now part of our regular schedule.

This is another example of the depth of our interest in the expanding world of color. WGN Television generates more color programming than any other station in the Chicago market. A colorful 2532 hours in 1963 including, for the fourth year, 123 major league baseball games. There will be more in 1964. That's why we say...

WGN IS CHICAGO

the most respected call letters in broadcasting

CHARLOTTE IS A PEACH



Metro Charlotte is just the hard core of a market 75 miles in diameter that is succulent selling w
you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades
WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION
PLE with $2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a peach!

WBT RADIO CHARLOTTE 6 BLAIR GROUP PLAN MEMBER

Jefferson Standard Broadcasting Company



Senate Commerce Communications Subcommittee Chairman John Pastore (left) and U. S. Surgeon General Luther Terry . . . two men whose impact on broadcast advertising will be felt in 1964.

FOR BROADCAST ADVERTISING . . .

The New Era: Practical Ethics

Broadcasting's best year is marked by acknowledgement of faults and active self-regulation, while a growing number of broadcasters and advertisers see the light

"WE ARE SEARCHING now for even stronger rules designed better to protect the value of progress as a medium of information, education and entertainment."

So said NAB President LeRoy Collins in Detroit, a scant month before NAB's 42nd annual convention in Chicago. He was referring to code measures that would go beyond the recent tightening on piggybacks, and on youth appeal in cigarette advertising. He urged what might be called the Collins tactic: to forestall government action by voluntary betterment, rather than wait and protest regulatory reforms that go to punishing extremes.

Such a statement by an NAB president would have been unheard of before this new era in broadcast strategy based on acknowledgement of faults and active self-regulation. The new development grew out of both ethical and practical considerations, in a period of rough government agency forays into heretofore "free" areas of broadcast enterprises.

Whether NAB's Gov. Collins personally charted the newer course, or whether a historic need produced the man—he is a symbol of the new strategy, and he will stand or fall as the coming months prove it right or wrong.

Not everyone likes the new approach. It nearly cost the broadcaster association president his job during climactic showdown at January board meetings in Florida. But increasing numbers of broadcasters, and increasing numbers of national advertisers and agencies, have to admit it has been working. Chairmen of powerful Hill committees in House and Senate have gone along with it in major areas of commercials and ratings regulation, in the year span between NAB's last convention and this one.

If there is not a striking coincidence involved, the approach has helped broadcasting and its national representative association chalk up its best year financially; its best year in avoiding some stringent government crackdowns. It has been a year of historic firsts in mutual problem solving by broadcasters, advertisers and networks, magnetized to common effort around the NAB Code of Good Practice.

The new NAB strategy and the broadcast contingent supporting it, do not deal as much in noble platitudes of the "Broadcaster, Right or Wrong" variety. This rallying cry sufficed when most government suspicion was directed at networks and monopoly and newspaper ownership of broadcast media, and old favorites of Option Time and Pay TV. The New Frontier era brought in regulatory proposals that hit every phase, every size broadcast facility, large and small alike, and on a round-the-clock basis.

It was not an overnight thing. NAB is still sometimes very hesitant about getting into a new melee, even when the new era contingent urges action—as in the cigarette fracas. The NAB was literally unable to bring itself to a decision on making a flesh and blood appearance, rather than simply submitting its statement, at the Federal Trade Commission oral hearings on cigarette advertising, until the last minute. Yet this government foray will hit hardest at TV cigarette commercials for appealing to the young, and will concentrate on broadcast advertising far more heavily than on print media.

But this is an exception, and only a partial exception at that, since Collins and Code Authority Director Howard Bell have won NAB board votes to curtail youth-appeal on cigarettes and cut down back-to-back double commercials in the TV Code. The Radio Code is expected to follow suit shortly on the cigarette problem. This was all brought about in spite of a sharp internal wrangle over Collins' outspokenness

on cigarette advertising, and on broadcaster refusal to act as spokesman for bigotry in civil rights.

To put it bluntly, the new NAB has closed the old ivory tower. It meets controversy, within or without, head-on. It promises a new future for neglected radio—and acknowledges the neglect. It admits industry faults when taxed with them: yes, the ratings were unfair to many broadcast stations and to the TV and radio audience, and broadcasters did sacrifice accuracy to convenience in using them without question. It says yes, there is certainly the "appearance of overcommercialism" (even NAB must draw the line somewhere, and "appearance" is as far as they are ready to go right now in acknowledgement) and something must be done about the quality, the clutter, the sound and validity of broadcast advertising.

Perhaps most crucial this past year is the admission that yes, there are sharp differences between state associations who want to go thisaway in policy, while national NAB advises going thataway. But the corollary of "Let's stick together and fix it ourselves," has produced striking victories. It was the combination of individual, state association and national association broadcasters working in unison, that produced the 317 to 3 House vote to bar FCC from pinpoint regulation of broadcast commercials.

The threat of internal dissensions culminating in broadcast civil war and rejection of its own president, seemed ended with Board Chairman Quarton's statement after Collins' successful, if slender, vote: "It's finished as far as I'm concerned," and Collins would serve out his full contract.

A new era, too, is underway in relationships between broadcasters and advertisers and agencies. In the days of laissez-faire, when the regulatory livin' was easy, each of these groups simply fought tooth and nail for the best time and price, and Madison Avenue stayed on its own street.

This is no longer possible. As government criticism of broadcast commercials intensifies, other news media headline it. A new consumer-protection crusade is in full swing that will affect every product sponsored on the air—also the labeling and advertising thereof. In the face of this tidal wave, broadcasters and advertisers have begun to realize they'd better stick together, or be overwhelmed in the governmental flood separately, as Collins and Code Director Bell have been warning.

In the last analysis, advertising and broadcasting interests are two sides of the same coin—the broadcast commercial revenue coin, that is. Neither can make the necessary reforms in commercials, their quality, their interruptiveness, without the cooperation of the other. Until the recent push, pull and cajolerie by Collins to get top representatives together to talk over problems with NAB Code people, a stalemate was forming. Advertisers had been chary of getting into the rating measurement confabs—they preferred, at first, to "watch" or "sit in," on meetings of NAB's new research council. Advertisers were shouting down the broadcasters for "clutter" by billboard credits and promotion. Broadcasters opposed giving up their competitive station promotion, and accused advertisers of antagonizing the public with repetitious and poor quality commercials.

Now everyone is working to pool alternatives. Bell has circled the coastal program producers to plead for a cutdown on long credit crawls. Compromises have been reached during top-level meetings. A climactic point was reached in the latest get-together sponsored by ANA when they suggested four rules to contain clutter: one of them would cut multiple-sponsor mention at start and close of programs to one.

There will be more meetings between NAB Codesmiths, nets, advertisers and agency people. Sen. Pastore, chairman of the Senate Commerce Subcommittee on Communications is hovering in the background. The senator warned hold-off networks to cooperate with Collins on meetings. One fine day, the senator will host a meeting in his own office to get a progress report on what's being done to better quality and end clutter in broadcast commercials. If the report is not satisfactory (and this would also hold true on the House side in the ratings matter, where the final blessing of committee report has not yet been given)—the next step could be formal hearings. Or it could be a nod to FCC Chairman Henry to move from case-by-case to some sort of policy standard in the commercial area of regulation.

What was the starting point for the new era? In a sense, it was FCC Chairman Newton Minow who triggered change in broadcaster strategy from defensive protest to offensive insistence on self-regulation, and proof that they can and will do it.

Minow was a unique chairman who ushered in unique times for broadcasters. Never before had the Federal Communications Commission had a chairman as aggressive, as crusading, as successful in making newspaper headlines, and as close to the White House as Minow. Before taking off for greener financial fields, after a comparatively short stretch as FCC chairman, Minow's final filip was a proposal that the NAB become virtually an arm of the government, like the National Association of Securities Dealers (a suggestion still breathing in the pages of FCC's network study, under consideration right now at the commission).

Successor E. William Henry, a new frontiersman, took up where Minow left off, when he became chairman in May 1963. If Minow's crusade had been against the vast wasteland of western and family comedy programming, Henry's was for a general uplift. He wanted better quality, more local live programming, more editorializing, more local orientation, and fewer commercials. Fewer and fewer commercials.

Like Minow, Henry partly supplied his own steam, as a vigorous young and determined administrator. Partly, he enjoyed momentum from the new frontiersmanship and the popular president who had appointed and would back him up. It was a period when government from high up on the Hill, to downtowners in half a dozen agencies had another broadcast field day.

There were the ratings hearings that made good fodder for the papers for weeks on end. There were

Who's Who in the Federal Communications Commission

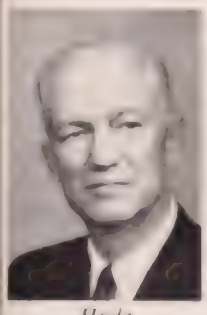


E. WILLIAM HENRY
CHAIRMAN, FCC

Henry is the youngest (38) chairman the Federal Communications Commission has had. Named to succeed Newton N. Minow as chairman in May, 1963, he had been engaged in law practice in Memphis prior to his original appointment to the commission in 1962.

Before that, Henry had been active in Washington during the 1960 presidential campaign, served as a representative to the Nationalities Division of the Democratic National Committee and had been prominent in civil rights activities.

ROSEL H. HYDE, COMMISSIONER, FCC—First appointed to the commission in 1946, he served as vice chairman from 1952 until he was named chairman, in 1954, for a one-year period.



Hyde

Hyde first entered government service in 1924 with the civil service commission. He became an assistant attorney with the Federal Radio Commission in 1928, and continued to serve with its successor, the FCC, when it was created in 1934. He held various legal positions with the FCC.

ROBERT T. BARTLEY, COMMISSIONER, FCC—Bartley is, more or less, the FCC's top non-engineering expert on FM. A member of the commission for the past 12 years, he was administrative assistant to House speaker Rayburn prior to appointment to the FCC in 1952.



Bartley

Earlier, Bartley joined the Yankee Network in 1939, was elected vice president in 1942 and also served that year as secretary-treasurer of FM Broadcasters, Inc. When FMB merged with the NAB in 1943, he became head of the NAB's FM department.

ROBERT E. LEE, COMMISSIONER, FCC—First appointed in 1953, and now in his second term as commissioner, he came to the FCC from the House committee on appropriations, where he was director of surveys and investigations.



Lee

Lee had also been chief clerk of the FBI, and before that served as an assistant to J. Edgar Hoover. He first entered Federal service in 1938 as a special agent for the FBI. Prior to that he worked for eight years as an auditor for American Bond and Mortgage Co. and other firms.

FREDERICK W. FORD, COMMISSIONER, FCC—Assistant deputy Attorney General for the Justice Department. Ford was named to the FCC in 1957, and served as chairman from March, 1960, to March of the following year.



Ford

Ford held a variety of posts with the Justice Department from 1953 to 1957, and prior to that served in four different positions with the FCC and also acted as counsel for the commission before his appointment as commissioner. He saw additional government service with the Office of Price Administration.

KENNETH A. COX, COMMISSIONER, FCC—Named in January, 1963 to fill the unexpired term of T. A. M. Craven and subsequently confirmed for a full seven-year term the following June, he advanced to the commission from the FCC's Broadcast Bureau where he had been bureau chief since 1961.



Cox

Prior to that, Cox had had a varied legal background that included a hand in the direction of a TV inquiry when he served as special counsel for the Senate's Interstate and Foreign Commerce Committee in 1956-57.

LEE LOEVINGER, COMMISSIONER, FCC—Former assistant Attorney General in charge of the Antitrust Division, he is the most recent appointee to the commission (June 1963) and was named to fill the unexpired term of Newton Minow, which runs to June 30, 1968.



Loevinger

Loevinger is the author of several books and articles in the fields of antitrust law and jurisprudence, and previous to the Justice Department had served from 1960-61 as an associate justice of the Supreme Court in his home state of Minnesota.

threats to throw the broadcaster's whole schedule open to political wrangles if an editorial concerned a candidate or a controversial issue. A Columbia University study reported by Dr. Gary Steiner said people were looking at tv commercials with a jaundiced eye— and FCC had more fodder for proposing limiting rules. The big consumer-protection push was on, also the big cigarette burn. FCC was going to look into everything, but everything, from multiple ownership, AM and FM situation, broadcast license fees, minute details of broadcasting, the works.

Then, suddenly, by a tragic quirk of history, with the assassination of President Kennedy, broadcasters were given their "finest hour" of public service, sacrifice and dedication — during the year when they were most heavily under fire.

At this point, the regulatory invasion began to slack off a bit— but it was not a withdrawal, just a standstill—and it was still poised for action. NAB policy moved slowly but surely to the new approach: admitting unpleasant issues, putting them out in the open, and going hammer and tongues after the right to self correction when and where it was needed. The self-regulatory standard was taken by every broadcaster and by state and national association to their congressmen and senators—not once but over and over, and in person.

By the opening month of 1964, the era of the Great Rebuff for the federal regulatory agencies was underway. The FCC took perhaps the worst beating in its history (aside from ex parte scandal which hit individual chairmen and one member). During hearings on the commission's handling of broadcast editorializing and commercials rulemaking, House Commerce Committee Chairman Oren Harris and Communications Subcommittee chairman Walter Rogers (D., Tex.), and majority of committee members blasted regulatory agencies in general and the FCC in particular for going ahead with a "legislative" type of activity that usurped Congressional rights and went far beyond executive agency appointees' authority under their statutes.

Earlier hearings on broadcast ratings had brought milder scolding to both FCC and FTC for failure to keep tabs on rating firms' claims of accuracy in the face of actual bias. Both agencies were warned by House and Senate appropriations committees to keep within traditional regulatory boundaries. The new president's attitude was cautionary against over-regulation. Internally, at the FCC, a schism left Henry with only Kenneth Cox as frontier buddy. Newcomer Lee Loevinger did not back his chairman, and managed to appear neutral on all issues.

But the government pendulum never stops swinging. The rebuff by no means ended regulatory activity in broadcast and broadcast advertising. FCC's E. William Henry has not retreated one inch from his beliefs and his determination to improve the broadcasting picture his way. Scolded by the House committees, and barred from commercials rules (as much by their acknowledged impracticality as by that House vote), Henry is resuming his program, but working out some new approaches.

He is making use, actually, of older and safer approaches. Commercials will be reached, as directed, on a case by case basis. But when enough data is gathered, Henry will undoubtedly try again to evolve some set of standards or a permissable maximum for broadcast advertising — unless the industry 100% beats him to it. Whether Henry could again get a majority commission vote for such a proceeding, is a large question for the crystal ball.

Although the House Communications Subcommittee's informal report somewhat uneasily and uncer-

Who's Who on the Federal

PAUL RAND DIXON, CHAIRMAN, FEDERAL TRADE COMMISSION

Top man on the Commission since September 1961, Dixon first joined the FTC as a trial attorney in July, 1938; immediately following graduation from the University of Florida law school. He subsequently engaged primarily in anti-monopoly and anti-deceptive practice work.

He became counsel and staff director of the Senate Antitrust and Monopoly Subcommittee in 1957 where he assisted in developing and focusing the attention of Congress and public on problems in the field of restraints of trade, including administered prices in many major industries. Dixon's term as chairman of the FTC will expire September 25, 1967.



JOHN R. REILLY, COMMISSIONER, FTC—President Johnson's first appointment to the FTC, and one of the youngest men to serve there (36), Reilly is filling the unexpired term of A. Leon Higginbotham, Jr., which runs to September 1969.



Reilly

A trial attorney in the Antitrust Division of the Justice Department from 1955-58, he became Midwestern representative of the Council of State Governments in Chicago. In 1961 the Attorney General appointed him as head of the Executive Office for United States Attorneys and Assistant to the Deputy Attorney General.

tammy warned Henry away from blueprinting any new broadcaster requirements under the Fairness Doctrine — Henry is coming out with an explanatory "primer" on the Doctrine. The big question is whether a broadcaster should be compelled to give free time to answer a sponsored controversial editorial or political attack. Sen. Pastore is on record with a large "Yes." The House members are opposed, but the subcommittee could not reach enough agreement to say this in its report. More hearings will undoubtedly be held—and speculation runs high over what the FCC's primer has to say on this question.

The same pattern held with broadcast fees. Henry is going ahead in spite of House Committee warning and Rogers' bill disallowing FCC fee charges. The collections will be held in escrow until federal courts decide a test case brought against the fees.

Perhaps Henry's broadest and safest avenue of approach is the enlarged, detailed accounting of programming, community-connections, and commercials schedules in the licensee reports—due annually on tv and once every three years in radio. Broadcasters are fighting hard to cut back the detail, scenting booby traps that can be sprung at renewal. This fight may have to be theirs alone. It would be hard for even Rep. Rogers to say FCC did not have the right to require an accounting of broadcaster stewardship in the public interest, and as licensee of the public airways. Again, voting schism in the commission may prove a broadcast ally against overkill in detailed reporting.

Added to Henry's new strategy, is the realization that the Senate will probably be reluctant to back the House attack on regulatory rights. The Senate is prone to think twice before yanking an issue out of regulatory hands—particularly when they might be left with the job of policing it themselves, if their voting public demanded it.

Senators prefer industry self-regulation, and both Commerce Committee Chairman Magnuson, and Communications Subcommittee Chairman Pastore, have spelled this out to the industry and to the FCC. FCC was told to give broadcasters a chance at self-improvement in commercialization. Broadcasters were warned to show concrete progress—or take the consequences.

NAB's Collins said the new era contingent of broadcasters believe that the industry has its golden chance right now to prove it can regulate itself—and take the action out of the regulatory agencies for the forseeable future.

Like the FCC, the FTC's chairman is also a vigorous, determined appointee of the new frontier type. The FTC, smarting like its fellow agency from frustrations and failures in tv advertising cases, can be expected to go all out on its big cigarette advertising extravaganza. Here, the Federal Trade Commission will have the backing of science and medicine, and of FDA and its parent the Department of Health, Education and Welfare, plus a roster of educational, civic and consumer interests. They will support FTC's stand that cigarettes be labeled "Dangerous!" and that tv advertising be cleansed of anything even remotely resembling an appeal to youth. A strong nucleus of Hill crusaders are also backing the action with bills to make it crystal clear that cigarettes are amenable to FTC and FDA regulation.

There are some big guns lined up against the FTC cigarette rulemaking, too—and no doubt, practically endless court actions will be fought. "Go slow!" urgings have come from a few scientific holdouts not yet convinced of the cigarette-cancer link, and from many who urge the white hope of research to make smoking harmless. Tobacco industry, and tobacco-ori-

Trade Commission

A. EVERETTE MacINTYRE, COMMISSIONER, FTC — This Democrat from North Carolina is an acknowledged solon on anti-monopoly and small business.



MacIntyre

Staff director and chief counsel for the Select Committee on Small Business of the House of Representatives, MacIntyre succeeded to the expiring term of Robert Secrest in September 1961.

Shortly after World War II, he organized the FTC's antitrust trial staff. In addition, he served as chief counsel to a Special House Committee investigating large-scale buying and selling practices.

PHILIP ELMAN, COMMISSIONER, FTC—Elman came to the FTC with a legal and regulatory background that began in 1939, included a stint as FCC attorney from 1940-1941, culminated with various justice department positions when he was named commissioner in 1961. Two years later, he was appointed to a full seven-year term.



Elman

After his service with the FFC, he became law clerk to supreme court justice Frankfurter, and later joined the state department in 1943. Elman moved to the justice department and was Assistant to the Solicitor General when he was named to the FTC.

SIGURD ANDERSON, COMMISSIONER (retired), FTC—Norwegian-born, Anderson returned to elective political life March 1 leaving a seat pending on the FTC which he had filled since 1955.



Anderson

Although he taught school for a brief period, Republican Anderson's area of concentration has been South Dakota politics.

After Navy service, he was elected attorney general (1946-50), then governor in 1950. He was re-elected to the state's first office in 1952 and appointed member of the FTC in 1955. His reappointment in 1958 was for a seven-year term.

ented legislators will fight against wholesale onslaughts on tobacco. On the sidelines, sad-eyed tax experts and economists worry over possible financial wrench involved if the anti-smoking crusade makes it big. As for the President—he has not even mentioned the problem in his consumer messages.

Whatever the outcome, FTC is basking in the spotlight today, with its crusade to save the American youth from the lure of massive advertising campaigns. In fact, massive advertising is under new and active suspicion at the FTC. The order for Clorox divestiture by Proctor and Gamble, in a rare approach, makes an antitrust factor of the advantage of the national advertiser in supermarket selling, over competing products not blanketed in national tv ad campaigns. Broadcasters will hold their breath as their biggest client battles FTC's effort to prove big ad budgets can be attacked as "wasteful" by the commission.

Backgrounding the glowing, cigarette-headlined present are some hard thumps for the Federal Trade Commission in the TV advertising field. Most recent was its final and rather ignominious surrender on the Bayer advertising claims based on FTC's own pain-killer research. Twice, FTC was put down in federal courts on this one. FTC also had to pull back, at court order, from a tough stand on any use of tv mock-up techniques, in the Colgate-Palmolive and Rise shave cream cases. Although victorious in barring advertising already on its way out, FTC was warned away from extremes that would bar legitimate substitutions for tv camera action.

Scolding came its way from appropriations committees—the senate turned down FTC chairman's bid for funds to make a survey of 1,000 leading manufacturers. FTC was rapped for paying too much attention to picayune cases. Another brickbat came its way for the consents it signed with rating firms Nielsen, ARB and Pulse, to end claims of hairline accuracy. Too easy, said the House Investigations Subcommittee during its ratings hearings. Subsequent order throwing Nielsen patents open to non-exclusive use and forbidding any more audience measurement acquisitions, created little stir. Too late, said industry.

For FTC Chairman Paul Rand Dixon, perhaps the saddest of all was the loud silence that met FTC's program for hopeful buddying up with industry by "helpful" advisory policy, involving informal get-togethers where industry would let its hair down. Broadcasters and advertisers met the proposals with chill silence during two industry-government get-togethers held here in Washington this past winter—one hosted by AFA-AAW, and one by the National Chamber of Commerce.

Like its fellow agency, the FTC fights on. It wants a law granting it the right to impose temporary injunctions without court directives, against advertising or other business practices under complaint action, while case is pending. In its year-end (fiscal) report for 1963, FTC reminded the industry that it monitored over 500,000 radio and tv commercials, and over 300,000 printed ads. It has dumped over 61,000 of these on its legal staff for further examination and possible action. False advertising cases accounted for $4 million of the commission's $11.5 million budget, said the report.

FTC chairman has announced, in addition to the proposed rules on cigarette advertising, pursuit of cough-cure remedies; cosmetics; mineral and vitamin supplements; reducing and dietary medicines and foods. Broadcast toy commercials were hit hard in the fall of 1963, but may get off the hook via NAB's new campaign for self-regulation and new toy advertising guidelines. Broadcast ratings will get further attention at the FTC and cross-checking of station advertising based on them will go on with FCC.

FDA will be with the Trade Commission all the way in all of these actions. Food and Drug Administration attacks the product itself, and disclosure factors in label and advertising—while FTC goes after the false advertising claims. Advertisers and agencies had a double scare when FDA's yank of Regimen tablets was followed recently by Justice Department action against the advertising agency involved, as well as the manufacturer. J. D. also jumped on reducing capsules touted in "Calories Don't Count," for violation of Food and Drug Act—and indicted the author of the promotional book. Under other circumstances the author could have been an ad agency.

One of the largest and most recent moves by FDA is the proposal to require updating of advertising and labeling of all drug products cleared since 1938. They would have to meet testing and disclosure requirements for both safety and effectiveness (it used to be just safety) in the Kefauver-Harris Act that was effective in June, 1963.

Since no government department seems complete these days without a consumer-arm, FDA will now have its own Consumer-Education Division. This will reinforce the newly created government arm placed around consumer shoulders when President Johnson reactivated Kennedy's Consumer Advisory Council, and put Mrs. Esther Peterson in charge of a special consumer committee to protect Americans from confusion or exploitation in their shopping. This combine will back truth-in-packaging and truth-in-lending legislation by Sens. Hart and Douglas.

There is more. A brand new federal agency called the Office of Consumers is being pushed. This new bureau would represent consumer interests in proceedings of all existing agencies. It would hear consumer complaints and conduct investigations into prices, quality and handling of consumer goods. Odds are heavy that it would proceed to protect the TV viewer and the radio listener with headlined fervor.

Things are not all bad. To counter act all of these irritants, are glowing predictions from the President's economic advisor, from commerce department's outlook series, from the bureau of the budget, and from experts in and out of government—that business is good and looking better. NAB says that, based on its tallies of latest figures, broadcast revenue trends in the first quarter of this year auger a final total that will top last year's topper. ■

Local TV tape seminars planned by 3M

Minnesota Mining has prepared special tapes, production manuals, other items for stations, and 50 of them said "yes"

ALTHOUGH 60 of the nation's commercial TV stations have video tape facilities, and some are so adept at making commercials on tape that they're used on network TV shows, the country's local TV advertisers have much to learn about the basics of using the tape medium.

So believes Minnesota Mining & Manufacturing (3M), which has launched a series of local TV tape seminars to which will be invited admen active in local-level TV — advertising managers, sponsor personnel, local agencymen, store managers, TV directors, account men. It's the first such large-scale "grass-roots" attempt to broaden the use of video tape among local advertisers — and, incidentally, to bring new local revenues to stations by 3M.

Video tape sales manager William H. Madden of 3M is heading the project, and over 50 stations have signed up so far for the local tape seminar events. Each of the seminars, according to Madden, will be tailored to a specific TV market.

The general idea of the sessions is to show advertisers that video tape provides major economies, as well as new dimensions and flexibilities, in the production of local TV commercials. Although this may sound, to Madison Avenue ears, about as exciting as a flight in a primary trainer would sound to a pilot who's just been cleared for advanced jets, there's plenty of room for such missionary seminars.

By 3M executive Madden count, local advertisers are now pouring more than $200 million annually into TV, but only about 15% of this goes for video tape commercials. To tape proponents like Madden this is a situation to be remedied as soon as possible. Hence, the seminar schedule, and the stress on local-station tape abilities.



Demonstration tape to be shown advertisers features Pat Carroll in a three-minute-trial. In one session of three hours she taped 9 commercials. Cost to sponsor $300 a commercial, exclusive of talent costs

Said Madden in New York late last month:

"A leading station in Detroit, for example, in addition to operating a full program schedule, has a flourishing commercial production business. Among other activities, it is video-taping Ford and General Motors commercials for use on network shows.

"*All* television stations possessing video taping equipment are capable of doing TV commercials, ranging from the network commercials being done in Detroit to outstanding spots for the car dealer, realtor or department store in Keokuk, Iowa or Bangor, Maine."

The lightweight use of video taped commercials by local advertisers, Madden says, is often due to the fact that tape-equipped stations "do not fully utilize this equipment."

Madden gives this field-checked analysis of what's wrong:

"It may seem contradictory that local television stations that aggressively go out and sell available air time to local sponsors pass up the opportunity to make additional profit by not also selling their production capabilities. Our survey, plus discussions with advertisers and agencies, uncovered the major reason why this phenomenon exists.

"Basically, it involves a breakdown in communications. The stations, in some instances, are unaware of the profit potential present in the production of commercials. In other cases, they're not

THE CLEAR DOPE

Here is the clear dope about a good broadcasting operation.

Although most guys and gals our age who are in the advertising business know almost everything about us, we are often reminded that time flies and each day new people are joining the ranks of agencies of the country. Some of them sit in judgment on us, and so they need to know all about us.

Well—We operate KRNT Radio, KRNT Television, and KRNT Theater out here in Des Moines, Iowa. All under the same roof. All run by the same people. Many of the personnel are up to their necks in all three all the time.

Our radio station has led in service and adult audience most of its 29 years. The television station reflects credit on its parent and generally leads in ratings, and in every one of its almost 9 years, it has done around ¾ of the local business! Both stations are affiliated with CBS. The CBS know-how together with the KRNT "know-how and go-now" keeps us out in front. The theater is the largest legitimate theater in the U. S. A. Everything from the Grand Opera to the Grand Ole Opry is shown in it. It truly is the "show place for all Iowa."

So what happens? Well, the stations promote the theater and the theater promotes the stations, and we learn show business from running all three. We learn about people, too. Nothing will straighten out a person's thinking about what appeals to people as well as the box office. 'Tis the till that tells the tale. People either put their money where their mouth is at the box office or they don't—they kid you not.

Out of this baptism of fire comes some pretty hep people in programming and promotion and market knowledge.

Few organizations, if any, know this market as well as the KRNT organization knows it.

Few organizations know more about program appeals—

Few organizations know more about promotion and publicity—

Few organizations are held in as high esteem by its public.

Few organizations of our kind in the U. S. A. have the track record that KRNT Radio and KRNT Television post year after year.

The KRNT name means leadership and has for a long time.

What about right now, today?

Well, take KRNT-TV:

The **hot** CBS-TV schedule is **hotter** here.

The **hottest** movie package is here.

The **hottest** news outfit is here. In fact, one of the top daily nighttime news programs in a multiple station market in America is here on KRNT-TV.

The **hottest** sports programs are here. The football coaches of the three largest universities in Iowa are seen exclusively in this market on KRNT-TV.

The most and the best and the best-known local personalities are on this station.

Civic, cultural and religious groups know from long experience that they can count on our eager cooperation and support. They know we do operate in the public interest, convenience, and necessity.

And—this is the station, in this three-station market, that carries around ¾ of the local television advertising and has since the station's inception. Yes—where the cash register has to ring today to make today's profits, this is the station the local merchants depend on for sales—some of them selling products your agency represents.

Then about radio:

Every Des Moines survey a fellow can find shows KRNT Radio leading in total audience, total adults . . . leading in believability, too. KRNT "Total Radio" has the solid sound of success you like. You're proud to be associated with it. It, too, is a great news station, a great sports station, and it has the most and best known local personalities. It, too, is an outstanding public service station.

Our KRNT Radio personalities appear regularly on KRNT Television. This is a big advantage. Radio listeners know what KRNT personalities look like. Likewise, television viewers are constantly reminded of their local KRNT-TV favorites because of their frequent exposure on KRNT Radio. One medium helps the other in our operation. And personalities are pictured in heavy newspaper promotion, too. Our personalities are "old friends" to Central Iowa people—an important plus in their merchandising and sales effectiveness.

These stations of ours provide the proper climate for responsible advertisers—a climate of leadership, believability and responsibility. It is said that Lord Chesterfield once invited his young friend thusly: "Come walk down the street with me. It will make your fortune!"

We invite responsible advertisers to come walk down the street with us. It will go a long way toward making your fortune.

KRNT RADIO and KRNT TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.
Represented by the Katz Agency, Inc.

sure how much they should charge for such service to the advertiser or whether they might just be borrowing trouble with a sponsor who, up till now, has been satisfied with the show he's bought."

Many local TV ad managers and agencymen cut their TV eye teeth, Madden believes, on the basis of a choice between live commercials or filmed commercials. Video tape is a new horizon, and one which requires local admen to acquire new knowledge. In recent years, this has held back the progress of local TV tape production, the 3M executive declares.

"The terminology of video recording is different than the long-familiar motion picture slang . . . advertisers and agencies were unaware that most of the special effects desired in commercials can be produced with minimum video equipment and just one recorder. But, in total, most of the problem has been a lack of effective communications between advertisers and agencies on the one hand, and television stations on the other."

The seminar series, on which 3M is pinning considerable hopes, has been "under preparation for more than a year, and each element has been carefully considered to make certain that it would help clear the air."

In actual practice, the seminars will work out something like this. They are virtually a "package" from 3M, containing most everything a station would need. There is, for instance, a video demonstration tape starring comedienne Pat Carroll. Included in it is one of the commercials Miss Carroll did for Peavey Company Flour Mills, taped at a midwestern station.

"In one single taping session of less than three hours, she taped nine separate commercials," recalls Madden of the comedienne's effort. "Because of the speed, the cost to the sponsors was just $300 per commercial, exclusive of talent fees. Just to remind you that a commercial made on a shoestring can be a good one, this spot, starring Pat, won a second prize at the American TV Commercials Festival."

There is also a manual called "The Television Tape Producer," which Madden feels "will come to be regarded as 'The Bible' of tape production." It is a deluxe workbook, giving a great deal of basic advice to admen concerning video tape production — camera positioning and movement, lens selection, camera changes to punctuate action, camera blocking, lighting, sets, artwork and typography. It also discusses auxiliary television recording equipment, editing and lighting equipment, the advantages of taping stock shots for an entire advertising campaign in one shooting session, and script techniques for local TV tape commericals.

"While each station will prepare its own format," Madden states, "normally those in attendance will be taken on a tour of the studio to see the station's video tape equipment. Then, they probably will be shown either the Pat Carroll or the station's own video demonstration tape, and will be supplied copies of the producer's manual, and other pertinent pieces of literature. Key station personnel will be available to answer any and all questions."

Follow-up contact is planned by 3M at the local level via direct mail and sales calls. The seminars will be backstopped with a "national promotional umbrella" by the manufacturing firm.

Can all types of sponsors benefit by the campaign? Says Madden:

"A station with minimum video equipment and just one recorder is capable of producing outstanding commercials featuring 90 per cent of the special effects normally desired by advertisers and agencies."

A. S. Beck shoes names new ad-p.r. director

Louis B. Keane, who was an A.S. Beck employee for 30 years and served at one time as vice president and member of the board of directors, has returned to the company as director of advertising and public relations.

Keane was associated with Beck from 1928 through 1958. He was vice president and director from 1946 on.

For the past several years he has been a merchandise consultant to Genesco and served the I. Miller and Wise shoe divisions.

ANA plans workshop

A day-long workshop for advertisers on the subject of television advertising is scheduled by the Association of National Advertisers to be held June 17th at the Plaza Hotel in New York.

The program committee is headed by Alfred Plant, vice president-advertising of Block Drug Company, manned by Richard Butler, Lever Bros.; Robert Dobbin Best Foods; Glenn Johnston, Glenbrook Laboratories; Gregg Lincoln, Colgate-Palmolive; Craig Moodie, Jr., Armstrong Cork; and Copeland Robinson Liggett & Myers.

This annual workshop is one of the activities of the Broadcast Service Committee of the ANA under the chairmanship of John Burgard, vice president and director of advertising of the Brown & Williamson Tobacco Corporation.



YOU SHOULD HEAR

Gordon L. Capps, President of Inland Radio, Inc., Ontario, Oregon, says: "We believe that CRC is the most usable and useful Radio Station library we have found. The Commercial Jingles and Sponsor ID's as well as the rest of the library makes selling advertisers, particularly the new advertisers, much easier. CRC is making us money every day. After all, what more could you ask from a library service?"

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

Mad but wonderful world of a copywriter

Here is how a copywriter lives, works. Her world is one of dizziness, pain, frustration, but also fun

BEING A COPYWRITER is more than just a love affair between a writer and a pencil and paper. It involves a great deal of running, thinking, learning, planning, directing, and taking direction.

The copywriter's world is a madhouse but also a fun house. It is here that the dizziness of ideas begins to clear and the creative concept becomes concrete. In the end it is the copywriter, along with the art director, that decides on the details of the commercial message that will make the consumer look, listen, and hopefully, buy. Copywriters are not sponsored poets or novelists who have failed but, for the most part, ordinary people with good minds and a great deal of energy.

A good representative of the copywriter's profession is Olivia Trager who works on the John H. Breck account at Young & Rubicam. She is one of about 60 copywriters at Y&R, agency for Breck since last September.

Olivia writes for all media, but concentration has been on television for the products she handles.

As one of the copywriters on the Breck account at Y & R, Olivia Trager was featured in the BRECK GOLD BOX, the company publication of John H Breck, Inc. It was this coverage that brought Olivia to SPONSOR's attention. The major part of this article and the photos are taken from the story in Gold Box, written and edited by Robert J. Croken.





Copywriters must speak up. Here Olivia expresses one of her ideas to an art supervisor.

"I went to art school," says Olivia, "and TV has a lot of picture, which pleases me. I'm very interested in movie techniques."

But such problems are usually settled through healthy, although sometimes heated, discussion. Instead of just carrying out orders, a good copywriter must think them out, Olivia believes. It is good people who make a good advertisement.

"I don't like to work with a set storyboard and planned cuts, etc.," says Olivia. "Luckily the TV art director (Lee Scherz) doesn't either. We work it out together. He has a feeling for copywriting and knows when I'm going astray. At the same time I like to talk over his art plans. We argue and fight but it all comes out for the best."

The producer, John McShane, also listens. "He let's me monkey around," Olivia says. "The agency is very good about that, and so is the client. They give you your head," she says.

"If you want to and I think every copywriter should want to — it is a good idea to sit in on castings, music, and voice choosings. I also go to shootings, mixings, and watch what's going on. I am invited more or less as an observer, but they sometimes listen to me, if I have something important to say," Olivia reflects.

On a commerical for Breck Hair Set Mist Olivia was writing copy for a type like Sandra Dennis, the producer was thinking of a type like Carole Lombard. "When I knew what he was thinking I could go back and do the kind of re-write he wanted. I don't always write with a particular type person in mind but this was a tricky commercial and the personality was important," the copywriter says.

Of the many Breck products, Olivia handles copywriting for Breck Hair Set Mist, Creme Rinse, Banish dandruff shampoo, and several others.

"Copywriters must be good customers themselves, I believe," Olivia says. "They're the kind of people who like to go into supermarkets and buy things."

Olivia is clever with words, quick to understand what people want to know about a product, and adept at creating effective advertising copy. She is personable, outgoing, and articulate.

Young & Rubicam has a reputation for being a creative agency. It is a mecca in the ad world for people who are imaginative and creative, some creative people believe.

It was this reputation that attracted Olivia Trager.

Ten years ago, she was a senior at Bennington College in Vermont, and her burning ambition was to go to Mexico and write a novel. She hadn't established a theme for the novel by graduation, and she didn't have the money to go to Mexico, so she settled down to work in New York.

Olivia worked for MGM as a titleist, then went to the C. J. LaRoche agency as a copywriter.

The acting copy head at the LaRoche agency was a young Harvard graduate named James Trager. What with their work and several mutual interests throwing them together, it was not surprising that romance blossomed. Soon Olivia had, with no reluctance at all, abandoned the idea of the novel and Mexico and married James Trager.

Today, the couple has three chil-

When she's in the supermarket, Olivia becomes just another housewife. She is restless and says she can't stand not being over-busy.





Olivia stands by as Breck marketing director, Ken Hawthorne, is being presented by an TV storyboard by Al Hampel, copy supervisor on Breck account



Olivia's day is occupied with phone calls, meetings, arrangements, other duties

dren: Toby, six; Mandy, four; and James, fourteen months. Since her marriage Olivia has worked at three advertising agencies, always as a copywriter. She came to Y&R about a year ago.

After eight years as a copywriter she has formed some strong opinions on her career and on the responsibilities of copywriters.

"I'm not a writer who wants to be anything else. I want to be what I am."

A copywriters job, she believes, is to give the products a glamour and excitement that adds a value above what the product has. "I'm ashamed of my bad ads," she says, "and I get a sense of accomplishment when I do a good one."

According to *The Book of Young & Rubicam*, "the copy department is where the actual advertising is originated and written, be it magazines, radio, television, newspapers, billboards, skywriting, matchbooks, or what-have-you." A companion volume in the Y&R library, entitled *How to Create Good Advertising*, explains that a copywriter must first and foremost be able to write clearly, simply, logically, and interestingly.

"He should think in terms of people and their needs and desires. He must think: 'How can I form a mental bridge between people's needs and desires and the advantages this product has to offer?' "

In the opinion of Gwynne Prosser, director of personnel at Y&R, the real, good copywriters have the ability to develop a theme that will be the key to a whole series of ads.

"Anyone," he says, "can write one good ad, but developing a theme that will last is good writing." About 24 of the agency's copywriters are women, Prosser says.

The average age of the agency's copywriters is slightly under 30, he says. They are all college-trained and they might have studied journalism, a subject closely related to copywriting, or subjects as remote to copywriting as French literature, geography, and chemistry.

Frank Harrell, a Y&R vice president and manager of the copy department, explains what the agency looks for when they hire a copywriter.

"We look for real interest in doing exciting and difficult work," he says, "and we look for imagination and versatility.

"Copywriters are the key people in making an ad. A writer must find out the facts and then interpret these facts in an understandable way. A copywriter like Olivia Trager begins an ad, then collaborates with the art director in making it."

With TV art director Lee Scherz, looking for idea which sometimes never comes



On the personal qualities of copywriters, Harrell says:

"The best copywriters are naturally expressive people, both in their conversation and in their ad making. Then," he adds, "copywriters get a personal satisfaction in seeing their work in print or on the air. Pride is a big thing with a copywriter."

The man at Y&R who relates most closely the client (Breck) is Bill White, vice president and account supervisor. Bill, along with four account executives, is in constant touch with the marketing people at Breck, discusses the clients problems with Olivia and others working on the account. Then, the copy department, through assigned writers, develops the script and copy for the proposed advertisement. Upon completion it is presented and discussed by the Breck product group and the agency's creative review board. Once the advertisement has the approval of these groups, it is presented to Bill White, the account executives, and to the client.

Olivia Trager has straight, blonde, shoulder-length hair which turns up slightly at the ends which she manages from time to time with a toss of her head or a sweep of her right hand. She is attractive, has green eyes and an expressive face. She talks easily and confidently. From her experience in the advertising field she is knowledge-about copywriting, the workings of an agency, and what makes a good ad. She is open-minded, has intelligent opinions, and is sophisticated in an easy natural way. She is tall, large-boned, and walks with a quick stride.

Olivia's office is on the eighth floor of the Y&R building, along with the offices of a dozen other copywriters on the same floor. Her desk is invariably in shambles with sheets of paper scattered here and there, with a bottle of Breck Banish seeming to anchor the still life. On one wall of her office is a montage of proposed storyboards, print ads, a batch of personal notes impaled with a huge pin, and a cherished message printed by her son Toby ("Mommy, I Love You"), children's sketches, and a color rendering of the sinking of the Titanic.

It takes some energy and drive to hold a full-time copywriters job and run a household, but Olivia manages both very well.

The Tragers' day begins at 7:30. More organized than most family breakfasts, the Tragers eat together, with the children chattering, father James reading the *New York Times* until he finds the advertising news, and Olivia presiding over it all.

Dressing the children for school is confusing but organized and swiftly accomplished. By 8:30 a.m. the Tragers are riding down the elevator from their fifteenth floor apartment, and another day has begun. Jim and Olivia alternate each morning walking Toby and Mandy to school seven blocks away from the Trager home. After Olivia walks them she takes a bus down Madison Avenue to Y&R. Younger son James is cared for during the day by Emma, the Tragers' nurse.

A typical day at the agency for Olivia is hard to describe. One day she may work in her office at the typewriter, devoting all her time to writing copy for an advertisement. On another day she may confer with artists Sam Fink, Lee Scherz, and Dave Renning, who are working on an art theme for an advertisement (Lee handles TV art; Sam and Dave, print). Other days, Olivia takes part in an interview session that will select models for a Breck TV commercial. On other days she is at a filming studio where the commercial is being made.

"I hate ads that other people hate," Olivia says. "Those are the ads that bludgeon people into doing things."

"What we are trying to do with Breck on television," Lee Scherz says, "is to find something unique in every preparation, continue the Breck image, and present it interestingly."

Traditionally the Breck image has remained as it was 30 years ago when the product first came out on the market, but TV has been somewhat of a departure especially on products such as Hair Spray.



Above: One of her supervisors, Eloise Francis, examines prepared storyboard for Breck preparation.

Below: At home Olivia works on her hobby, needlepoint, while husband, Jim, reads magazine. Common interest in copywriting makes lively discussion.



an OJIBWAY publication

Any business publication has one primary function.

It must — to be of any real value to either readers or advertisers — present from issue to issue so many ideas and so much information that businessmen to whom it is directed find it useful and worthy of reading.

Sounds pretty simple, doesn't it? Understanding the function of a business paper is simple; fulfilling that function is not.

Demands on the time of all readers are greater than ever. The number of publications competing for readership is also greater.

So, the job of getting business readership has become a more difficult one. Today, getting business publication readership regularly and in substantial numbers requires both competent people and adequate facilities of many kinds.

The OP trademark of Ojibway Press, Inc. is regularly displayed on 26 business publications in a number of different fields. Whenever you see it, you can be assured that the publication carrying this symbol has the people and the facilities required under today's conditions.

You can be assured, too, that the men and women assigned to each Ojibway publication are fully conscious of their primary function to serve their readership in every way they possibly can.



OJIBWAY PRESS, inc.



Talking with Toby, who is also expressive. Olivia saves his artwork.



Dressing children Mandy and James for school has its tender moments.



Olivia walks the children to school before work.

which has a young market. On a commercial shot not too long ago, Breck used a Chinese girl in Jamaica for a set that was supposed to be Polynesian. "It was fun," Olivia says, but a lot of work." Bert Stern handled the photography.

"Every day has new challenges. We must create things out of thin air," Olivia says. "It's just a job of thinking and coming up with an idea." Sometimes the idea takes a long time to come to the surface. Olivia spends a good deal of time with the three artists, sometimes unprofitable time as far as the commercial and the print ad goes. Other times they come to an understanding quickly, rejecting some ideas and accepting others until a good and memorrable advertisment is developed.

"We don't settle for something," according to the copywriter, "We care. We bother."

"A copywriter's problem is people," Olivia believes. "We must persuade people all over the country to think a certain way and buy a certain product. You are dealing with the thoughts and emotions that people have. It is always stimulating and exciting to do this," she says, "and you find out something about yourself, too. When you've finished an ad or a commercial, you realize that your tastes and the things you like, and the messages that move you, are remarkably like those that impress millions of other people." ■

Harold Cabot billings up 11% in 1963

For Harold Cabot & Co., of Boston, 1963 was a record year in terms of billings, earnings, net profits, and expansion, company president Edward F. Chase disclosed at the company's annual meeting.

In reporting record high sales, Chase said billings in 1963 were up 11% over 1962.

He said, "the over-all success of the company in 1963, further distinguished by the addition of clients Howard Johnson Company, Rambler Dealers Association of Greater Boston, and Forte, Dupee, Sawyer Company, presages an even greater sales year for Cabot in 1964. Billings for 1964 now scheduled will be 30% ahead of last year."

Combined Agencies to bill $2 million

Acquisition of Levitt & Brandt, Inc. has been announced by Ralph Kent Cooks, president of Cooks/Irwin, Inc. of Beverly Hills. Combined billings are estimated at just under $2 million.

Purchase of the 20-year-old Los Angeles agency includes take-over of the entire staff including Charles Levitt, who becomes vice president at Cooke/Irwin; Edwin Brandt and Robert Leeper, account supervisors, and the media and billing departments.

Clients being brought to Cooke/Irwin include Tanner Gray Line Motor Tours (California, Arizona and Nevada) together with their Avis Rent-A-Car system and Charter Buses; Rose Hills Memorial Park, Whittier; Los Angeles Turf Club, Arcadia; Braille Institute of America; Radio Free Europe Fund; Avis-Rent-A-Truck and automobile leases for 11 western states; Kennedy Outdoor Advertising Co.; Hayward Hotel; R. W. Winchell Donut Co.; R. A. Rowan & Co. and San Valle Tile Co.

JWT opens office in Venezuela

J. Walter Thompson has opened its 54th office in Caracas, Venezuela. The new office, known as J. Walter Thompson De Venezuela C.A., succeeds Vovica, C.A., the organization which has handled Thompson International clients locally since 1954.

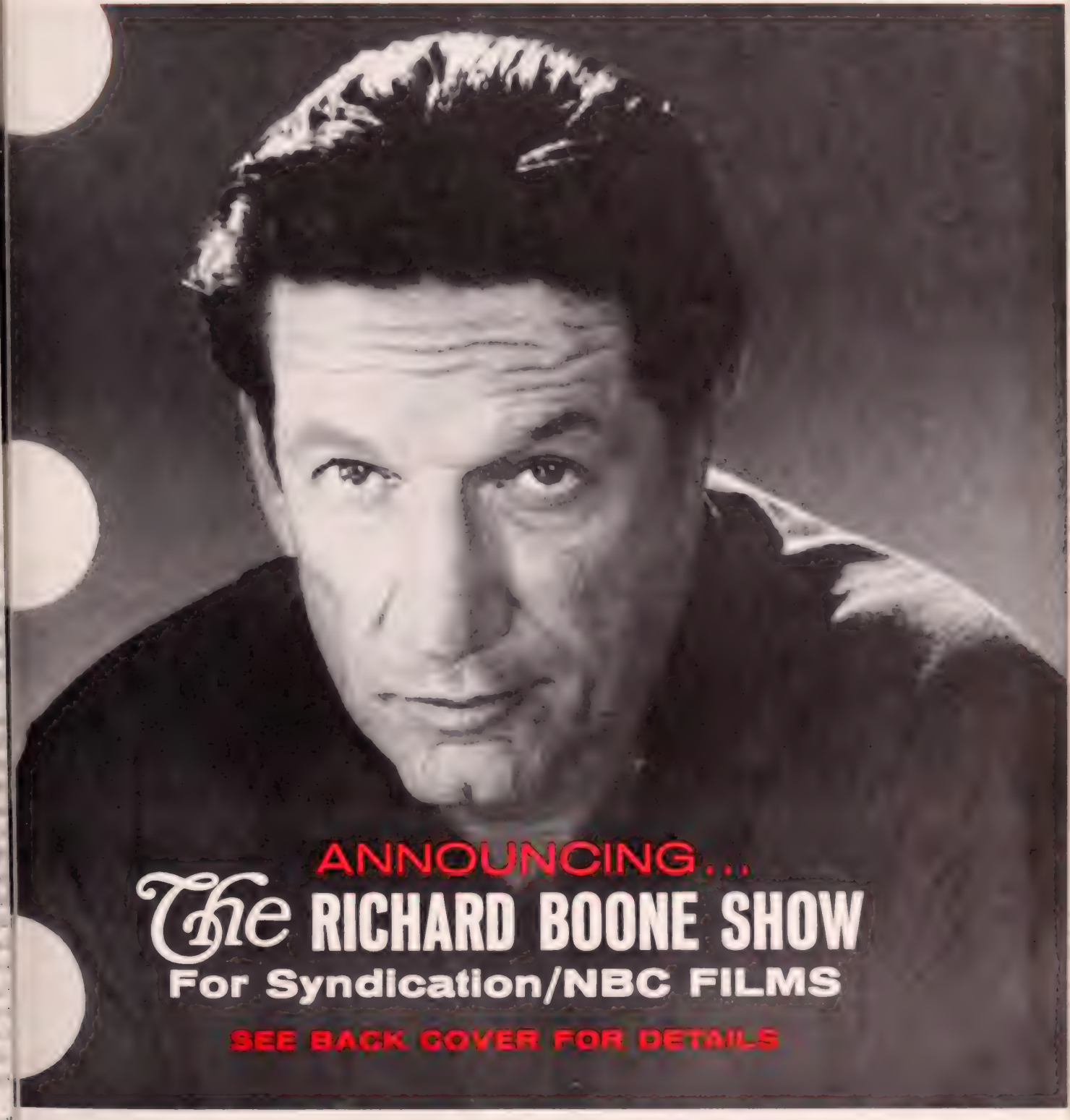
Manager of the new Thompson office is Lee Preschel, who, with Luis Perdomo, will serve on the management committee of the office. Both men are long-time Thompson executives who supervised Thompson accounts at the Vovica agency and who previously served JWT accounts in the United States, Puerto Rico, and Colombia.

The new Thompson office will absorb all personnel and facilities of Vovica. Its clients include Kellogg, Kraft, Burroughs, Champion Spark Plugs, Chesebrough-Pond's, Douglas Aircraft, Ford, Kodak, Lever, Pan American Airways,

THE WEEKLY MAGAZINE RADIO / TV ADVERTISERS USE

Sponsor

NAB CONVENTION SPECIAL



Where is that cozy "Lion's Den" this year?

Little Ol' Suite 1905A at the Conrad Hilton Hotel!



METRO-GOLDWYN-MAYER TELEVISION

New York · Chicago · Culver City · Charlotte · Toronto

NAB CONVENTION ISSUE

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Wide choice of TV and radio program fare awaits broadcasters and admen and the "TFE" group again goes its own way — Page 88

1963 : Triumphant year for industry problems

THE PAST YEAR HAS BEEN a hectic one for broadcasting and broadcast advertisers. As the overall trade association for the broadcasting industry, the National Association has met the problems — and found solutions to a remarkable number.

Broadcasing has suffered no major reversal and the industry's position is stronger than ever before.

Here is a summary of challenges and NAB accomplishments:

The Challenge

The Federal Communications Commission proposed a rulemaking proceeding to enable it to limit the amount of commercials and the extent to which they interrupt programs.

The Accomplishment

Under the leadership of NAB President LeRoy Collins, broadcasters began mustering support in opposition, both at the FCC and on Capitol Hill. NAB's Office of Government Affairs, working with members at the grass roots and with state associations, saw that Congressmen were informed of the danger of this proposal as a threat to our free business system and as a collateral threat to general freedoms. Using a printed reasoned argument, prepared by Governor Collins, the NAB Public Relations Service was able to obtain editorial support in opposition to the measure from leading newspapers across the country. . .a success which brought disbelief from some broadcasters who recalled the traditional rivalry of the competitive media.

The FCC withdrew its proposal but legislation was introduced in Congress to prevent a repetition of this threat to freedom.

Broadcasters, using NAB as the focus, rallied behind the measure. The legislation, sponsored by chairman Walter Rogers of the House Communications Subcommittee, passed the House by a smashing 317-to-43 vote and was a clear indication that House members believed that the FCC, like other regulatory agencies, was arrogating to itself powers never granted by law.

The Challenge

Congressional investigations and publicity resulting from these investigations spotlighted definite weaknesses in broadcast ratings as they existed. These weaknesses resulted in the lessening of confidence in broadcasting and had an indirect unfavorable effect on advertising.

The Accomplishment

Under the leadership of NAB Research Committee chairman Donald H. McGannon, NAB organized and incorporated the Broadcast Rating Council. NAB has five directors. Other directors are from the networks, NAFMB, RAB, TvB, SRA, and AAAA.

McGannon, who also is chairman of the Board of the Council, is making progress reports to chairman Oren Harris of the House Subcommittee on Investigations. This action has precluded legislation in the field of ratings.

Two Broadcast Rating Council objectives: the establishment of (1) minimum criteria and standards for rating services, and (2) auditing procedures to assure that the standards are met and maintained.

The Challenge

All segments of broadcast advertising — advertisers, advertising agencies, networks and stations — are equally desirous of achieving the full potential of radio and television advertising. They all also need to recognize problems and discuss possible solutions.

The Accomplishment

Governor Collins has taken the lead in establishing such conferences for television advertising, which appears to have the most urgent need. The Television Code Review Board now is serving as the focal point for the meetings.

The first meeting was held on December 18 of last year and the second on February 12, both in New York City. Representatives of the AAAA, the ANA, TvB, and NAB have participated in helpfu discussions. Future meetings will be held.

The Challenge

The problem in radio regardin

Public — and Congressional — Challenge of broadcasting advertising practices met by national association's fast action and positive proposals

NAB'S solving



By John M. Coyle
vice president for public relations
National Association of Broadcasters
Before joining NAB in 1959, the newly named vice president was a United Press correspondent, had earlier served on four Georgia papers, including "The Atlanta Constitution"

commercial policy is not unlike that of television. However, where television is concerned primarily with programs, radio is concerned primarily with stations.

The Accomplishment

The NAB Research Office has projected a study for this year that will seek to determine how the listener is affected by radio commercials in terms of frequency, number of minutes per hour, manner of presentation, and loudness.

NAB hopes the information obtained could be used in its Radio Code administration.

The Challenge

The single greatest need facing radio is an adequate and accurate way to measure its audience.

The Accomplishment

NAB and the Radio Advertising Bureau are conducting a joint research project which it hopes will solve this problem. Initial studies to determine the memorability of call letters and time of radio listening activity are due to go in the field very shortly.

The Challenge

Growing concern among broadcasters, broadcast advertisers, and the general public about the problem of so-called clutter on television posed a problem directly for the Code Authority. In terms of actual over-commercialization, Code Authority monitoring indicated very little deviation from the Code's time standards. However, various non-program elements, including promotional announcements, billboards, public service announcements, and commercials, including "piggybacks", tend to give the impression to the viewer that a station is excessively commercial.

The Accomplishment

The Code Authority is studying actively the question of billboards and credits and is working closely with those most concerned. The Code Authority will present recommendations to the Television Code Review Board at its next meeting.

Multiple products announcements have now been defined in the Code itself in strict terms. Only those which meet the criteria of the Code amendment will be counted as a single commercial under the time standards.

The Research Office of NAB, in cooperation with the Code Authority, is undertaking a study of the problem of clutter, its various elements, their relationship to the viewer, and viewer reaction.

Concurrently, the Television Code Review Board further tightened the time standards section. For the first time in prime time programs, a limitation of not more than three consecutive announcements of any kind has been written into the Code.

The Challenge

The old question of truth and credibility in advertising is of utmost concern to NAB through its Code Authority. Lack of credibility damages the medium which carries commercial messages of this nature just as it does the advertiser and advertising in general.

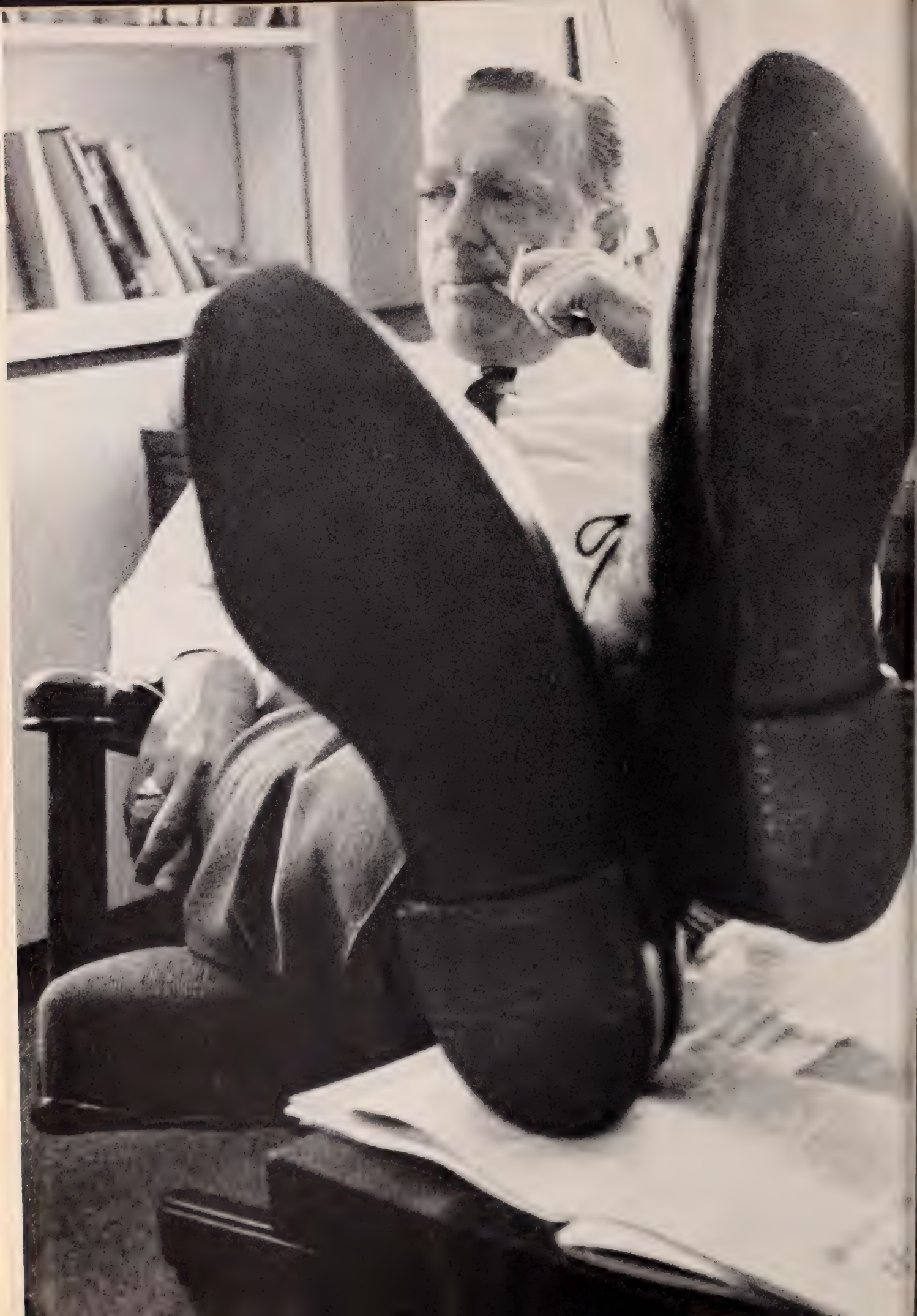
The Accomplishment

On a voluntary basis in cooperation with network clearance offices, agencies, advertisers, and individual station subscribers, the New York Code Office examines commercial copy from the standpoint of taste, derogation, substantiation of claims, and other unfair and misleading practices. Some work is carried on in this field by the Code offices in Washington and Hollywood.

In implementing the Television Code's prohibition against the use of doctors, dentists and nurses in advertising, guidelines have been issued to avoid medical endorsement or scientific backing where the facts do not justify these.

Guidelines also have been issued to avoid excesses in the field of toy advertising, weight reducing products, and in the area of arthritis and rheumatism.

In the works: Guidelines for ad-



"Nothing replaces two feet in motion"

...Not even the dazzling technical machinery of electronic journalism. It is an old axiom that no machine can replace the leg-man with a nose for news—the great reporter who can track down, smell out, and come up with the big story... whose contacts cut across politics, business, the arts and sciences...who knows where to go for the inside story.

Or more precisely, Walter Cronkite. When you see him on his evening news broadcast he is sitting at a desk describing, for example, a missile launching or interviewing a political hopeful. But by that time he has already visited every tracking station in the Western Hemisphere or traveled throughout the home state of the man he is interviewing. With the burning curiosity of a natural-born reporter, he refuses to rely alone on wire service bulletins or the reports of correspondents in the field.

In his three decades as a practicing journalist Cronkite has covered more of the earth's surface than any newsman in television. As a distinguished critic wrote of him—"Viewers can see and hear every night a face and voice that have guided them through an incredible diversity of experiences, from outer space to underwater, from chats with presidents to exchanges with physicists. It is hard to imagine a cozier mentor than this excellent reporter...with the inexhaustible vitality and the temperamental balance that makes Republicans and Democrats alike find him sympathetic. You don't worry about what Cronkite thinks. You just sort of trust him."

And there is good reason for such trust. Cronkite brings to his daily reporting a background of research, knowledge and first-hand experience unique in television journalism. It provides the kind of insight and illumination that make his coverage of the Presidential primaries, the national conventions, and the election required viewing.

In short, Walter Cronkite is one of the reasons why the American people are turning more and more to CBS News for the reporting of major events in an election year—as they did for the opening test of strength in the New Hampshire primary... As for those feet on the desk, don't be misled. He's just recharging his batteries.

CBS News

What's so great about radio?



Come see "Saga in Sound"
(9:00 A.M., Grand Ballroom,
Conrad Hilton, April 7)

...and tell the world!

The story of radio...its beginnings, its historic and nostalgic past, and the exciting and vital role it plays today in the lives of millions of Americans, colorfully told in this 20-minute film.

Produced by the ABC Owned Radio Stations for showing to community groups and organizations.

vertising cold and cough remedies and for dandruff treatment products.

The Challenge

Some advertisers have expressed dissatisfaction with the quality of their produced radio commercials when these are transferred from disc to cartridge tape. The development of cartridge tape has been of great benefit to radio stations. Its use will continue to grow. At the same time broadcast advertisers and their agencies must be assured of good quality in airing their messages.

The Accomplishment

Working through NAB engineering committees closely coordinated by the NAB Engineering Department, the Association already has adopted new Disc Recording and Reproducing Standards and now is developing Cartridge Tape Standards, and upgrading NAB's Reel-to-Reel Magnetic Tape Standards.

These standards will permit close check on the audio quality of commercials transferred to disc to tape.

The Challenge

Mounting public concern over cigarette smoking and health already is being reflected in proposals to curb cigarette advertising.

The Accomplishment

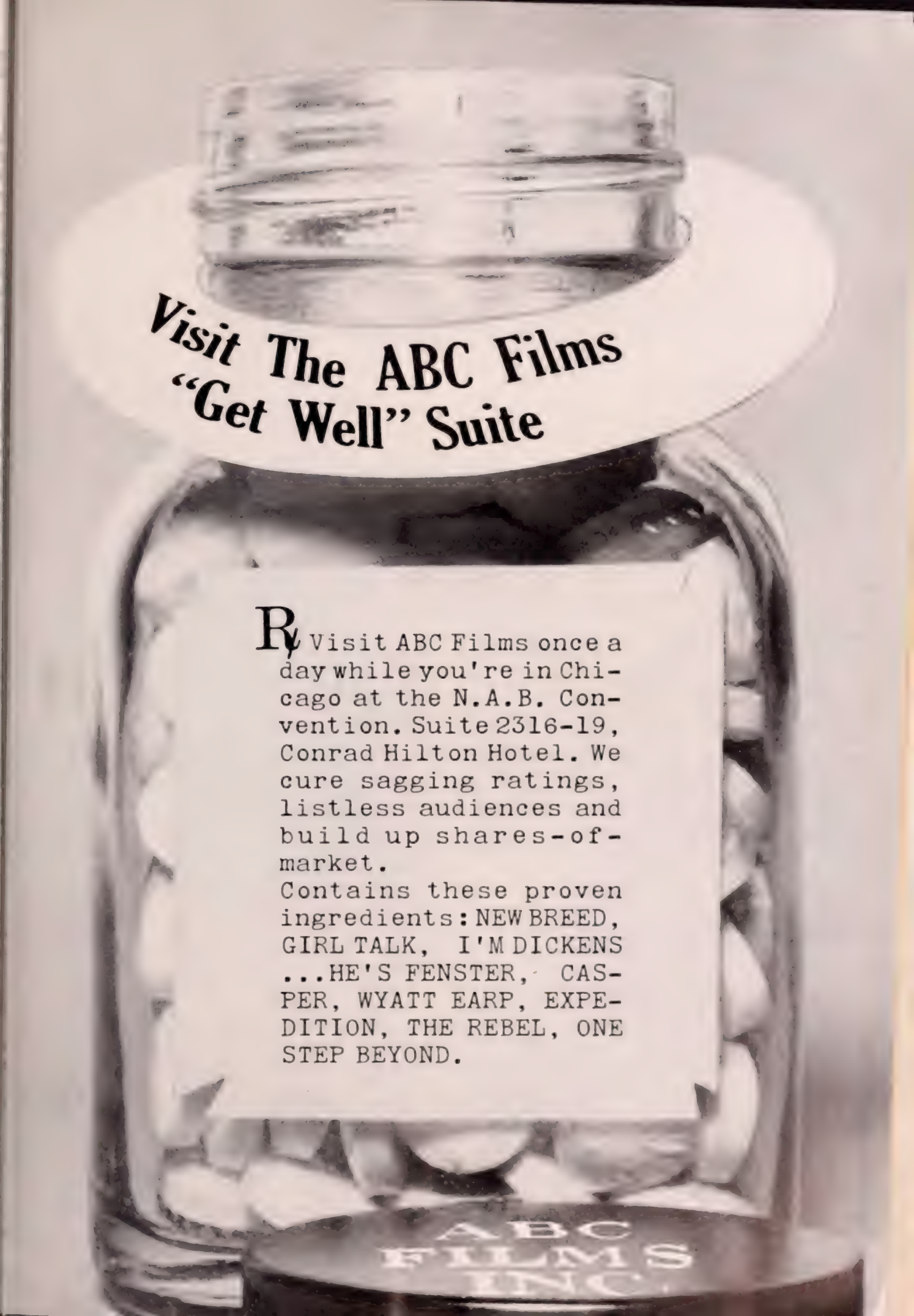
The NAB Television Code already has been amended to read that:

"Care should be exercised so that cigarette smoking will not be depicted in a manner to impress the young of our country as a desirable habit worthy of imitation."

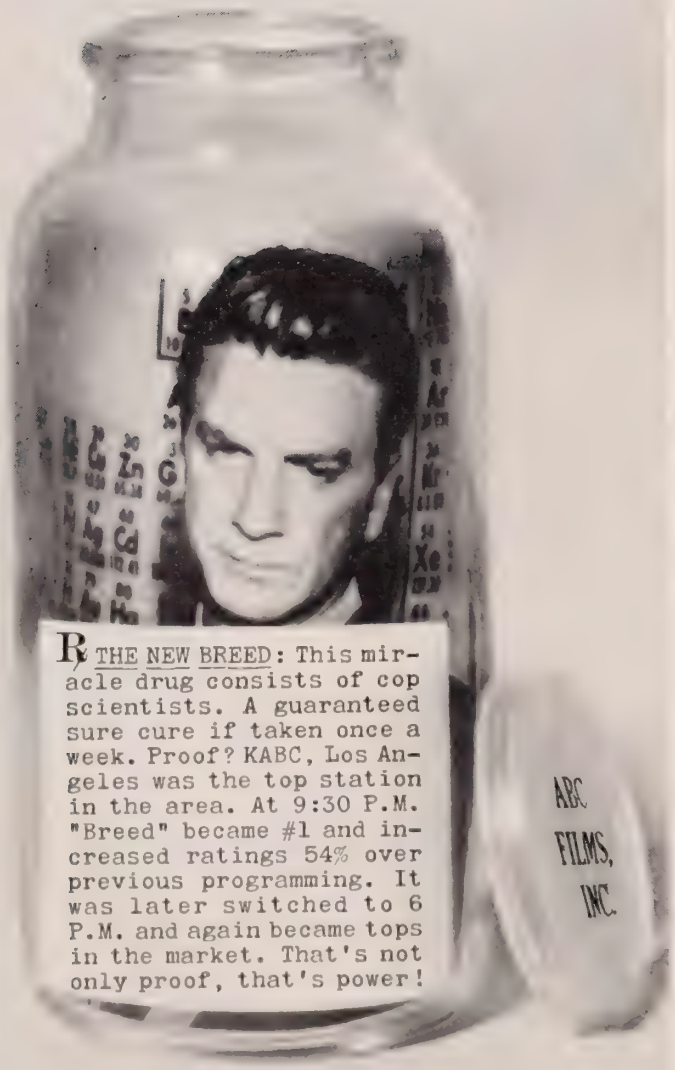
And that "The advertising of cigarettes should not be presented in a manner to convey the impression that cigarette smoking promotes health or is important to persona development of the youth of ou country."

While no specific language ha been acted on yet, the Radio Cod Review Board has been directed b the Radio Board of Directors t develop similar amendments.

NAB also has told the Feder Trade Commission that the FT has no legal authority to issue an restrictions on cigarette advertisin because Congress has not grante it this power.


Visit The ABC Films
"Get Well" Suite
℞ Visit ABC Films once a day while you're in Chicago at the N.A.B. Convention. Suite 2316-19, Conrad Hilton Hotel. We cure sagging ratings, listless audiences and build up shares-of-market.
Contains these proven ingredients: NEW BREED, GIRL TALK, I'M DICKENS ...HE'S FENSTER, CASPER, WYATT EARP, EXPEDITION, THE REBEL, ONE STEP BEYOND.
ABC FILMS INC.

Evening programming look glum and listless?



Feeling blue? Lost the old enthusiasm?



Sagging mid-day ratings?
Ladies ignore you?



℞ GIRL TALK: A daily injection of GIRL TALK every day in the morning or early afternoon will pep you up, make you irresistible. The secret formula? Virginia Graham -- unrehearsed and spontaneous. Does it really work? LOOK! Number One in Albany, Providence and Portland. In Detroit ratings up 92%, New Orleans -- up 150%! Other pepped-up stations on request.

ABC FILMS, INC.

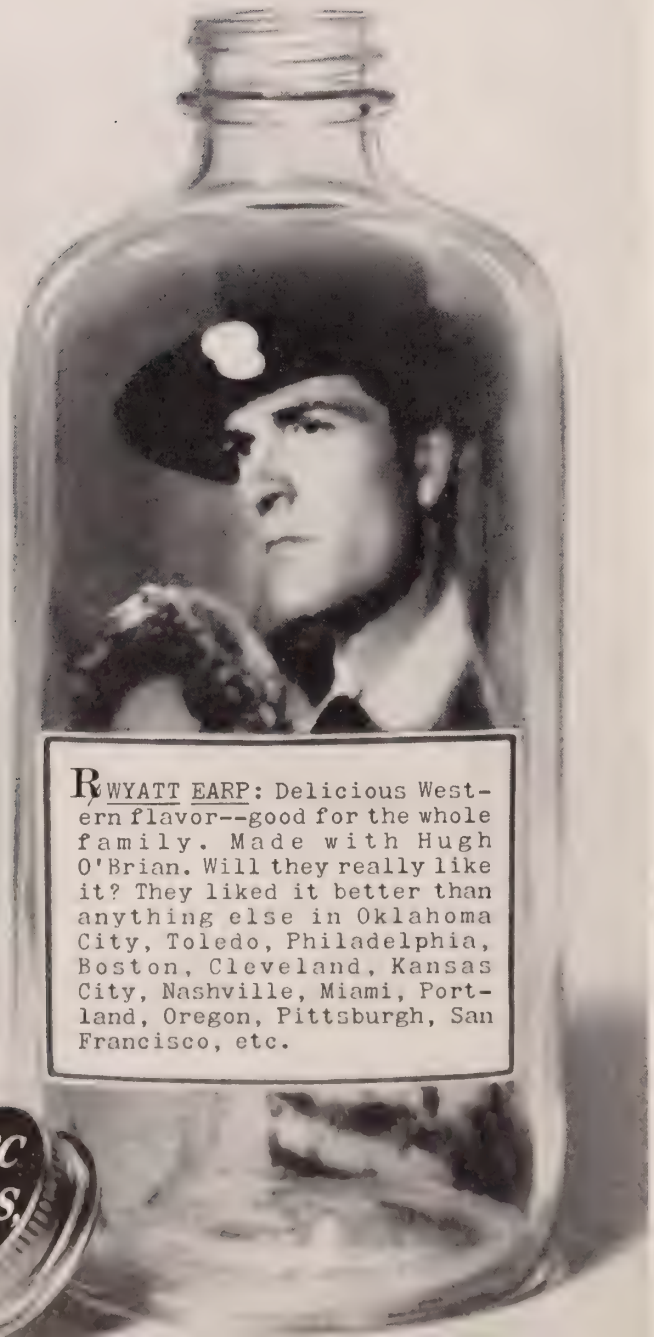
SYMPTOM: Children seem listless and bored
CURE: CASPER



℞ Give youngsters a good daily dose of CASPER THE FRIENDLY GHOST. They'll feel better immediately. (So will your sponsors.) Some of the Supplicat Spon-sorees in Detroit, New Or-leans, Houston and Chica-Redding where CASPER is Number One in its time slot. There are 47 other secrets that make CASPER is pretty powerful stuff.

ABC FILMS. INC.

Take one of these
every week for 30 minutes:



℞ WYATT EARP: Delicious Western flavor--good for the whole family. Made with Hugh O'Brian. Will they really like it? They liked it better than anything else in Oklahoma City, Toledo, Philadelphia, Boston, Cleveland, Kansas City, Nashville, Miami, Portland, Oregon, Pittsburgh, San Francisco, etc.

ABC FILMS, INC.

How about a tried and proven tonic—
good for general program aches?



℞ EXPEDITION: A well-tested high rating builder. Great ingredients from every corner of the world. Very strong in New York and Cleveland and right on top in Spokane and Seattle.

SYMPTOM: Falling asleep in front of TV
DIAGNOSIS: Audience needs action!



Get a shock treatment!





CHICAGO ASSOCIATION OF COMMERCE AND INDUSTRY
VISITORS BUREAU

Chicago: NAB-Town, 1964

Site of broadcaster conclave is no longer the brawling midwestern town of Mrs. O'Leary or even Elliot Ness

CARL SANDBURG once called the lakesile city "Hog-butcher to the world." Others call it "The Windy City." Some just call it by its locally disliked nickname, "Chi" (rhymes with "buy"). Audiences who dial the TV and radio stations operated by many of the NAB convention delegates gathered in the country's second-largest city have their own, often inaccurate, image of the city that looks out on Lake Michigan — an image compounded of Alice Faye and Tyrone Power fleeing the Chicago Fire, Armour and Swift packaging miles of sausages, and Robert Stack, riding in a black Reo and armed with a Tommy gun, in hot pursuit of Al Capone.

These images persist, but they just ain't so.

The city that will play host this week to the NAB and its guests is the biggest manufacturing and distributing center in the country, with annual sales in the giddy area of $55 billion. No longer a real power in network program production, Chicago is nevertheless a giant in the communications business, and produces more television sets, radios and telephone equipment than any other major U.S. area.

Chicago isn't far from the U.S. Center of Population, and what amounts to a "national mid-town" location has made Chicago the leading city in mail order business (93% of U.S. catalogue sales), the world's largest rail center (over 1,000 passenger trains a day), and one of the biggest airline centers (over 13 million passengers on 23 airlines at three airports).

It is the country's convention capital, handling an average of 1,050 conventions and trade shows each year. The NAB convention, which would swamp the facilities of the average U.S. city, is a drop in Chicago's convention bucket; the city averages 1,200,000 visitors each year arriving to attend conventions, trade fairs and other meetings.

Chicago still has its tensions and

Continued on page 60



Schedule of Events:

NATIONAL ASSOCIATION of BROADCASTERS

1964 Convention, Conrad Hilton, Chicago

GENERAL INFORMATION

ROOM LOCATIONS

Bel Air Room	3rd Floor
Beverly Room	3rd Floor
Continental Room	1st Floor
Grand Ballroom	2nd Floor
International Ballroom	2nd Floor
Waldorf Room	3rd Floor
Williford Room	3rd Floor
Rooms 1 through 10	3rd Floor
Rooms 12 through 19	4th Floor
Parlors 20 through 34	5th Floor

(All NAB convention and staff offices are located on the Third Floor of the Conrad Hilton Hotel unless otherwise designated).

MEMBERSHIP CERTIFICATION DESK Lower Lobby

Persons authorized to vote in behalf of television stations at the NAB Television Business Session and at the NAB Business Session must pick up credentials at the Certification Desk. Likewise, those persons authorized to vote in behalf of radio stations at the NAB Business Session must have credentials.

The Certification Desk will be located adjacent to the NAB Registration Desk in the Lower Lobby of the Conrad Hilton Hotel. The Certification Desk will be open from 9:00 a.m. to 5:00 p.m., Saturday through Wednesday.

TODAY AT THE CONVENTION

The NAB Public Relations Service will publish a pocket booklet, "Today at the Convention," on Monday, Tuesday and Wednesday. It will contain a registration notice of program changes, last minute Convention news and pictures of Convention notables. Complete, cumulative registration lists will be carried on Monday and Tuesday. Only late registrants will be listed in the Wednesday issue.

SUNDAY, APRIL 5

Radio

NAB FM DAY PROGRAM

2:30 p.m. to 5:00 p.m. CONTINENTAL ROOM

Presiding
Everett Dillard, WASH-FM, Washington, D.C.

Report of the NAB FM Radio Committee Chairman
Ben Strouse, WWDC-FM, Washington, D.C.

FM Radio and the Emergency Broadcast System
Hon. Robert T. Bartley, Federal Communications Commission

The FM Audience—Recent Research Findings
James A. Schulke, President, NAFMB, New York, New York

FM Programming—Duplication or Non-Duplication
Moderator
Harold Tanner, WLDM, Detroit, Michigan
Panel
N. L. Bentson, WLOL-FM, Minneapolis, Minnesota
Richard L. Kaye, WCRB-FM, Boston, Massachusetts
Merrill Lindsay, WSOY-FM, Decatur, Illinois
Henry W. Slavick, WMC-FM, Memphis, Tennessee

FM Forum
What are your FM Problems?

Television

3:30 p.m. to 5:00 p.m. WALDORF ROOM

Secondary Market Television Session
Moderator
Richard D. Dudley
WSAU-TV, Wausau, Wisconsin

MONDAY, APRIL 6

General Assembly

(Management and Engineering Conferences)

10:30 a.m. to 12 noon GRAND BALLROOM

Presiding
Richard W. Chapin, Stuart Broadcasting Company, Lincoln, Nebraska, 1964 Convention Co-Chairman

Presentation of NAB Distinguished Service Award to Donald H. McGannon

Management Conference Luncheon

12:30 p.m. to 2:00 p.m.
INTERNATIONAL BALLROOM

Introduction of the Speaker
William B. Quarton, The WMT Stations, Cedar Rapids, Iowa; Chairman, NAB Board of Directors

Address
LeRoy Collins, President, NAB

Management Conference Assembly

2:30 p.m. to 5:00 p.m. GRAND BALLROOM

Presiding
Richard W. Chapin, Stuart Boardcasting Company, Lincoln, Nebraska; 1964 Convention Co-Chairman

Address
The Honorable Oren Harris, Chairman, Interstate and Foreign Commerce Committee, U.S. House of Representatives

Freedom and Fairness—The Right to Know
Moderator
Theodore F. Koop, Columbia Broadcasting System, Inc., Washington, D.C.

TUESDAY, APRIL 7

Radio Assembly

10:00 a.m. to 12 noon GRAND BALLROOM

Report of the Chairman of the Radio Board
Ben Strouse, WWDC, Washington, D.C.

Report on Radio Research Activities
Melvin A. Goldberg, Vice President and Director of Research, NAB

Annual RAB Presentation: "Radio's Leadership Year"
Edmund C. Bunker, President

Television Assembly

9:45 a.m. to 12:00 noon
BLACKSTONE THEATRE

Program Conference, '64
Moderator
Clair R. McCollough, President
Steinman Stations, Lancaster, Penna.
Panelists
Michael Dann, Vice President, Programming
CBS Television
Richard Pack, Vice President, Programming
Group W
Hartzell Roseman, Jr., President
Hartzell Roseman Productions, Inc.
W. Robert Rich, Vice President
Seven Arts Associated Corporation
Joseph E. Levine, President
Embassy Pictures Corporation
Participating Producer
Jules Power, Executive Producer
ABC-TV
Co-producer
Herb Jacobs, President
TV Stations, Inc.

Management Conference Luncheon

12:30 p.m. to 2:00 p.m.
INTERNATIONAL BALLROOM

Introduction of the Speaker
LeRoy Collins, President, NAB

Address
The Honorable E. William Henry, Chairman
Federal Communications Commission

2:00 p.m. to 5:00 p.m. NO SCHEDULED SESSIONS

There is no program for this period so delegates may visit exhibits and hospitality quarters.

WEDNESDAY, APRIL 8

Radio Assembly

9:30 a.m. to 12 noon GRAND BALLROOM

Radio and Records—A Concert in Sound
Henry Brief, Executive Secretary, Record Industry Association of America, Inc., New York, New York

The Radio Code—Power for Positive Selling
Moderator
Elmo Ellis, WSB, Atlanta, Georgia, Chairman-Designate
Radio Code Board

Automation in Radio—Systems and Experience
Moderator
Orin W. Towner, WHAS, Inc., Louisville, Kentucky

License Renewal Seminar—Questions and Answers
Robert J. Rawson, Chief, Renewal and Transfer Division
Federal Communications Commission

Television Assembly

9:00 a.m. to 10:40 a.m. WILLIFORD ROOM

Presiding
James D. Russell, KKTV, Colorado Springs, Colorado
Chairman, NAB Television Board of Directors

Selling . . . or Sailing?
TvB Presentation
Norman E. "Pete" Cash, President
Television Bureau of Advertising

Please Don't Shoot the Piano Player
TIO Presentation
Roy Danish, Director
Television Information Office

All Industry Television Station Music License Committee Report
Robert H. Smith, WCYB-TV, Bristol, Virginia
Member, All Industry Television Station Music License Committee

10:45 a.m. to 12:00 noon WALDORF ROOM

Television Board Elections
Presiding
Mr. Russell

Special Presentation: "Telling the Code Story"
Howard H. Bell, Director
The Code Authority

Election Results

Management Conference Luncheon

12:30 p.m. to 2:00 p.m.
INTERNATIONAL BALLROOM

Introduction of the Speaker
LeRoy Collins, President, NAB
Address
The Reverend Billy Graham
The Annual NAB Business Session

General Assembly

2:30 p.m. to 5:00 p.m. GRAND BALLROOM

Moderator
William B. Quarton, The WMT Stations, Cedar Rapids, Iowa; Chairman, NAB Board of Directors
Panel Discussion
FEDERAL COMMUNICATIONS COMMISSION
Hon. E. William Henry, Chairman
Hon. Rosel H. Hyde
Hon. Robert T. Bartley
Hon. Robert E. Lee
Hon. Frederick W. Ford
Hon. Kenneth A. Cox
Hon. Lee Loevinger

Convention Reception

(In Honor of Retiring and New NAB Board Members)
5:00 p.m. to 7:00 p.m.
INTERNATIONAL BALLROOM

NAB 1964 Convention Committee

RICHARD W. CHAPIN, Co-Chairman
Stuart Broadcasting, Lincoln, Nebr.
GLENN MARSHALL, JR., Co-Chairman
WJXT, Jacksonville, Fla.
OTTO P. BRANDT
KING-TV, Seattle, Wash.
RICHARD D. DUDLEY
WSAU, Wausau, Wis.
GORDON GRAY
WKTV, Utica, N.Y.
JULIAN F. HAAS
KAGH, Crossett, Ark.
WILLARD SCHROEDER
WOOD, Grand Rapids, Mich.
MIKE SHAPIRO
WFAA-TV, Dallas, Tex.
LOYD C. SIGMON
KMPC, Hollywood, Calif.
LESTER G. SPENCER
WKBV, Richmond, Ind.
EUGENE S. THOMAS
KETV, Omaha, Neb.

SPECIAL CONVENTION FEATURES

(Not a part of the official convention program)

SATURDAY, APRIL 4

9:00 a.m. to 5:00 p.m.	Association for Professional Broadcasting Education—Board of Directors Meeting	Room 9
9:00 a.m. to 5:30 p.m.	National Association of FM Broadcasters—Meeting	Waldorf Room
11:00 a.m.	All Channel Broadcasting Committee—Meeting	Room 13
12:15 p.m. to 2:15 p.m.	National Association of FM Broadcasters—Luncheon	Continental Room
1:00 p.m.	Association of Maximum Service Telecasters—Technical Committee	Sheraton Blackstone
2:30 p.m.	ABC-TV Affiliates—Presentation and Show	International Ballroom
5:30 p.m.	ABC-Radio and TV Affiliates—Reception	International Ballroom
6:30 p.m.	Association of Maximum Service Telecasters—Board of Directors Dinner Meeting	Sheraton Blackstone Regency, Havana, Ivy Rooms
7:45 p.m.	ABC-TV Affiliates—Dinner	Grand Ballroom

SUNDAY, APRIL 5

8:30 a.m. to 10:00 a.m.	Association of Maximum Service Telecasters — Continental Breakfast	Bel Air Room
9:00 a.m. to 5:00 p.m.	Association for Professional Broadcasting Education—Membership Meeting	Upper Tower
9:00 a.m. to 12:15 p.m.	National Association of FM Broadcasters—FM Session	Continental Room
9:30 a.m. to 12:30 p.m.	Association of Maximum Service Telecasters—Membership Meeting	Beverly Room
10:00 a.m.	Broadcast Music, Inc.—Board of Directors Meeting and Luncheon	Parlors 25 and 26
11:00 a.m.	Daytime Broadcasters Association — Membership Meeting	Williford "C"
12:00 noon to 2:00 p.m.	Association for Professional Broadcasting Education—Reception and Luncheon	Lower Tower
12:30 p.m. to 2:30 p.m.	Association of Maximum Service Telecasters—Board of Directors Luncheon and Meeting	Bel Air Room
2:30 p.m.	Association of Broadcasting Standards—Board of Directors Meeting	Beverly Room
2:30 p.m.	Institute of Broadcast Engineers — First Annual Meeting	Williford "C"
4:00 p.m.	Association of Broadcasting Standards — Membership Meeting	Beverly Room
4:00 p.m.	Clear Channel Broadcasting Service—Membership Meeting	Lower Tower
4:00 p.m. to 7:00 p.m.	TFE (Television Film Exhibit)—Cocktail Reception	Pick Congress Great Hall
6:30 p.m.	CBS-TV Affiliates—Reception and Banquet	Hotel Continental
6:30 p.m.	NBC Radio and Television Affiliates—Reception and Dinner	International Ballroom
7:00 p.m.	QXR Network—Affiliates Meeting	Room 14

MONDAY, APRIL 6

8:00 a.m.	TV Stations Inc.—Membership Breakfast	Sheraton Blackstone Mayfair Room

TUESDAY, APRIL 7

8:00 a.m.	Society of Television Pioneers—Breakfast	Lower Tower
10:00 a.m.	Mark Century's Programming Seminar/Brunch	Upper Tower
5:00 p.m.	Harvard Seminar "Smoker"	Bel Air Room
7:30 p.m.	Broadcast Pioneers—Banquet	International Ballroom

Everyone is Playing Robin Hood



Every day in the week–



and here's what happens!

BRISTOL-JOHNSON CITY, M.F. 5:00 PM—**61%** SHARE
PITTSBURGH, M.F. 8:00 AM—**38%** SHARE
SYRACUSE, N.Y. FRI. 7:00 PM—**34.5%** SHARE

Four years of peak network success . . . universal parental acclaim...unmatched response for sponsor promotions...these are just a few of the reasons why Robin Hood offers unsurpassed strip programming. Add to these proven assets an enthusiastic audience that not only watches the program loyally but makes it a part of its playtime...an audience that draws additional recruits each year as a new generation discovers television–you can see why Robin Hood is unrivalled for station and sponsor.



oduced by Sapphire Films, Ltd.

Watch for our new series on man's invincible will to survive—**SURVIVAL!** with James Whitmore

Official Films 724 5th Ave., N.Y. 19, N.Y. PL 7-0100

LeROY COLLINS
PRESIDENT, NAB

Governor of Florida from 1954-1960, Collins took office as the seventeenth NAB president in January, 1961.

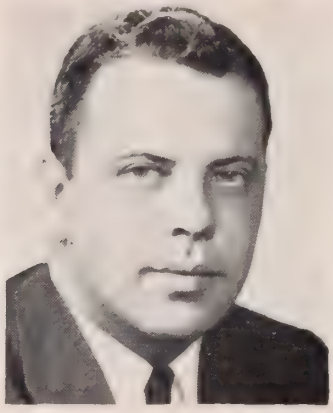
Collins became a national TV figure as a result of his role as chairman of the Democratic National Convention in 1960. Prior to the governorship, he served in the state legislature of Florida for nearly two decades. Born in Tallahassee in 1909, he graduated from Cumberland University with a LL.B. degree in 1931. He is a member of the board of the Advertising Council, a member of the American Bar Association, and the national advisory council for the Peace Corps.



VINCENT T. WASILEWSKI
EXECUTIVE VICE PRESIDENT, NAB

With the NAB since 1949, he was promoted to his present post in August, 1961, when the position was created.

Wasilewski last had been vice president for government affairs since 1960. Prior to that, he became manager of government relations in 1955, after service on the NAB's legal staff that included the chief counsel post. He is a member of the FCC Bar Association and serves on the committee on legislation. Born in Athens, Ill., he was awarded his law degrees by the University of Illinois in 1949. He saw service with the Air Force between 1942 and 1945.



MELVIN A. GOLDBERG
VICE PRESIDENT, DIRECTOR OF RESEARCH, NAB

Goldberg is considered one of the leading research authorities in broadcasting. He joined the NAB in 1962 to head a new industry-wide program of objective research into broadcasting techniques

Previously, he had been with Westinghouse Broadcasting (Group W) since 1956, where he handled depth studies in radio and TV news, daytime TV viewing, and radio listening, among other projects. Before that, Goldberg was deputy director of research and evaluation for the USIA, and a research consultant.



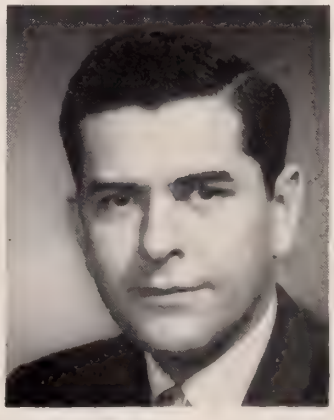
Who's Who in the National



JAMES H. HURLBERT
ASSISTANT TO THE PRESIDENT

Former NAB manager of department of broadcast personnel and economics, he was advanced to his present post in February, 1964.

Hurlbert joined NAB in 1954, as assistant manager of his former department and was named manager in 1960. Before that, he produced and directed programs for WRCA-AM-TV (now WNBC-AM-TV), New York, from 1952-1954, was promoted to production manager and then assistant to the station manager. He was an editorial assistant at the White House in 1951. He is a graduate of Harvard with a MA degree.



HOWARD H. BELL
DIRECTOR, CODE AUTHORITY

Bell has held numerous positions with the NAB since he joined the organization in 1951.

He was elevated to assistant to the president in 1954, and was assigned additional duties as coordinator of state association activities. Bell was named assistant to the president in charge of joint affairs in 1958. Prior to the appointment to his present post in December of last year, he had been vice president for planning and development and assistant to the president since 1962. Before joining NAB, Bell had been sales promotion manager of WMAL, Washington.



EDWARD H. BRONSON
MANAGER FOR TV, NAB CODE AUTHORITY

The former station director of WBNS-TV, Columbus, Ohio, since 1949, Bronson joined the association in 1952.

Before that, Bronson had been station manager of WJEF Grand Rapids. During World War II, he moved to Washington and worked with the government office of censorship. Prior to this, he had served as assistant general manager with WCOL, Columbus, Ohio, where he also had been continuity director. A journalist trained at Ohio State University, Bronson held newspaper jobs with the *Columbus Citizen* and *Columbus Star*.

PAUL B. COMSTOCK
VICE PRESIDENT FOR
GOVERNMENT AFFAIRS

Tapped for his present post in 1962, he came to the NAB from a law partnership in Florida where he worked with state officers in the judiciary and state legislature and helped shape a program of judicial improvement in the state laws.

Comstock also has served for six years in Washington for the federal government where he was on the staff of the State Department's national security council.

He earned an M.A. degree from Columbia University in 1951, an LLB. from Oklahoma University in 1948.



WILLIAM CARLISLE
VICE PRESIDENT FOR STATION
RELATIONS

Carlisle was promoted from NAB manager of station relations to his present post, which was created in 1961.

He joined NAB in 1954 and served as field representative until 1957. Before that, he was broadcast sales manager for Rust Industrial Co. and was radio director of Western Advertising Agency. Prior to that, Carlisle was associated with several stations in New Hampshire: WKBR-AM-FM, Manchester; WTSV-AM-FM, Claremont; and WTSL, Hanover. He served in program and production capacities at these stations.



JOHN M. COURIC
VICE PRESIDENT FOR PUBLIC
RELATIONS, NAB

Couric joined NAB in 1937 as chief publicity writer and one year later was named manager of news and publications. In 1959 he was placed in charge of the entire public relations service and was promoted to his present post in March of this year.

Prior to the NAB, he served as Washington correspondent for United Press and as a wire service writer. He also worked for four Georgia newspapers, including *Atlanta Constitution*. He received a B.A. degree from Mercer University in Macon.



Association of Broadcasters



CHARLES M. STONE
MANAGER FOR RADIO, NAB
CODE AUTHORITY

Stone brought to the NAB an extensive background in radio sales and administration when he joined the association in 1960.

His broadcast career began in 1934 with WJBY, Gadsden, Ala., as an announcer, and two years later he joined Jacksonville's WMBR as program director, writer, news editor and announcer. He also was named vice president for TV administration, and responsibilities included sales, program and promotion. In 1959 he joined Mason, Dow & Stone as partner in their ad agency.



STOCKTON HELFFRICH
DIRECTOR, NEW YORK OFFICE,
NAB TV CODE

Helffrich is perhaps the NAB executive with whom Madison Avenue has its greatest liaison. Since appointment to his present post in 1960, he has provided service and advice to agencies and sponsors who wish to create material in conformity with the TV code.

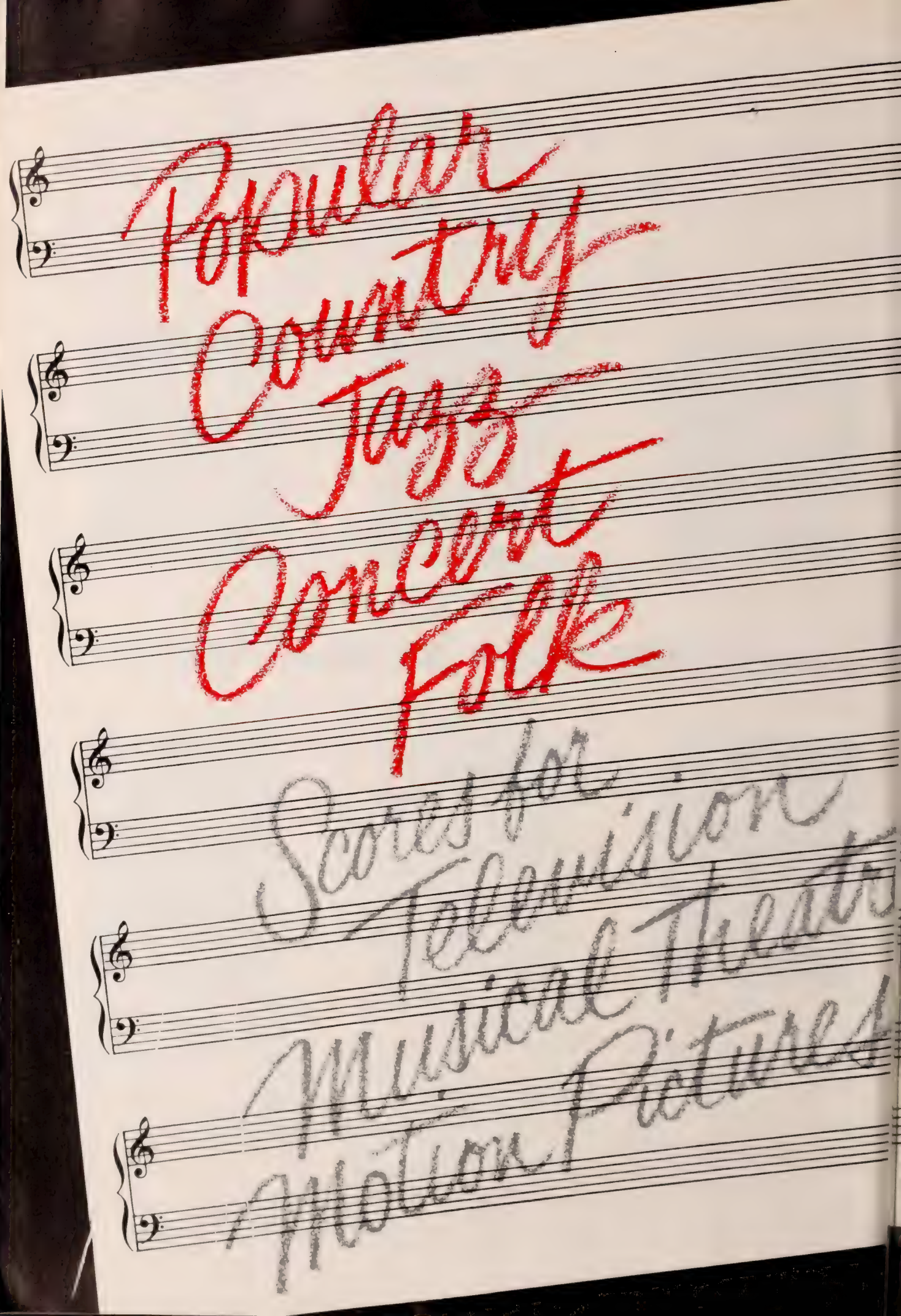
He is a veteran of 27 years with NBC and from 1955 to his NAB appointment, he functioned as director of Continuity Acceptance, the office that functions as arbiter of good taste for NBC. Prior to that, he had been manager of the Continuity Acceptance office since 1942.



DOUGLAS A. ANELLO
GENERAL COUNSEL, NAB

Promoted from chief counsel to his present position in 1961, he came to the NAB from FCC, where he had served as an attorney in various legal capacities.

Anello served with the Coast Guard as an officer from 1942 until 1946. Prior to that, he practiced law after graduation from Harvard with an LLB. degree in 1938, and an A.B. degree from Providence. A native of New London, Conn., he is a member of the FCC Bar Association, Federal Bar Association, and the American Bar Association, where he currently serves as a member of the [illegible] communications committee.


Popular
Country
Jazz
Concert
Folk
Scores for
Television
Musical Theatre
Motion Pictures

Today's many worlds of music
are the result of an opportunity provided
by BMI for thousands of composers,
writers and publishers to be heard,
to be treated with dignity and respect,
and to share impartially
in the economic rewards
of their talents.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY'S AUDIENCE

BMI
BROADCAST MUSIC, INC.

Delegate's suites:

Who's where at NAB

Following is an at-press-time list of hospitality suites and headquarters locations at the 1964 NAB Convention in Chicago. All suite listings below are at the Conrad Hilton Hotel unless otherwise noted. For location of delegates, syndicators, station representatives, equipment manufacturers, etc. not listed, consult NAB Registration Desk, or "Today At The Convention" booklet from NAB Public Relations Service.

MEMBER NETWORKS

American Broadcasting Company, Radio Network	1806-04
American Broadcasting Company, Television Network	2320-25
Columbia Broadcasting System, Radio Network	2306
Columbia Broadcasting System, Television Network	2305A-06A-11A
Mutual Broadcasting System	1606A-04A
National Broadcasting Company Radio and TV Networks	Sheraton Blackstone

ASSOCIATE MEMBERS

ABC Films, Inc.	2319-16
Adonis Radio Corporation	935A
Albion Optical Company	823A
Alto Fonic Tape Service, Inc.	2234A
American Research Bureau, Inc., Division of C-E-I-R, Inc.	605
Ampex Corporation	505A
Automatic Tape Control, Inc.	1724
Avery-Kodel, Inc.	Sheraton Blackstone
Bauer Electronics, Corporation	1119A
John Blair & Company	Sheraton Blackstone
Broadcast Time Sales	Executive House
Buena Vista Distribution Company, Inc. Subsidiary of Walt Disney	1224
CBS Films, Inc.	2200
CBS Laboratories Division	1239A
CBS Radio Spot Sales	1218A
Henry I. Christal Company, Inc.	1306

TRADE PUBLICATIONS AND ASSOCIATIONS

Advertising Age	1306A
Advertising News of New York	
Billboard	723
Broadcast Engineering	1435A
Broadcasting Magazine	706A
Film Daily	
Media/Scope	1106
Printers Ink	
Radio Advertising Bureau	1206A
Radio-Television Daily	906
Sales Management	
Sponsor	2406
Telefilm Magazine	
Television Age	1406
Television Bureau of Advertising	1606
Television Information Office	706
Television Magazine	706A
Television Digest	
TV Guide	
Variety	806A

Cleveland Electronics, Inc.	734A
Collins Radio Company	2506
Commercial Recording Corporation	1500
Conrac Division, Giannini Controls Corporation	819A
Desilu Sales	Pick Congress
Dresser-Ideco Company	1035A
Electronics, Missiles & Communications Inc.	1339A
Embassy Pictures	Continental
Gates Radio Company	1119
General Electric Company	North Imperial Suite
Gill-Perna, Inc.	Executive House
Harrington, Righter & Parsons, Inc.	Sheraton Blackstone
George P. Hollingbery Company	1600
Hal Holman Company	2422A
Bernard Howard & Co.	Pick Congress
ITA Electronics, Division of Triangle Publications, Inc.	2339
Katz Agency, Inc.	Executive House
Keystone Broadcasting System, Inc.	806
Kline Iron and Steel Company	723A
Lee-Jeffreys, Inc.	723
LTV Continental Electronics Division	1624
MaCarTa, Inc.	2119
Machtronics, Inc.	1139
Mark Century Corporation	918A
Mars Broadcasting, Inc.	700
Jack Masla	Park East
MCA-TV, Ltd.	2400
McMartin Industries, Inc.	Essex Inn
Medallion TV Enterprises, Inc.	1618A
Meeker Company, Inc.	1700
Metro Radio Sales	Sheraton-Chicago
MGM-A Division of Metro-Goldwyn-Mayer, Inc.	1905A
Charles Michelson, Inc.	534A
Mitchell Vinten, Inc.	1135A
A. C. Nielsen Company	605A
North American Philips Company, Inc.	823
Pams Productions	1034A
Pepper Sound Studio, Inc.	700
Peters, Griffin, Woodward	Sheraton Blackstone
Edward Petry & Company, Inc.	1400
Prestige Representative Organization	1206
The Pulse, Inc.	1800
Radio Corporation of America	South Imperial Suite
RCA Recorded Program Services	500
Rohn Systems, Inc.	919
Rust Corporation of America	1900
Select Station Representatives	Sheraton-Chicago
SESAC, Inc.	900
The Softness Group	Executive House
Sparta Electronics Corporation	1119A
Spot Time Sales	Executive House
Stainless, Inc.	1506
Standard Electronics Corporation	1239
Standard Rate & Data Service, Inc.	1706A
Stone Representatives, Inc.	800
Storer Programs	Executive House
Sarkes Tarzian, Inc.	1824
Telescreen Advertising, Inc.	1319
Television Affiliates Corporation (TAC)	834A



. . . from our new 1563-foot tower **inside** Oklahoma City. The signal from this new tower — one of the industry's tallest — blankets metro Oklahoma City and *57 counties with ABC-TV programming.

*Engineering estimate based on latest available ARB

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JB



26 ACTION-ADVENTURE-COLOR SPECTACLES FILMED IN DIFFERENT PARTS OF THE WORLD! THE MOST EXCITING STORIES OF ALL TIME!

Great Titles: The Mongols, The Trojan War, Cartouche, Helen of Troy, Triumph of Robin Hood, Devil of Paris, Lion of St. Mark, Joseph And His Brethren and many others . . .

Great Stars: Jack Palance, Anita Ekberg, Robert Morley, John Drew Barrymore, Jill Haworth, Gordon Scott, Lex Barker and many others . . .

Already

Stations Sold Prior To General Release

WOR-TV	New York, N.Y.	KHJ-TV	Los Angeles, Calif.
WXYZ	Detroit, Michigan	KBOI-TV	Boise, Idaho
KTVT	Fort Worth, Texas	KHVH-TV	Honolulu, Hawaii
WTTV	Indianapolis, Indiana	WKZO	Kalamazoo, Michigan
KOIN-TV	Portland, Oregon	KATC-TV	Lafayette, La.
WWL-TV	New Orleans, La.	KLAS-TV	Las Vegas, Nevada
KONO	San Antonio, Texas	WTEV	New Bedford, Mass.
WNEP-TV	Scranton, Pa	KAKE-TV	Wichita, Kansas
KVLY-TV	Spokane, Wash	WOW-TV	Omaha, Nebraska
		KPIX-TV	San Francisco, Calif

ADVENTURE awaits you in Chicago

Hotel Continental—Embassy Suite 500-502-504

See our exciting trailers, slides, brochures and surprise selling aids during the NAB convention.

APRIL 5-6-7-8.

JOSEPH LEVINE
EMBASSY
PICTURES CORP, TELEVISION DEPARTMENT
Time & Life Bldg Rockefeller Center New York 20 New York JUdson 2-2100

Thomson Electric Company, Inc.	1234A
Triangle Radio-TV Division	2300
Richard H. Ullman Associates, Inc.	2000
United Press International	1122 A
Venard, Torbet & McConnell, Inc.	2100
Visual Electronics Corporation	1200
Walter Reade/Sterling, Inc.	819
World Broadcasting System, Inc.	1300
Adam Young, Inc.	1100

NAB CONVENTION OFFICES

Convention Manager ..... Room 1
Everett F. Revercomb, Secretary Treasurer
Convention Program ..... Room 4
Harold Niven, Assistant to the Executive Vice President
Engineering Conference ..... Room 1
George W. Bartlett, Manager
Convention Exhibits ..... East and West Exhibit Halls
George F. Gayou, Exhibit Director
Edward L. Gayou, Assistant Exhibit Director
Registration Desk ..... Lower Lobby
William L. Walker, Assistant Treasurer
Convention News ..... Room 3
John M. Couric, Vice President for Public Relations

NAB STAFF OFFICES

Executive Vice President ..... Room 4
Vincent T. Wasilewski
Radio ..... Room 2
Sherril Taylor, Vice President
Station Services ..... Room 2
William Carlisle, Vice President
Station Relations ..... Lower Lobby
Field Representatives—James McKnight
Spencer Denison
Charles Drew
Paul R. Fry
Oliver W. Henry
Ernest C. Sanders
Hamilton Woodle
Broadcast Management ..... Room 4
David Doughty, Assistant Manager
Government Affairs ..... Room 2
Paul Comstock, Vice President
Legal ..... Room 2
Douglas A. Anello, General Counsel
Reasearch ..... Room 2
Melvin A. Goldberg, Vice President
Code Authority ..... Room 4
Howard H. Bell, Director
Edward H. Bronson, Manager for Television
Charles M. Stone, Manager for Radio

EXECUTIVES AT THE NAB CONVENTION

The following executives will attend the 1964 NAB Convention in Chicago as company representatives. Most will be available to meet with ad men, broadcasters and other convention visitors at their company hospitality suites (see list, page 62). Listings of personnel below are in alphabetical order.

ABC RADIO

Frank Atkinson, Edward Bronoff, Richard Brahm, Irwin Broidek, Tom Cases, William Cochran, Theodore M. Douglas, Jr., Richard Game, Frank Magaro, Jack Mahoney, Jack Mann, Earl Mullin, Thomas O'Brien, Robert R. Pauley, Paul Pearson, Don Schlosser, Gary Seslar, Warren Somerville, Arthur Solzbacher, John A. Thayer, Jr.

ABC RADIO STATIONS

Ralph W. Beaudin, Don B. Curran, Charles A. DeBree, Charles D. Firtz, John D. Gibbs, Ben G. Heberman, Harold L. Neal, Jr., Russell L. Sack, Walter A. Schwartz, Fred Zellner.

ABC-TV

Julius Barnathan, Alfred R. Beckman, Michael P. Boland, Robert L. Coe, George Cozzin, Douglas Cramer, John T. Cuiry, James E. Duffy, Everett H. Erlick, David F. Eschelbacher, Theodore H. Ferro, Don Foley, Michael J. Foster, Joseph Gottlieb, Leonard H. Goldenson, Armand Grant, James C. Hagerty, Herbert Hahn, George Heinrich, Sidney Jacobs, Henry W. Levinson, James Levy, Elmer W. Lower, Leonard Marcus, Sidney P. Mesibov, Douglas W. Myers, Edgar J. Scherick, Martin Schneider, Alfred R. Schwartz, Everett Scott-Johnson, Harold S. Stark, Simon B. Siegel, Jack Siegel, Elmo Wilson, Stanley Rosenberg, Irwin Zweig.

ABC-TV SPORTS PROGRAMS INC.

Elliott Avery, Jack Fitzgerald, Jim McKay, Chester Simmons.

ABC-TV STATIONS

Richard Benjamin, Edsel Campbell, Ross Craigmile, Yarnell B. Cramer, Clinton A. DeBaun, Leon O. Gilbert, Robert T. Gilliland, Howard Keck, Thomas D. Mellon, John F. Pival, David M. Segal, Lawrence J. Shuker, Edward A. Warren.

ABC WESTERN DIVISION

Hilton Bennett, Jerome Breitbart, William W. Kennedy, Simpson A. Erskine, Thomson Gowdy, Ross Gunzel, Elliott W. Henry, Jr., Ben Hubsmith, Richard Irish, Courtney McLeod, Richard O'Leary, James G. Riddell, Leon H. Rose, Arthur Sherman.

CBS RADIO

George Arkedis, Alvin Baldus, Thomas W. Dawson, William Fineman, Alfred N. Greenberg, Arthur Hull Hayes, Richard Hess, Gerald F. Mechby, Arthur G. Peck, George Perdon, Ogden Pinkham, Norman Ohr, Fred Rahn, Eric H. Sellon, William A. Schudt, Jr., Irving M. Seward, Davidson M. Vorhes.

CBS RADIO STATIONS

Henry Bastian, Joseph Cook, Lee O. Dorsey, Jack Dunnin, Michael Gore, Ralph Gorton, Robert F. Hyland, Dominic Quinn, Leon Schlamme, E. H. Shorts, Robert P. Sonne, Dwight F. Thurston, Herman Wobbe.

CBS-TV

James T. Aubrey, Jr., Drew Bouscaren, Donald Cluny, John P. Cowden, Michael H. Dann, Leonard DeNoyer, Hugh F. Feeney, Frank A. Flaherty, Richard Frankel, Gordon Hayes, Robert F. Jennings, James T. Kane, William B. Lodge, Richard O'Brien, Joseph H. Ream, Edward L. Save, Edward E. Sewell, Clarke S. Sweeney, Carl S. Ward, David R. Williams, Robert Wood.

KEYSTONE BROADCASTING CO.

Chris Fair, Lee Hodgin, Edward R. Pierrard, Selma F. Wolf.

MUTUAL

Richard M. Bressler, Herbert L. Carter, Charles W. Crigler, Robert F. Hurleigh, Leslie Learned, Joseph F. Mahoney, Charles A. Rose, Stephen J. McCormick, Frank Meiler, Raymond M. Smith, Harold M. Wagner, Frances X. Zucchi.

NBC RADIO, NBC-TV

David C. Adams, Peter Affe, Harry Bannister, Joseph Bernstein, Hugh Beville, Anthony Cervo, Charles Colgrove, Don Durgin, Charles Dutera, Syd Eiges, Steve Flynn, George Fuchs, George Gezelbter, Julian Goodman, George Graham, Irene Hamerman, Sandor Harkai, Robert Hennessy, Seymour Heyward, George Hooper, Lee Ishmael, Arthur Johnson, Michael Joseph, Bob Kaiser, William Kelley, Lou Kosmin, Peter Kenney, Lou Kove, Robert E. Kintner, Joseph Klein, John Knight, Malcolm Lang, Robert Lennon, George Lessler, Carl Lindemann, Bill McAndrew, Tom McCoy, Bill McDonald, Don Mayer, Reginald O'Connell, William Pearson, Theodore Reinhard, Paul Rittenhouse, Stephen Rooney, William Roberts, Aaron Ruben, Bud Rukeyser, Al Rylander, Robert W. Sarnoff, Tom Sarnoff, Walter Scott, Lawrence Sommer, George Skutnik, Murray Stephenson, Robert Stone, Cornelius Sullivan, Dave Tebet, Grant Tinker, William Tremblay, Gene Wood, Theodore Wolworth, Arthur Watson, Dick Wylie, Mort Werner, Bob Wright, Lloyd Yoder.

STATION REPS'

ABC TELEVISION SPOT SALES

Charles Batchelor, James E. Conley, Arthur J. DeGaetano, Fred L. Nettere, James Osborn, Robert Sullivan.

ADVERTISING TIMES SALES INC.

Alan J. Bell, Robert Brinkman, Thomas B. Campbell, William Davidson, W. B. Taylor Elder, George Harding, Robert Hemmingway, Marshall Kerlin, Maurice H. Little, Jr., James A. McManus, John Murphy, Lou A. Thompson.

AM RADIO SALES

John Burns, Jerry Glenn, Wilbur Lucas.

AVERY-KNODEL

Gale Block, M. William Haynes, Jr., Robert Kaufman, Robert J. Kane, J. W. Knodel, DeWitt F. McGarry, Arthur M. McKinney, Sharon McGreevy, Arthur O'Connor, Roger O'Sullivan, John S. Stewart.

MORT BASSETT & CO.

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CHARLES BERNARD CO.

Charles Bernard.

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Jean Bliss, Shaun W. Cashman, Jr., Lloyd Dunn, Fred Eberhard, John Lundy, Hans Sauer, Al Savegnie, James Tharp.

THE BOLLING CO.

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BROADCAST TIME SALES

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CBS RADIO SPOT SALES

Charles Batts, Ray Gilbert, Maurice Mahoney.

CBS-TV NATIONAL SALES

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HENRY I. CHRISTAL CO.
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ROBERT E. EASTMAN & CO.
Frank Boyle, Bill Burton, Joseph Cuff, Anthony Cuttone, Don Dalton, Mike Disney, Robert E. Eastman, Bruce Houston, Richard Leader, Dale Stevens, Richard Walker..

FM GROUP SALES
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GILL-PERNA INC.
Walter Beadell, Marshall Black, Dan Bowen, Helen Gill, John J. Perna, Jr.

HARRINGTON, RICHTER & PARSONS
Peter T. Childs, Byington S. Colbig, John Dickinson, Frank Dougherty, Arthur Elliot, Richard M. Gardner, Robert L. Gilbertson, John E. Harrington, Jr., Carter S. Knight, Lon E. Nelles, James O. Parson, Jr., Chris Rashbaum, Frank B. Rice, Volney Richter, Don K. Stewart, Edward R. Theobald.

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HAL HOLMAN CO.
Hal Holman.

BERNARD HOWARD & CO.
Robert Bell, Norman Berk, Jack Davis, Bernard Howard, Bernard Ochs.

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Robert Dudley, Jack Hardingham, Herb Hahn, Carl Jewett, Robert Meeker, Martin Mills, James Monroe, Don Palmer Harold Soderlund, Charles Standard.

METRO RADIO SALES
William Lauer, H. D. Neuwirth, Robert Williamson.

METRO TV SALES
Alfred T. Parenty, John Syas.

NBC SPOT SALES
Richard Close, Raymond Wilpott.

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ROGER O'CONNOR INC.
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EDWARD PETRY & CO.
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PAUL H. RAYMER CO.
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SAVALLI GATES
Robert Flanigan, Joseph Savalli, Kenneth Schefer, Bill Wilson.

SELECT STATION REPRESENTATIVES
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SPOT TIME SALES
John Cook, John Erickson, Carl Loucks, John Papas.

STONE REPRESENTATIVES
Saul Frischling, Peggy Stone, Sy Thomas.

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TELEVISION ADVERTISING REPRESENTATIVES
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VENARD, TORBET & McCONNELL INC.
Robert R. Allen, James V. McConnell, Howard Meyers, Steven Rintoul, Dan Ruffo, Tray Tomberlin, Alan Torbet,, Lloyd Venard.

WEED RADIO & TELEVISION CORPORATION
E. J. Fitzsimmons, William Moyer.

ADAM YOUNG INC.
Thomas M. Dolan, Richard L. Freeman, Clyde B. Melville, James F. O'Grady, David L. O'Shea, Earl W. Steil, R. John Stella, Robert J. Somerville, Adam Young.

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Roy Anderson, George Blechta, John Churchill, Joe Matthews, Gene McClure, Bill Ryan, Nat, Rubin, Jim Shoemaker, Don Waterbury, Ben Wilson, Gene Woolpert, John Workmeister, Bill Wyatt.

THE PULSE INC.
Sterling Beeson, Allan Klein, Dr. Sydney Roslow, George Sternberg.

CHICAGO . . .

Continued from page53

its troubles. It is a burgeoning, crowded city of 4,000,000 of which one-fourth are non-whites determined to pull themselves up by their socio-economic bootstraps. Average income in Metropolitan Chicago is more than 20% higher than the national average — but the slum areas of Chicago (those not bulldozed into rubble to be replaced with new projects) are far from an attractive sight.

Chicago frequently exhibits a sort of cultural inferiority complex before visitors from New York, San Francisco, Boston, Paris, London and Rome. But visitors to Chicago who take time out from convention rounds will find that its music, from the Chicago Symphony concerts to the jazz units at the Playboy Club, often ranks with the best, and that its worlds of art and education, science and civic planning are internationally, and rightly, famous.

Chicago's more informal tourist attractions and restaurants are many and varied. There are, of course, places such as the Stock Yard Inn where the specialty of the house is the kind of sirloins broadcast admen order in other U.S. cities and seldom receive, and elegant, expensive places like the Pump Room. There are many other notable eateries serving Chinese, German, Hungarian, Polynesian, Italian and French food, or even lox and bagels. Nightlife ranges from legit companies playing extended road engagements to homegrown satirical revues, with clubs offering everything from folksinging to old-time jazz to powder-puff-tailed Bunnies.

Chicago does many things with a style of its own, a mixture of brashness, enterprise, aggressiveness and corn. One example: the city's $2-million fire department training school is located on West De Koven Street — on the exact site where once stood the O'Leary barn in which the Great Fire started. Another: "Marina City" (see photo), a $35 million skyscraper luxury housing project built by, of all things, a janitor's union.



LISTEN

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The corporate mark of Morton J. Wagner Companies, Inc. is the new symbol of experienced service to successful broadcasters. It represents the industry's largest combination of established and diversified organizations specializing in the creation, production and marketing of broadcast libraries, programs, programing aids, commercials and custom-created corporate images in sound. For over a decade, **RICHARD H. ULLMAN ASSOCIATES, INC.** the sales company, has been recognized as the pace-setter and standard-maker in the field. Among the more than 1,300 Broadcasters programing our product throughout the world are these recent additions—WJBK (Detroit); WBZ (Boston); WFIL (Philadelphia); KXA (Seattle); WVON (Chicago); WDSU (New Orleans) and WIFE (Indianapolis). We are proud to be in such company.

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WEST EXHIBIT HALL—SPACE 29-W

ALBION OPTICAL CO.

Los Angeles 28, California

REPRESENTATIVES ATTENDING CONVENTION

Benjamin Berg, Vice President, Albion Optical Co.
Gordon Cook, Chief of Lens Development, Rank Taylor Hobson
C. N. Green, Optical Sales Manager, Rank Taylor Hobson
John Barr, Development Engineer, Servo Systems, Rank Taylor Hobson
H. Leeming, Joint Managing Director, Rank Taylor Hobson

PRODUCTS

Sole importers and distributors of Rank Taylor Hobson lenses for motion pictures and television in U.S. and Canada, including Varotal Zoom Lenses, Ortal fixed focal length lenses, both for Television, I.O. Cameras, and Vidital Fixed focal length lenses for Vidicon cameras.

WEST EXHIBIT HALL—SPACE 22-W

ALFORD MANUFACTURING COMPANY

Boston, Massachusetts 02110

REPRESENTATIVES ATTENDING CONVENTION

Harold H. Leach
Fred Abel

PRODUCTS

Television Broadcast Antennas
FM Broadcast Antennas
Diplexers
Coaxial Switches
Vestigial Sideband Filters
RF Measuring Instruments

WEST EXHIBIT HALL—SPACE 34-W

ALTEC LANSING CORPORATION

Anaheim, California

REPRESENTATIVES ATTENDING CONVENTION

A. C. Davis
W. H. Hazlett
D. B. Davis
H. S. Morris
W. H. Johnson

PRODUCTS

Speech Input Equipment, preamplifiers, line amplifiers, booster amplifiers, monitor amplifiers, compressors, audio power amplifiers, microphone, loudspeakers and loudspeaker systems, equalizers, audio controls, attenuators.

WEST EXHIBIT HALL—SPACE 23-W

ALTO FONIC TAPE SERVICE, INCORPORATED

Hollywood 28, California

REPRESENTATIVES ATTENDING CONVENTION

D. Alan Clark, President
Hugh Heller, Representative
Dave Williams, Representative

SERVICE

Program Service for Main Channel and SCA

WEST EXHIBIT HALL—SPACE 28-W

AMPEX CORPORATION

Redwood City, California

REPRESENTATIVES ATTENDING CONVENTION

C. Gus Grant, Vice President—Operations
Charles Ginsburg, Vice President—Advanced Development
Thomas E. Davis, Manager—Marketing Division
Paul Byrne, Manager—Distribution Planning
Thomas Merson, Video Products Area Manager
Donald Kleffman, Manager—Video Products
Charles F. Swisher, Product Manager—Television Systems
Gregg Perry, Director—Public Relations
Jackson V. Miller, Promotion Manager—Advertising Sales Promotion
Robert Day, Broadcast Specialist
Thomas W. Washburn, Shows & Exhibit Manager—Advertising/Sales Promotion
Thomas Harleman, Midwest Regional Manager
Len Hase, District Manager, Elmhurst, Illinois

PRODUCTS

Ampex Videotape Television Recorders for both Monochrome and color broadcast recording.
Ampex portable Videotape Television Recorders for broadcast and closed circuit applications.
Ampex/Marconi Television Equipment: 4½" Image Orthicon Cameras, monochrome and color vidicon cameras, video switching equipment, terminal equipment.
Ampex Professional Audio Recorders in both studio and portable models.
* TM Ampex Corporation

WEST EXHIBIT HALL—SPACE 61-W

ANDREW CORPORATION

Chicago, Illinois

REPRESENTATIVES ATTENDING CONVENTION

John Gyurko
Douglas Proctor
C. Robert Lane
Robert C. Bickel
Henry F. Miller
Robert P. Lamons
Edward J. Dwyer
Dr. Victor J. Andrew

PRODUCTS

HELIAX, Flexible Air Dielectric Cables
Rigid transmission lines
Coaxial switches
Telescoping masts
Microwave Antennas

EAST EXHIBIT HALL—BOOTH H

ARRIFLEX CORPORATION OF AMERICA

New York, New York

REPRESENTATIVES ATTENDING CONVENTION

Victor James, Vice President
Lou Polonec, Regional Manager

PRODUCTS

Arriflex-16 and Arriflex-16M cameras and accessories
Arriflex-35 camera and accessories
Siemens 2000 16/16 Double System Sound Projector

WEST EXHIBIT HALL—SPACE 24-W

AUTOMATIC TAPE CONTROL, INC.

Bloomington, Illinois

REPRESENTATIVES ATTENDING CONVENTION

Vernon A. Nolte
Robert S. Johnson
E. N. Franklin, Jr.
Ted Bailey
Jack Jenkins
Vincent Meyer
Roy Isnogle
T. R. Ives

PRODUCTS

New Criterion Series ATC cartridge playback and recording units. New improved ATC-55 Multiple Cartridge Handler and complete automatic programming featuring Automatic Tape Control's unique "Systems Programmer" and associated ultra-flexible automation components, including FCC approved Automatic Program Logging. ATC Sound Salesman line of portable cartridge players for audition use.



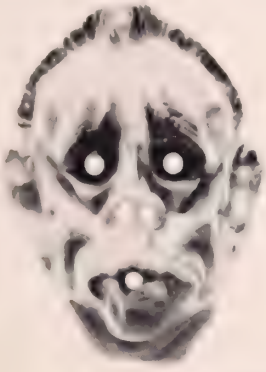
Can you think of a better way to become a big chief Pontiac dealer?

In 1958, Phil Tolkan was the smallest Pontiac dealer in Milwaukee. In 1959, he started using WTMJ-TV . . . has devoted 96% of his new car budget to WTMJ-TV ever since. Today, Phil Tolkan is the largest Pontiac dealer is Wisconsin . . . one of the top 30 of 3300 in the nation.

. . . or to sell lawn products?

Just a few spots during a WTMJ-TV telecast of a Milwaukee Braves baseball game. That's all it took to seed the Milwaukee market for LIFE grass fertilizer and GUARD crabgrass killer. Sales soon soared for dealers of these two LAWNHOUSE products.





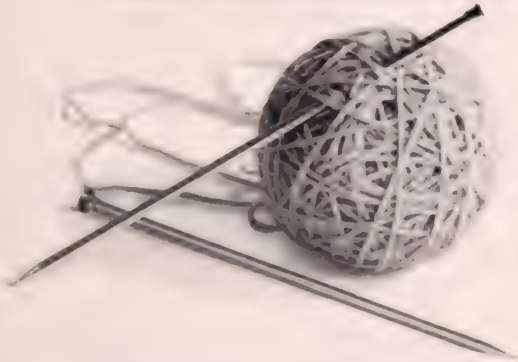
. . . or to turn 75,000 goblins loose?

With two spots — just two — on a WTMJ-TV news show, Standard Oil offered free Halloween masks. The goblins descended on the Standard stations in droves. Seventy-five thousand masks were handed out . . . and Standard estimates that twice as many could have been given away if the supply had lasted.

. . . or to sell Christmas tree lights at $100 each?

Each year, WTMJ-TV promotes a fund-raising campaign in Milwaukee on behalf of the Salvation Army's Christmas Cheer program. For each $100 contributed, a bulb is lighted on a giant Christmas tree in downtown Milwaukee. Last holiday season, Milwaukeeans set the tree aglow with more than $47,000





. . . or to get so many people excited about afghans?

An afghan-making demonstration was presented on WTMJ-TV's "Today for Women" show. Just a one-time feature . . . but 1,163 people sent in for directions on how to make an afghan

The audience response high-lighted in these success stories is typical of the influence WTMJ-TV has on Milwaukee. Write in for complete details. See for yourself! Put your sales message on WTMJ-TV . . . **still** the number one station in Milwaukee for both viewers and advertisers.

MILWAUKEE RESPONDS TO WTMJ-TV

THE MILWAUKEE JOURNAL STATION
WTMJ-AM-FM
"Oil" — Milwaukee

Represented by HARRINGTON, RIGHTER & PARSONS — New York · Chicago · San Francisco · Atlanta · Boston · St. Louis · Los Angeles

WEST EXHIBIT HALL—SPACE 30-W

BALL BROTHERS RESEARCH CORPORATION

Boulder, Colorado

REPRESENTATIVES ATTENDING CONVENTION

Jack R. Rickel
Ron Jansen
George Baker
Bill Endres

PRODUCTS

Advanced video systems, including inexpensive special effects equipment.

WEST EXHIBIT HALL—SPACE 52-W

BAUER ELECTRONICS CORPORATION

San Carlos, California

REPRESENTATIVES ATTENDING CONVENTION

Fritz Bauer
Paul Gregg
Chet Carr
John Brooks
Jess Swicegood
Glenn Webster
Charlie Sprague
Bob Zellmer
Robert Marks
Chester Faison
Gordon Keyworth

PRODUCTS

50 watt, 1,000/250 watt, 5,000/1,000 watt and 10,000 watt AM transmitters. 1,000 watt, 5,000 watt, 3,000 watt FM transmitters. "Surrounding Sound" special effects equipment. Remote control equipment.

WEST EXHIBIT HALL—SPACE 65-W

BOSTON INSULATED WIRE AND CABLE COMPANY

Boston 25, Massechusetts

REPRESENTATIVES ATTENDING CONVENTION

Alden C. Davis, Vice President (International)
Hubert Goodwin, Product Manager (Broadcast Cable Sales)
Jack E. Ferrer, Manager, Western Sales
Edward G. McCusker, Sales Engineer

PRODUCTS

Television Camera and Microwave Control Cables featuring a choice of Teflon or Polyethylene Coaxials and Neoprene or Plastic Jackets, Demountable Connectors, and other Broadcast Cables supplied either in bulk or in specific terminated lengths, Monochrome or Color, for Marconi, E.M.I., R.C.A., General Electric, Philips, Pye, and Dage Equipment.

WEST EXHIBIT HALL—SPACE 39-W

CHARLES BRUNING COMPANY

(Division of Addressograph Multigraph Corporation)
Mount Prospect, Illinois

REPRESENTATIVES ATTENDING CONVENTION

Garwin R. Dawley
Gene Bonk
Don Sanders
Bill Rassmussen

PRODUCTS

Copytran Model 2000 electrostatic copier
Copyflex Diazo copiers for office and engineering copying

WEST EXHIBIT HALL—SPACE 62-W

CBS LABORATORIES

Stamford, Connecticut

REPRESENTATIVES ATTENDING CONVENTION

Alec Autote
Frederick J. Cudlipp
Arthur Kaiser
Marvin Kronenberg
Carolyn McCormick
Emil L. Torick
Paul Welcome

PRODUCTS

Transistorized Peak Controller for audio limiting; Audimax automatic level controls; Transistorized Video Distribution Amplifiers; Transistorized Video Pulse Amplifiers; Transistorized Video Clamp Amplifiers; Transistorized Video Sync Separating Amplifiers; Transistorized Video Sync Adding Amplifiers; SMPTE Test Generators; Digital Display Devices for election return reporting and other statistical reporting (stock market, weather, etc.); Broadcast, Industrial and Hi Fi Test Records for testing all audio equipment—AM, FM & MX—including ballistic calibration of VU meters.

WEST EXHIBIT HALL—SPACE 66-W

CCA ELECTRONICS CORPORATION

Yeadon, Penna.

REPRESENTATIVES ATTENDING CONVENTION

Mr. Bernard Wise, President
Mr. Juan C. Chiabrando, Director of Engineering
Mr. Leonard G. West, Chief Engineer

PRODUCTS

AM and FM Broadcast Transmitters, Remote Control, AM Mnoitors, AGC Amplifiers, Limiters, Multiplex and Stereo Equipment.

EAST EXHIBIT HALL—BOOTH S

CENTURY LIGHTING, INC.

New York, New York

REPRESENTATIVES ATTENDING CONVENTION

Edward F. Kook, President
R. G. Williams, Vice President & General Sales Manager
George Gill, Vice President, TV Lighting
Lou Erhardt, Vice President, West Coast Branch Manager
Fred Wolff, Vice President, Chief Engineer
George Smedberg, Representative, California North
Fred Vorlander, Representative, New England
Paul Kyack, Representative, Pennsylvania East, N.J. South
Richard Murdoch, Representative, D. C., Maryland
Earl Koehler, Representative, Illinois, Indiana, Wisconsin
Dinty Donelson, Representative, Iowa, Nebraska

PRODUCTS

The most comprehensive selection of TV studio lighting instruments, accessories, mounting equipment, wiring devices and lighting control centers.
Microphone boom
Port-O-Vox wireless microphone
CCR Controlled Rectifier Dimmer Centers
Lekolites
Mobilrail and Flexistrut

WEST EXHIBIT HALL—SPACE 50-W

CHRONO-LOG CORPORATION

Broomall, Pa.

REPRESENTATIVES ATTENDING CONVENTION

Arthur Freilich, V.P.
Saul Meyer, V.P.
Bill Nobles
Ken Gregerson
Butler Sanchez

PRODUCTS

Step System for TV automation at low cost. Performs station break panic-period switching automatically. Chronolog Digital clocks.

EAST EXHIBIT HALL—BOOTH F

CLEVELAND ELECTRONICS, INC.

Cleveland 3, Ohio

REPRESENTATIVES ATTENDING CONVENTION

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Mr. R. C. Salisbury, Treasurer
Mr. D. G. Harris, V.P. Sales
Mr. S. Z. Steven, Director, Deflection Components
Mr. Wm. Knife, Chief Engineer
Mr. D. L. Martin, Sales Mgr.
Mr. R. J. Tanczos, Sales Mgr.
Mr. W. C. Brouilette (Brouillette), Sales Representative
Mr. R. Simon, Sales Representative
Mr. R. C. Tind, Engineer
Mr. J. C. Riffe, Engineer
Mr. J. H. Helsel, Engineer
Mr. M. L. Robboy, Supervisor Production

PRODUCTS

Deflection Components for TV Cameras
Vidicon and Image Orthicon

WEST EXHIBIT HALL—SPACES 20-W—27-W

COLLINS RADIO COMPANY

Dallas, Texas

REPRESENTATIVES ATTENDING CONVENTION

Gene Randolph, Jerrell Henry, Jim Littlejohn, Lin Leggett, Charles Walters, Jim Speck, John Stanberry, Ray Evans, Blair Dobbins, A. Prose Walker, C. R. Rollert, B. V. Hite, Ken Blake, Jay Crum, John Haerle, Shan Murchison, Theil Sharpe, Phil Wharton, H. O. Olson, Paul Hertel

PRODUCTS

830N-1A 20 kw FM Transmitter, A830-2 FM Exciter, 786M-1 FM Stereo Generator, 900C Stereo Monitor, 20V-3 AM Transmitter, 212G-1 Console, 808A-1 Remote Console, 212H-1 Remote Amplifier, 642A/216C Tape Cartridge System, Microwave ST1

EAST EXHIBIT HALL—BOOTH J

COLORTRAN INDUSTRIES

Burbank, California

REPRESENTATIVES ATTENDING CONVENTION

Herbert A. Hollander, Director of Sales
Bill Gleaves, Factory Representative

PRODUCTS

New ColorTran Quartz Kings Lighting Systems and Electronic Controls for Studio, School, In-Plant, Space Laboratory, Medical Application, location area use and custom engineering services available for specific needs

EAST EXHIBIT HALL—SPACE 7-E

CONRAC DIVISION

(Giannini Controls Corporation)

Glendora, California

REPRESENTATIVES ATTENDING CONVENTION

W. J. Moreland, General Manager
R. M. Alston, Operations Manager
J. G. Jones, Chief Engineer
R. N. Vendeland, Sales Manager
A. Slater, District Manager
R. Tietze, Engineer
R. Parks, Engineer
C. Odom, Engineer
P. Wickham, Engineeer
William Ems, Engineer

PRODUCTS

NEW entire line of performance stabilized professional monitors. These combination solid state and tube monitors are 8", 14", and 17" sizes (cabinet and rack)
New color monitors. Standard monochrome utility monitors, professional monitors, pulse-cross monitors, audio-video receivers, large screen audience monitors

WEST EXHIBIT HALL—SPACE 26-W

LTV CONTINENTAL ELECTRONICS DIVISION

Dallas, Texas

REPRESENTATIVES ATTENDING CONVENTION

J. O. Weldon
Mark W. Bullock
Thomas B. Moseley
Vernon Collins
James H. Hamilton
William E. Waldrup
J. C. Nickens
Ernest Ankele
John Fletcher
Joe Sainton
Bill Siney
George Krutilek
Don W. Clark
W. D. Mitchell

PRODUCTS

AM Broadcast Transmitters and PRO-LOG Automatic Programming and Logging System

WEST EXHIBIT HALL—SPACE 36-W

THE CUMMINS ENGINE CO., INC.

Columbus, Indiana

REPRESENTATIVES ATTENDING CONVENTION

W. S. Gripman
R. B. Sonntag
J. W. Fritz
G. W. Paine
V. R. Hill

PRODUCTS

Standby Generator Sets

EAST EXHIBIT HALL—BOOTH E

DRESSER-IDECO COMPANY

Columbus 15, Ohio

BRANCH OFFICES

[illegible] Redondo Beach Blvd.
Gardena, California

REPRESENTATIVES ATTENDING CONVENTION

Dan Byrd
J. Roger Hayden
Tom Singell
S. E. Wilson
Robert Sloan
Orville Peters
Robert A. Vaughan

PRODUCTS

Towers—TV—FM—Micro-Wave
Design—Construction—Inspection

WEST EXHIBIT HALL—SPACE 47-W

DYNAIR ELECTRONICS, INC.

San Diego, California

REPRESENTATIVES ATTENDING CONVENTION

E. G. Grumman, President
Omar E. LaHue, Vice President
George W. Bates, Manufacturing Manager
Joseph G. Petit, Chief Engineer
Dwain A. Keller, Applications Engineer
John Narrace, Asst. Chief Engineer
M. D. Bingham, Transmitter Engineer

PRODUCTS

Broadcast television transmitters, VHF, specifically designed for smaller stations. Closed-circuit television transmitters for cable networks. Transistorized stabilizing amplifiers, clampers, and pulse and video distribution amplifiers. Vedio switching systems

WEST EXHIBIT HALL—SPACE 63-W

DYNATRONICS, INC.,

Commercial Products Division

P. O. Box 3789

Orlando, Florida

REPRESENTATIVES ATTENDING CONVENTION

I. M. Allison
Clinton E. Goree

PRODUCTS

Multiplex receivers, Audio amplifiers

EAST EXHIBIT HALL—SPACE 4-E

ELECTRA MEGADYNE INC.

(Successor to EMI/US)

Los Angeles 28, California

R. H. Booth
M. Ellison
P. Audet
R. Striker
H. McKeon
P. Weisel
F. Baker

PRODUCTS

4½" I.O. & Vidicon television camera chains (remote control, etc.)
Broadcast Control Room Equipment (Solid-state vertical interval switching, mixing and distribution systems, transistorized audio mixing, tape deck and [illegible] communication equipment, and video recording tape)

WEST EXHIBIT HALL—SPACE 54-W

ELECTRONICS, MISSILES & COMMUNICATIONS, INC.

Mount Vernon, New York

REPRESENTATIVES ATTENDING CONVENTION

Dr. B. W. S. Clay
Mr. Robert E. Rossiter
Mr. Henry Shapiro
Mr. Gary Johnson
Mr. H. C. McKinnon

PRODUCTS

VHF and UHF Transmitters
UHF Transmitters

2500 Mc ETV Equipment
CATV Equipment & Service
Cable Distribution Equipment

EAST EXHIBIT HALL—BOOTH M

FAIRCHILD RECORDING EQUIP. CORP.

Long Island City 1, New York

REPRESENTATIVES ATTENDING CONVENTION
D. Plunkett
G. Alexandrovich
K. Mercer

PRODUCTS
Audio Control Equipment—Limiters, Compressors, Conax, Dynalizer
Consoles for Broadcast and Recording

EAST EXHIBIT HALL—BOOTH T

FILMLINE CORPORATION

Milford, Connectictut

REPRESENTATIVES ATTENDING CONVENTION
Edward B. Krause, President
John Koteas, Sales Manager
John Grady, Sales Rep.

PRODUCT
Filmline Model ND-100 16 mm. negative/positive portable automatic continuous film processor.

EAST EXHIBIT HALL—BOOTH P

FORT WORTH TOWER CO., INC.

Ft. Worth, Texas

REPRESENTATIVES ATTENDING CONVENTION
T. W. Moore
McGee Moore
B. Moore

PRODUCTS
AM—FM—Television Towers
Reflectors

EAST EXHIBIT HALL—BOOTH O

GAMMA SCIENTIFIC, INCORPORATED

San Diego, California

REPRESENTATIVES ATTENDING CONVENTION
H. P. Field, President
R. H. Akin, Vice President of Engineering

PRODUCTS
Spot Brightness Meters
Luminance Standards
Kinescope Recording Light Meter

WEST EXHIBIT HALL—SPACE 40-W

GATES RADIO COMPANY

Quincy, Illinois

REPRESENTATIVES ATTENDING CONVENTION
P. S. Gates, President
L. J. Cervone, V.P. Sales
N. L. Jochem, V.P. Engineering
Frank Parrish, Advertising Mgr.
Eugene Edwards, Broadcast Sales
Ed Gagnon, Manager, Product Marketing
George Yazell, Manager, Customer Services
Larry Pfister, Product Manager
Franz Cherny, Boadcast Sales Specialist
James Barry, Director of Credit

PRODUCTS
Complete line of AM-FM broadcast transmitters including: FM-10G, new 10KW FM, FM-5G, new KW FM, FM 1-B new 1 KW FM, SS-1000 new KW AM transmitter, Executive Stereo Console, President Dual Channel Console, Ambassador Single Channel Console, Cartritape II cartridge tape system (operating), Turntables, Transistor Amplifiers, Remote Amplifiers, Remote Control Systems, Frequency and Modulation Monitors, Limiting and Level Amplifiers, Complete Stereo Equipment, Antennas and other broadcast equipment. Complete display of transistorized audio equipment including Executive Stereo Console, Diplomat Dual Channel, President Dual Channel Console, Ambassador Console, Producer, new Production Console, Cartritape II Cartridge Tape Recording Equipment, Stereo Monitor Adaptor.

EAST EXHIBIT HALL—SPACE 19-E

GENERAL ELECTRIC COMPANY

(Command Systems Division, Visual Communications Products)

Syracuse, N.Y.

REPRESENTATIVES ATTENDING CONVENTION
Francis K. McCune, Vice President, Engineering, General Electric Company
George L. Irvine, Regional Vice President, Central Region, General Electric Co.

VISUAL COMMUNICATION PRODUCTS MANAGEMENT
A. F. Maynard, Manager
H. E. Smith, Manager—Marketing
F. J. Bias, Manager—Engineering
G. H. Metcalf, Manager—Manufacturing
John Wall, Manager—Broadcast sales
L. M. Storey, Jr., Manager—Educational and Industrial Sales
J. W. Stonig, Manager—Export Sales
M. R. Duncan, Manager — Service Engineering
J. L. MacNair, Manager—Advertising & Sales Promotion
C. J. Simon, Manager—Product Planning and Market Research
J. T. Tillman, Jr., Manager—Transmitter Engineering
R. E. Putnam, Manager—Audio-Video Engineering
F. J. Robinsons, Legal Counsel
V. R. Wiebusch, Manager—Credits & Collections

VISUAL COMMUNICATION PRODUCTS MARKETING & ENGINEERING PERSONNEL
A. C. Angus, R. N. Blair, P. A. Bock, J. S. Collins, H. M. Crosby, F. M. Eames, R. E. Fisk, G W. Freeborn, C. F. Ganter, W. F. Goetter, S. R. Gordon, A. Gula, N. J. Hudak, J. D. Kearney, C. I. Kring, W. R. MacNeilly, V. P. Marlin, H. H. Martin, J. H. Painter, R. D. Peterson, H. L. Rabinowitz, B. P. Ransom, P. E. Reilly, H. W. Morse, K. J. Richane, G. R. Rode, F. A. Sachs, W. L. Shepard, C. G. Stiefvater, R. W. Taylor, R. A. Thompson, G. S. Tillman, H. S. Walker, L. R. Zellmer

CANADIAN GENERAL ELECTRIC COMPANY
E. J. Gareau, J. Watson, J. D. Pugsley

INTERNATIONAL GENERAL ELECTRIC COMPANY
S. M. Ross, G. H. Stratton, M. M. Haertig

GENERAL ELECTRIC S.A. de C.V.
Flavio Gonzalez

PRODUCTS
50 KW UHF Transmitter, 1/5 KW VHF Low Channel Transmitter, Helical Antenna, Zig-Zag Antenna, Antenna Test Facilities, I.O. Color Live Camera, New 3" I.O. B&W Camera, New 4½" I.O. B&W Camera, Remote-Controlled Transistorized Studio Vidicon Camera, Transistorized Vidicon Live Camera, New Transistorized B&W Film Camera, 4-V Transistorized Color Film Camera, Continuous Motion Film Projector, B&W and Color, Film Center Multiplexers, Complete Line TV Utility Monitors, B&W Calibration Monitor, Transistorized Sync Generator, Transistorized Stereo/Monaural Audio Consoles, Complete Line, Transistorized Audio Equipment, Educational TV Operating Center

WEST EXHIBIT HALL—SPACE 59-W

GOTHAM AUDIO CORPORATION

New York, N.Y.

REPRESENTATIVES ATTENDING CONVENTION
Stephen F. Temmer, President
Hugh S. Allen, Jr., Director, Sales and Engineering Applications

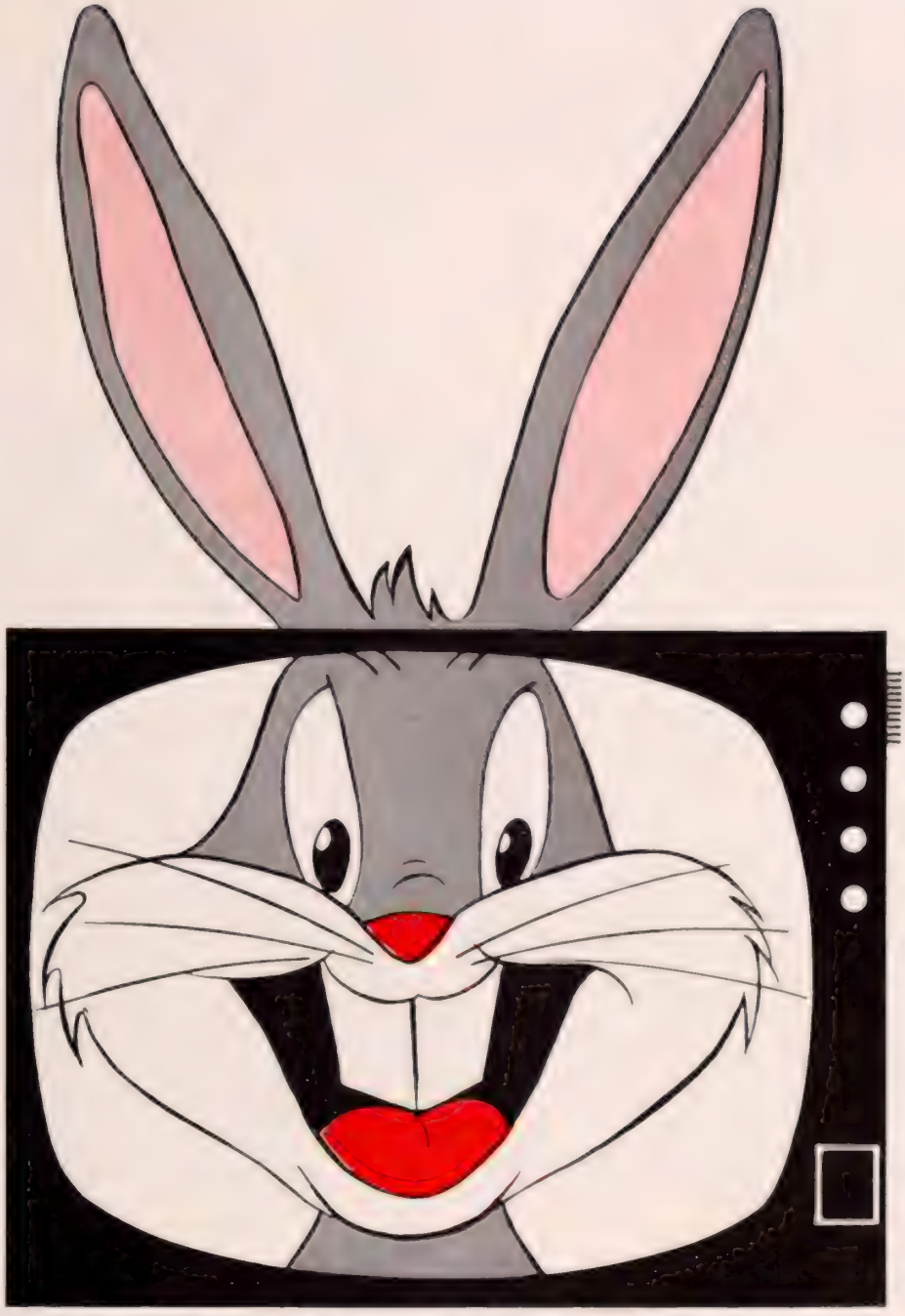
PRODUCTS
Exclusive U.S. representatives of NEUMANN and EMT, both West Germany. Products include: NEUMANN condenser microphones, mono & stereo; EMT Vid-E-Dit 62, electronic video tape editor; 140 steel plate reverberation unit for AM and FM Stereo; EMT-Studer C-37 master tape recorder.

EAST EXHIBIT HALL—BOOTHS V-Y

THE HARWALD COMPANY, INC.

Evanston, Ill.

REPRESENTATIVES ATTENDING CONVENTION
R. Gunwald, President
R. Wallace, Vice President
H. Bowen, Vice President
S. Caldwell, Central Sales Manager
G. Casanave, Eastern Sales Manager
R. Short, Western Sales Manager



"E-h-h-h, What's up, Doc?"

One hundred of the most lavishly produced cartoons ever created by Warner Bros. for theatrical distribution are now available to television stations. These fully-animated post-'47 productions have never traveled the *rabbit-ears* of a TV set before. They star Bugs Bunny, Daffy Duck, Elmer Fudd, Foghorn Leghorn, Road Runner, Speedy Gonzales and other world-renowned Warner Bros. personalities. Running 6 to 6½ minutes each, these 100 new-to-television cartoons are available in black-and-white or color—for Fall start. *An-n-n-d... that's what's up, Bugs!*

Warner Bros. Cartoons–Series '64

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

L. Beilin, Regional Sales Manager
R. Samojla, Controller
V. Svaigzne, Chief Engineer
J. Mason, Sales
N. Bertoia, Sales
K. Sambers, Sales

PRODUCTS

Automatic Film Inspection & Editing Machines, Film Handling, Cleaning & Storage Equipment, Automatic Projection Equipment, Film Scratch Detector

WEST EXHIBIT HALL—SPACE 35-W

HEVI-DUTY ELECTRIC COMPANY

Milwaukee, Wisconsin

REPRESENTATIVES ATTENDING CONVENTION

J. M. Frank, Vice President, Sales
Bill Biega, Engineering Manager
Bill Feldkircher, Engineered Products Manager
Dick Dance, Specialty Products Manager
Dick Meyer, Manager, Planning & Administration
Rick Cornella, Power Product Manager
Dan Bocklund, Asst. to Engineered Products Manager

PRODUCTS

Acuvolt Static Line Voltage Regulator, Dry & Oil Filled Transformers, A.C. and D.C. Power Supplies, Constant Current and Constant Voltage Regulators.

EAST EXHIBIT HALL—BOOTHS N & Q

INDIANA GENERAL CORPORATION

Chicago 6, Ill.

REPRESENTATIVES ATTENDING CONVENTION

J. H. Bouwmeester
I. A. Dickey
G. Smith
J. Welsh
M. Conti
J. Shames
J. Goldfeld

PRODUCTS

UNICON, a new concept in TV program automation systems utilizing a high speed magnetic core memory which permits program changes right up to air time. The systems have been designed so that they are truly universal controllers, being adaptable to a variety of control room set ups

WEST EXHIBIT HALL—SPACE 73-W

INTERNATIONAL GOOD MUSIC, INC.

Bellingham, Washington

REPRESENTATIVES ATTENDING CONVENTION

Lee Facto, Vice President—Station Relations
Rogan Jones, Jr., Vice President—Sales
Dan Coulthurst, Director of Engineering
Irv. Law, West Coast Representative
Edwin Phelps, Mid-West Representative

PRODUCTS

IGM Series 300 simplimation Control Unit, IGM Program Logger—Model STR-1, Music: Sovereign, Premier, Stereo Soundstation, Doug Pledger

WEST EXHIBIT HALL—SPACE 45-W

INTERNATIONAL NUCLEAR CORPORATION

Nashville 4, Tennessee

REPRESENTATIVES ATTENDING CONVENTION

Raymond L. Weiland
Sondra Darlene Ewing

PRODUCTS

Model TDA2 Transistorized Video/Pulse Distribution Amplifier, Model TCA3 Transistorized Camera Amplifier, Model TDA26 Transistorized High Gain Video Amplifier, Model VS22-10 Video Crossbar Switcher, Model TDA5 Balanced/Unbalanced Video/Pulse Amplifier, Model TSA1 Clamping/Equalizer Video Amplifier

WEST EXHIBIT HALL—SPACE 48-W

JAMPRO ANTENNA CORP.

Sacramento, California

REPRESENTATIVES ATTENDING CONVENTION

Peter Onnigian, General Manager
Larry Seese, Field Service Manager

PRODUCTS FOR FM

Dual Polarized FM antennas; Conventionally polarized FM antennas with digital tuning designed specifically for FM Stereo and multiplexing. Catalogs and Published Price Lists. FM harmonic filters capable of high attenuation up to 10th Harmonic in accordance with FCC specs. Co-Axial Switches, 1⅝" and 3⅛" sizes.

PRODUCTS FOR TV

VHF and UHF Omnidirectional Antennas. Batwing and Wideband V for VHF Channels 2-13. Slot Antennas for UHF. Catalogs and Published Price Lists. VHF Hybrid Diplexers, VHF Notch Diplexers as well as co-axial switches in 1⅝" and 3⅛" sizes.

EAST EXHIBIT HALL—SPACE 1-E

KLIEGL BROS.

Long Island City, N.Y

REPRESENTATIVES ATTENDING CONVENTION

Herbert R. Moore, V.P. & Mgr., Television Dept.
Robert Bullock
James Byrne
Alwin Lassiter

PRODUCTS

Kliegl Bros. Manufactures a complete line of TV lighting fixtures, accessories, wiring devices and lighting selection and control equipment for monochrome and color telecasting. The new and revolutionary SCR semi-conductor dimmer using the silicon controlled rectifier will be featured, along with new quartz line lighting fixtures. Assistance in the planning of lighting and associated facilities is available.

DISTRIBUTORS

Ampex, Dage Television, Gates Radio, General Electric Co., General Precision Labs, EMI, RCA, RCA International, Sarkes-Tarzian, Visual Electronics

EAST EXHIBIT HALL—BOOTH C

LOGOS, LTD.

1017 New Jersey Avenue, S.E
Washington 3, D.C.

REPRESENTATIVES ATTENDING CONVENTION

Charles F. Riley, Vice President, Engineering
Joseph W. Durand, Director, Programs and Production

SERVICE

Color Tape to Film Transfer—16 or 35 mm. Color Video Tape Duplications, Complete Video Color Production Facilities, Mobile Television Service—Color or Black and White.

WEST EXHIBIT HALL—SPACE 44-W

MA CAR TA, LTD.

West Des Moines, Iowa

REPRESENTATIVES ATTENDING CONVENTION

G. D. Andrews, President
Gren Andrews
Del Blomstrom
Victor Blacketer
Carroll Rouge
Edison Moulic
W. E. Moulic
John Burmeister
Carl Martin
Jon Housour

PRODUCTS

Automatic Magnetic Tape Cartridge Recording and Playback Equipment
Automatic Tape Magazine Reconditioning and Reloading

WEST EXHIBIT HALL—SPACE 71-W

MACHTRONICS, INC.

185 Evelyn Avenue
Mountain View, California

WEST EXHIBIT HALL—SPACE 21-W

3M COMPANY

(Magnetic Products Division)

St. Paul 19, Minnesota

REPRESENTATIVES ATTENDING CONVENTION

W. H. Madden
F. J. Watson
F. T. J. Madden
P. B. Van Deventer
D. F. Rushin
T. J. McNulty
R. J. Ferderer
C. L. Alden
D. T. Windahl
J. P. Deasey

New for 1964-65..

77 SUNSET STRIP



149 HIGHEST RATED HOURS FOR STRIPPING

Here's the program that offers just about everything—*77 Sunset Strip*. Bristling action. Breathtaking suspense. Bright romance. Bustling humor. Bouncy music. And best of all . . . bulging network ratings. Over the first four of six seasons *77 Sunset Strip* ran on the network, Warner Bros. produced 149 hour-long episodes. These, the highest rated episodes in the series, are now available for the first time on an individual market basis.

Averages 40% Share of Audience

During the first four seasons on the network, *77 Sunset Strip* averaged a whopping 24.6 rating, good for a 40% share of audience.* These are the seasons when the dashing team of Bailey and Spencer set the standards for future private investigator series. When "Kookie," the jive-talking parking lot attendant made hair-combing a teen-age must. When the up-beat theme music of *77 Sunset Strip* caught the fancy of millions of television viewers—and even non-viewers.

Stars Zimbalist, Smith and Byrnes

Starring Efrem Zimbalist, Jr., as Stu Bailey, Roger Smith as Jeff Spencer, and Edward Byrnes as "Kookie," *77 Sunset Strip* also features Louis Quinn as Roscoe, the horse-racing specialist with a nose for news, and Jacqueline Beer as Suzanne, the pretty Gal Friday. Big name guest stars, too! Ask about Warner Bros. new Monday-to-Friday program concept—"The Sunset Strip."

*Nielsen

WARNER BROS. TELEVISION DIVISION 666 Fifth Avenue, New York 19, N.Y., Circle 6-1000

Also: ROOM FOR ONE MORE · THE DAKOTAS · THE GALLANT MEN · CHEYENNE · HAWAIIAN EYE · LAWMAN



LEADING THE FIELD.

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Why this outstanding leadership? Because SPONSOR is edited 100% for the benefit of br cast-minded agency and advertiser personnel — timebuyers, other media personnel, account ecutives, plans board members, research people, ad managers and others concerned with bu television and radio time and programs.

AN OJIBWAY PUBLICATION

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'NAKED CITY'

starring PAUL BURKE and HORACE MACMAHON

...for High-Power Action!

99 hours and 39 half-hours of big TV entertainment . . . big ratings! This outstanding network series which Newsweek called "the best and most stylish show on American television" continues to win new laurels in syndication. More than 60 stations have already licensed Naked City . . . and 70% of them are programming it in prime time against top network competition. Here are just a few recent ARB ratings results . . .

KTVI, St. Louis—16
WBRZ, Baton Rouge—24
KOB-TV, Albuquerque—25
WWL-TV, New Orleans—23
WTVR, Richmond—14
WBTV, Charlotte—16
KDAL-TV, Duluth—22

Looking for Action?
Naked City has it!





d exclusively by
REEN GEMS

PRODUCTS
"SCOTCH" Brand video tape, sound recording tapes, and related items

WEST EXHIBIT HALL—SPACE 70-W

MARCONI INSTRUMENTS

Englewood, N.J.

REPRESENTATIVES ATTENDING CONVENTION
Wally Oliver
Ken Meyers
Bill Shuppert

PRODUCTS
Communications Test Equipment Including: TV Transmitter Side Band Analyzer; 30Mc Television Measuring Oscilloscope; Transistorized Video & Audio Generator; Noise Loading and Transmission Test Sets; Video Sweep Generator

WEST EXHIBIT HALL—SPACE 67-W

MARTI ELECTRONICS

Cleburne, Texas

REPRESENTATIVES ATTENDING CONVENTION
George W. Marti
Jo C. Marti
Robert E. Richards

PRODUCTS
950 MC Microwave Equipment for use as Aural Broad cast Studio—Transmitter Links and Intercity Relay, including Sub-Channel Exciters and Mixer and Receivers for Multi-Channel Application, Remote Pick-up Equipment Including Transmitter and Receiver and Accessories, for operation in the 150-170 MC Range

EAST EXHIBIT HALL—BOOTH K

MARYLAND TELECOMMUNICATIONS, INC. (MTI)

Cockeysville, Maryland

REPRESENTATIVES ATTENDING CONVENTION
Mr. Frederick J. Beste, Jr., President
Mr. William F. Jacob, Jr., Director of Engineering
Mr. Donald B. Schafer, Sales Engineer

PRODUCTS
EIA Synchronizing Generators, Monitors, Image Orthicon Cameras, Low light level and field use, Vidicon Cameras

WEST EXHIBIT HALL—SPACE 51-W

McMARTIN INDUSTRIES, INC.

Omaha, Nebraska

REPRESENTATIVES ATTENDING CONVENTION
Ray B. McMartin, President
Leonard E. Hedlund, Chief Engineer
Ray M. Unrath, Marketing Manager
Charles King, Engineer
Gary Heimsoth, Engineer

PRODUCTS
Frequency Monitors, Modulation Monitors, SCA-Multiplex Monitors, FM Stereo Re-broadcast Receivers, RF Amplifiers, FM Multiplex Receivers (tubed and transistorized), STL Receivers, Fixed Frequency FM Receivers, Audio Amplifiers—transistorized, Storecast Selective Programmer

EAST EXHIBIT HALL—BOOTH Z

M-G-M TELESTUDIOS, INC.

New York, N.Y.

REPRESENTATIVES ATTENDING CONVENTION
George K. Gould, President, M-G-M Telestudios, Inc.
Stanley J. Parnas, General Mgr., Special Products Div.
Warren R. Smith, Director of Technical Development

PRODUCTS
GEMINI TAPE/FILM SYSTEM
Gemini is a video tape/film system which produces a simultaneous direct 16mm film during video tape production. This device uses a 16mm camera unit mounted and mechanically and optically coupled to the television camera. The film quality equals that produced by any high quality 16mm camera and lens or 35mm reductions. Film magazine capacity is 1,200', black and white or color. Gemini incorporates an automatic cueing system which streamlines the editing and printing processes.

WEST EXHIBIT HALL—SPACE 31-W

MINCOM DIVISION, 3M COMPANY

Los Angeles, Calif.

REPRESENTATIVES ATTENDING CONVENTION
Sidney B. McCollum—Commercial Products Sales Sup.
Mel Lieberman—Commercial Products Sales Engineer

PRODUCTS
The Mincom Dropout Compensator, which eliminates the effect of signal dropouts in video tape playback by substituting information from the previous line stored in a 63.5 microsecond delay line; is self-contained in 5¼" of rack space, and compatible with both color and black/white.

WEST EXHIBIT HALL—SPACE 33-W

MIRATEL ELECTRONICS, INC.

St. Paul, Minnesota 55112

REPRESENTATIVES ATTENDING CONVENTION
W. S. Sadler
B. J. Klindworth
Dan Schulte
R. B. Hackenberger
N. C. Ritter
Peter Vogelgesang

PRODUCTS
Transistor video monitors, Rube type video monitors, Pulse Cross monitors—transistorized, Waveform and Video Monitor package, Audio Operated Relay, Space and Military High Resolution Monitor

WEST EXHIBIT HALL—SPACE 42-W

MITCHELL VINTEN, INC.

Glendale, California

REPRESENTATIVES ATTENDING CONVENTION
A. R. Macmath, Sales Manager, Vinten Overseas, Ltd.
R. Bruce Hill, Director of Sales, Mitchell Vinten, Inc.

PRODUCTS
Television Camera Pan and Tilt Heads, Pedestals, Dollies and Studio Crane

WEST EXHIBIT HALL—SPACE 49-W

MOSELEY ASSOCIATES, INC.

Santa Barbara, California

REPRESENTATIVES ATTENDING CONVENTION
John A. Moseley, President
Howard M. Ham, Jr., Engineering Manager
Norm Steinberger, Engineer

PRODUCTS
942 to 952 mc/s Studio Transmitter Links for AM, TV aural, FM (mono and stereo), and intercity relay service 10 watt FM Exciter, Stereo and SCA Generators, Radio and Wire Remote Control Systems, Transistorized RI Amplifier for AM monitors, 10 watt and 50 watt FM Transmitters

EAST EXHIBIT HALL—BOOTHS R-U

NORTH AMERICAN PHILIPS COMPANY, INC

New York, N.Y. 10017

REPRESENTATIVES ATTENDING CONVENTION
E. D. J. Baars, John H. McConnell, Andrew A. Brakha

PRODUCTS
Condenser and dynamic microphones and accessories.

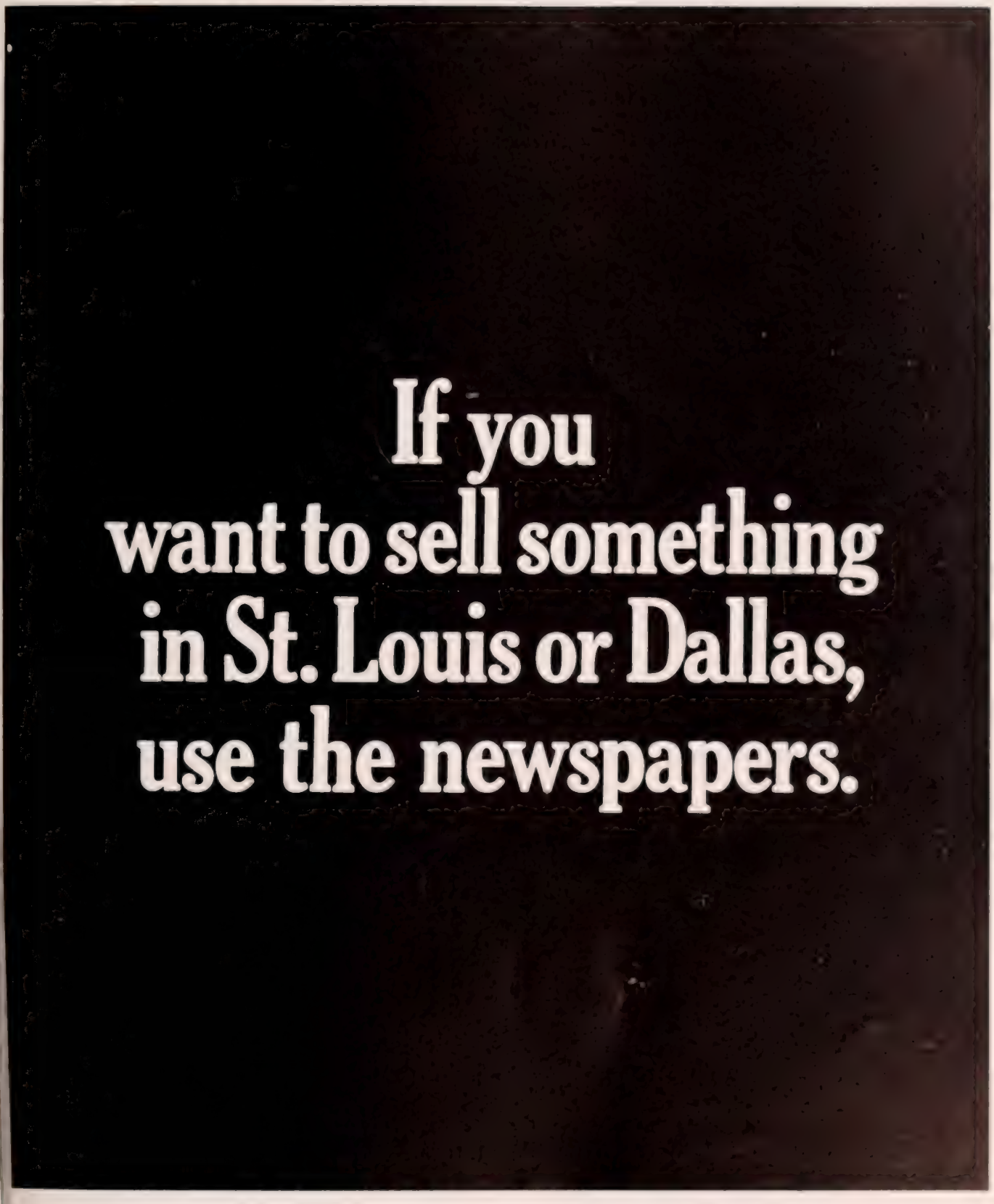
WEST EXHIBIT HALL—SPACE 58-W

OZALID REPRO PRODUCTS (GENERAL ANILINE & FILM CORP.)

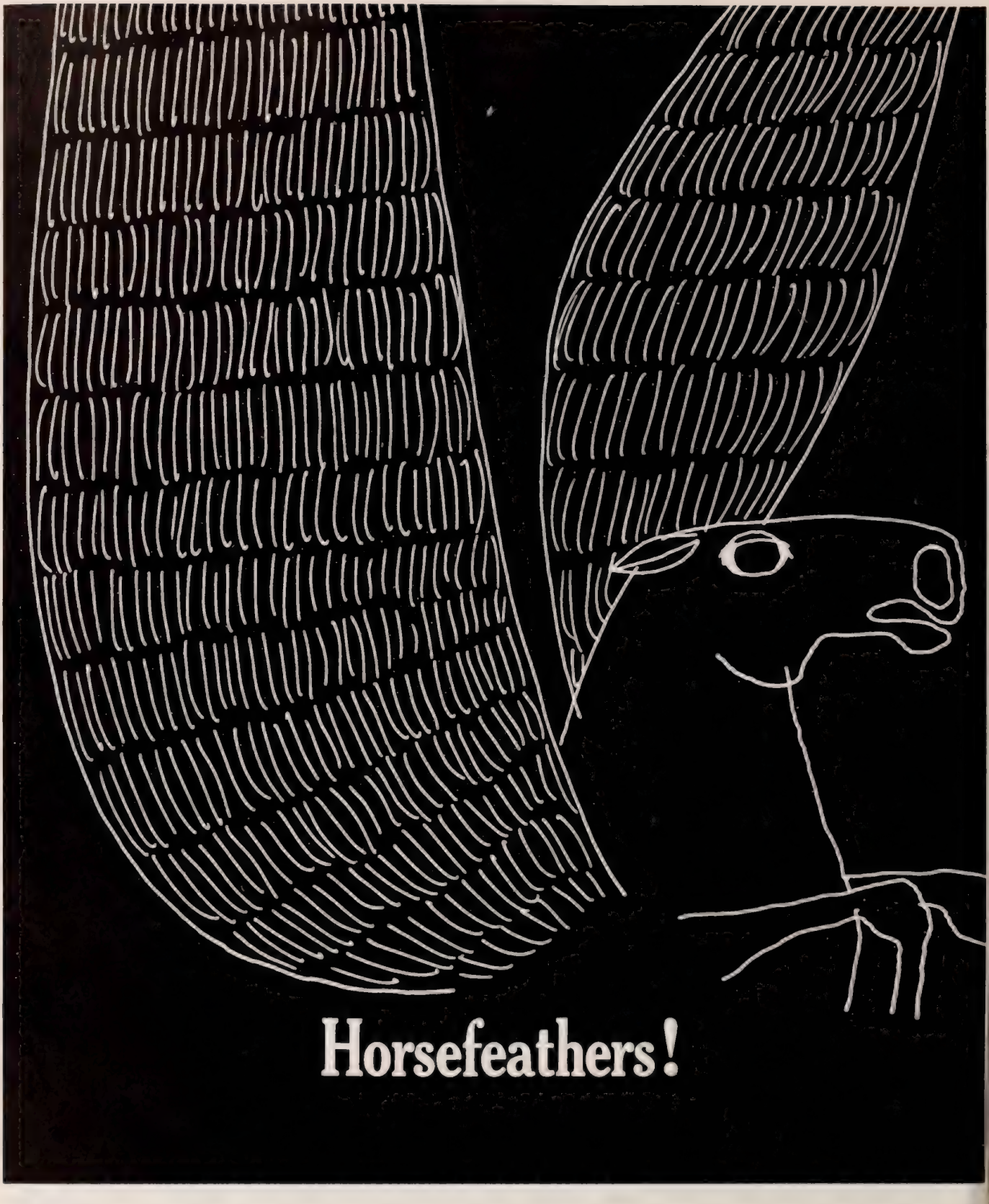
Binghamton, New York

REPRESENTATIVES ATTENDING CONVENTION
H. J. Reynolds, District Sales Manager
P. J. McGrath, Sales Promotion Supervisor

PRODUCTS
Ozalid Reproduction Equipment and materials design specifically for Broadcast systems—Contract-Invoicit Traffic-Control, Availabilities Control.



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If you really want to reach people in these two great markets, make it WIL in St. Louis and K-BOX in Dallas. Every day more and more of our advertisers are finding it out. And that's straight from the horse's mouth.

WIL, St. Louis and K-BOX, Dallas
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John F. Box, Jr., Managing Director Sold nationally by Robert E. Eastman & Co., Inc.

THE BEST MOVIE LINE-UP IN BALTIMORE IS ON CHANNEL 2

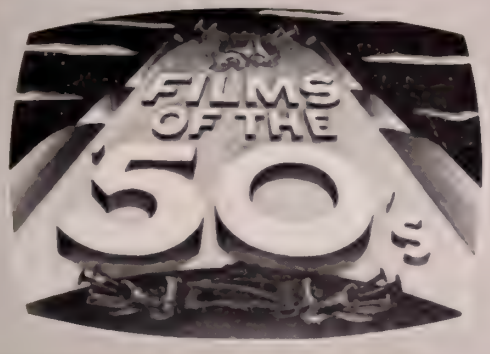
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SATURDAYS, 11 PM

"FROM HERE TO ETERNITY", Burt Lancaster, Deborah Kerr
"BELL, BOOK AND CANDLE", James Stewart, Kim Novak
"THE EDDY DUCHIN STORY", Kim Novak, Tyrone Power
"JUBAL", Glenn Ford, Ernest Borgnine
"THE KEY", William Holden, Sophia Loren
"THE LAST ANGRY MAN", Paul Muni, David Wayne



FRIDAYS, 11:20 PM

"MAN ON A TIGHTROPE", Fredric March, Terry Moore
"THE DESERT FOX", James Mason, Sir Cedric Hardwicke
"HERE'S NO BUSINESS LIKE SHOW BUSINESS", Marilyn Monroe
"PEOPLE WILL TALK", Cary Grant, Jeanne Crain



MONDAYS THROUGH THURSDAYS, 11:20 PM

Drama, mystery, adventure, romance selected from the same great packages.

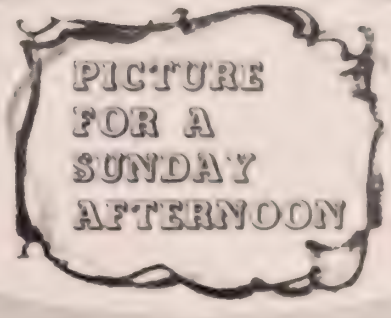
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AND SUNDAYS . . .



4:30–5:55 PM

Featuring the best of
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"SCIENCE FICTION THEATRE"



12 NOON

"MISTER ROBERTS", Henry Fonda, James Cagney
"THE SEARCHERS", John Wayne, Natalie Wood
"DRUMS", Raymond Massey, Sabu
"KNIGHT WITHOUT ARMOUR", Marlene Dietrich

In Maryland Most People Watch

WMAR-TV

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TELEVISION PARK BALTIMORE, MD 21212
Represented Nationally by THE KATZ AGENCY, INC.

EAST EXHIBIT HALL—BOOTH W

PHOTO RESEARCH CORP.

Hollywood, Calif. 90038

REPRESENTATIVES ATTENDING CONVENTION

Mr. Karl Freund, President
Mr. Gideon Fiat, Project Engineer

PRODUCTS

Spectra Optoliner—an opto-mechanical TV camera system tester for Color, Image Orthicon or Vidicon Cameras. Spectra Miniaturized TV camera—2.6 inch square by 7.5 inch long, weight 2.75 lbs. capable of withstanding hard radiation. Spectra "Candlea" meter-foot candle meter for TV Lighting Directors.

EAST EXHIBIT HALL—SPACES 5-E—6-E

RADIO CORPORATION OF AMERICA

(Broadcast & Communications Products Div.)

Camden, New Jersey

REPRESENTATIVES ATTENDING CONVENTION

C. H. Colledge, Div. Vice President & General Manager, Broadcast & Communications Products Division
A. F. Inglis, Div. Vice President, Communications Products Operations
J. P. Taylor, Manager, Marketing Services
E. C. Tracy, Manager, Broadcast, Technical & Scientific Sales Dept.
A. M. Miller, Manager, Broadcast Merchandising and West Coast Operations
W. E. Morrison, Chief Engineer
V. E. Trouant, Chief Technical Administrator
M. A. Trainer, Manager, International Liaison & Customer Relations
P. Bergquist, Manager, Government Technical & Scientific Sales
G. Bricker, Manager, West Coast Marketing & Engineering
J. C. Cassidy, Manager, Sales Administration
E. J. Dudley, Administrator, Press Relations
P. A. Greenmeyer, Manager, Broadcast Advertising and Promotion
E. T. Griffith, Manager, Sales Services
J. E. Hill, Manager, Northern Broadcast Field Sales
H. H. Klerx, Manager, Electronic Recording Products Merchandising
E. N. Luddy, Manager, Broadcast Transmitting Equipment Merchandising
Dana Pratt, Manager, Southern & Western Broadcast Field Sales
W. B. Varnum, Manager, Studio Equipment Merchandising
M. VanderDussen, Manager, Scientific Instruments

RCA BROADCAST AND TELEVISION PRODUCTS

Monochrome and color television equipment, UHF and VHF television transmitters. AM/FM transmitters; Television Tape equipment, Audio equipment, Monitoring equipment and test equipment for AM, FM and TV Stations. Television mobile equipment, TV cameras, control room equipment. AM, FM and TV antenna systems, transmission line, tower lighting and accessories. Radio and TV station automation equipment. Microwave relay equipment.

EAST EXHIBIT HALL—SPACE 10-E

RADIO CORPORATION OF AMERICA

(RCA Electronic Components and Devices)

Harrison, New Jersey

REPRESENTATIVES ATTENDING CONVENTION

G. A. Lucian, W. W. Winters, J. F. Kelley, H. C. Vance, G. E. Ryan, F. X. Banko, H. S. Stamm, R. Lord, R. M. Cahill, S. J. Martin, H. Kozicki, J. J. Kelley, J. H. Owens, G. G. Carne, E. A. Dymacek, R. A. Bassell, R. G. Neuhauser, M. Petrasek, A. P. Sweet, J. T. Houlihan, R. J. Liska

PRODUCTS

Image Orthicon, Vidicon, Large Power Tubes, Electronic Instruments, Microphones, Nuvistors, Batteries, Dark Heater Tubes, Novar Tubes, Citizen Band Radio, Transistors, High Fidelity Components

EAST EXHIBIT HALL—SPACE 11-E

RAYTHEON COMPANY

Norwood, Massachusetts

REPRESENTATIVES ATTENDING CONVENTION

Hugh Bannon
George Hinckley
Bob Keller
Gene Love
Phil Cass

PRODUCTS

New RM1-C Heterodyne Microwave System. KTR Microwave Television Relay Systems for Intercity relay remote pick-up or STL applications. 7,000 and 13,000 Mc Portable and rack-mounted for NTSC color and simultaneous audio. TMA Program audio channel units for application to existing systems. New Solid State Type B Clamper Amplifier. Microwave, Waveguide accessories, including antennas, waveguide, diplexers, etc.

EAST EXHIBIT HALL—BOOTH L

REEVES SOUNDCRAFT,

(Division of Reeves Industries, Inc.)

Danbury, Connecticut

REPRESENTATIVES ATTENDING CONVENTION

John S. Kane, V.P. and General Manager
Edward Schmidt, V.P. Research and Development
Guido Neurotti, Manager Research
Robert E. Snare, Marketing Manager
George Petetin, Sales Manager
Thomas J. Dempsey, Director Public Relations

PRODUCTS

Reeves Soundcraft Micro-Plate Video-Tape and other professional recording products.

WEST EXHIBIT HALL—SPACE 64-W

RIKER INDUSTRIES, INC.

Huntington Station, New York

REPRESENTATIVES ATTENDING CONVENTION

H. Charles Riker
G. Kurt Butenhoff
S. S. Krinsky
James A. Leitch
Kenneth V. Seelig

PRODUCTS

Demonstration of new all-transistor video modules: New automatic special effects generator with "joy stick" positioner, video switching systems, video faders, video transmission test signal generators—multiburst, stair step, window, $\sin^2$, bar & dot. All-transistor sync generator with variable and instantaneous sync lock for color and monochrome. Stabilizing amplifier. Color bar generator. Vertical interval black and white reference generators. Portable test sets. Video and pulse DA's, sync comparitors, cue dot generators, video tape reference generators. All above equipment packaged as identical plug-in modules for assembling flexible systems.

WEST EXHIBIT HALL—SPACE 57-W

ROHN SYSTEMS, INC.

Peoria, Illinois

REPRESENTATIVES ATTENDING CONVENTION

Dick Kleine
Dwight Rohn
Al Repsumer
Bud Blaksley
Bob Kennedy
Grady Rooker

PRODUCTS

AM, FM, TV broadcast and microwave towers, reflectors, lighting equipment and associated tower equipment and installation.

WEST EXHIBIT HALL—SPACE 38-W

RUST CORPORATION OF AMERICA

Cambridge, Massachusetts

REPRESENTATIVES ATTENDING CONVENTION

Sal Fulchino
Arthur Cestaro, Jr.
Ben Newman
Bill Dunbar
Milan Leggett
Robert Leedham
Arthur Stamler
Richard Burden
John L. Wyman, Jr.
Dave Shaw

PRODUCTS

FM Transmitters 1 kw, 5 kw, 15 kw. RUST Remote Control Equipment. Stere-o Generators, AUTOLOG Automatic Logging Equipment, SCA Generators, TV Lighting Equipment, Stere-o Control Console





Douglas by day Allen by night
Group W, by George!

Group W put Mike Douglas on television five days a week and Steve Allen on five nights a week. Each heads 90 minutes of big-budget, big-star entertainment that brightens the television scene.

Both shows grew from one idea—the continuing need to create fresh, new entertainment for the Group W stations. But they are produced in two totally different ways. *The Mike Douglas Show* originates from KYW-TV in Cleveland. It is produced by KYW-TV with the creative backing of the Group. *The Steve Allen Show* is produced by the Group itself in Hollywood.

Group W productions can be Steve Allen, Mike Douglas, a series on Communism in 33 lectures, Specials for Children, or 15 cameo productions on American art. Each is a direct result of the creative, financial, and management resources of the Group. Each points up the role of the Group broadcaster as a vital third force in broadcasting for stations, viewers, and advertisers.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

WBZ-TV BOSTON · WINS NEW YORK · WJZ-TV BALTIMORE · KDKA · KDKA TV PITTSBURGH · KYW · KYW TV CLEVELAND · WOWO FORT WAYNE · WIND CHICAGO · KPIX SAN FRANCISCO

EAST EXHIBIT HALL—SPACE 17-E

SARKES TARZIAN, INC.

Bloomington, Indiana

REPRESENTATIVES ATTENDING CONVENTION

Biagio Presti, Division Manager; Russ Ide, Marketing Manager; Neff Cox, Jr., Merchandising Manager; Dale Buzan, Dept. Supervisor, Studio Equipment Engineering; John Guthrie, Dept. Supervisor, Production Engineer & Field Service; Dick Swan, Dept. Supervisor, Switcher Systems Engineering; Bill Tarr, Dept. Supervisor, Microwave Engineering; Miles Blazek, Dept. Supervisor, Mechanical Engr. & Drafting; Jack Roden, Eastern Regional Manager; Joe Ryan, New England Regional Manager; Nubar Donoyan, Southern Regional Manager; Morrell Beavers, Midwestern Regional Manager; Dale Matheny, Western Regional Manager; Jack Dunn, Joe Phillippi, Charles Moore, Bob McCoy, John Kays, Coy Matheny.

PRODUCTS

Television Studio Equipment:
Studio Cameras—Solid State, Image Orthicon and Vidicon
Film Cameras—Solid State
Switching Systems—Solid State Vertical Interval
Microwave—Heterodyne Relay Systems

WEST EXHIBIT HALL—SPACE 56-W

SCHAFER ELECTRONICS

Burbank, California

REPRESENTATIVES ATTENDING CONVENTION

Paul C. Schafer
James W. Harford
Robert Levinson

PRODUCTS

Program Automation Systems, Spot Locators, Transmitter Remote Control Equipment, Automatic Logging Equipment



YOU SHOULD HEAR

J. Robert Humphreys, Manager of KSRV Radio, Ontario, Oregon, says: "It is difficult to draw the line between selling clients *again* and keeping them sold, but I feel it is important to keep good accounts sold. Thus, the most important benefit I see from CRC is *keeping clients sold*. It's easy to keep a client sold with the 'sell and sounds' from CRC."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

COMMERCIAL RECORDING CORPORATION
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NAB CONVENTION ISSUE BROADCASTING
& SPONSOR

EAST EXHIBIT HALL—BOOTH D

SESAC, INC.

New York 19, New York

REPRESENTATIVES ATTENDING CONVENTION

Alice H. Prager
W. F. Myers
John Koshel
Sid Guber
George Jellinek
J. F. Quinn
Charles Scully
Jim Aylward
Glenn Ramsey
Harold Fitzgerald
Roy Drusky
Frank Watkins
Ed Cooney
Ray Van Hooser
Earl Brewer
Vic Vickrey
Earl Pollock

PRODUCTS

The BIG BANDS come to Chicago! The swinging sounds of ten all-star bands—ideal for round the clock programming. Over 115 selections on ten Hi-Fi SESAC Recording albums for $19.95, featuring the most famous leaders, instrumentalists and sidemen in the dance band field. Hear the world renowned musical stylings of such greats as Duke Ellington, Count Basie, Woody Herman and many others. Audition material available on "THE BIG BANDS" as well as "DRUMMERS," SECAC RECORDINGS and all Special Program Packages.

WEST EXHIBIT HALL—SPACE 68-W

SHURE BROTHERS, INC.

Evanston, Illinois

REPRESENTATIVES ATTENDING CONVENTION

R. W. Carr, Manager, Professional Products Division
R. W. Ward, Manager, Distributor Sales
H. T. Harwood, Director, Public Relations
M. B. Lorig, Vice President, New Products
V. F. Machin, Vice President, Marketing
G. Reese, Advertising Coordinator

PRODUCTS

Shure Microphones and Accessories for Radio and Television Broadcasting
Stereo-Dynetic Phono Cartridges for Broadcasting
Shure-SME Pickup Arm
Model SE-1 Stereo Broadcast Preamplifier
Model M66 Broadcast Stereo Equalizer

EAST EXHIBIT HALL—BOOTH G

SONY CORPORATION of AMERICA

New York, New York

REPRESENTATIVES ATTENDING CONVENTION

L. F. Costelio
B. L. Birchard
K. Tsunoda
H. McAdams

PRODUCTS

Broadcast Video Tape Recorders, Monitors, Cameras, Television Recording Tape.

WEST EXHIBIT HALL—SPACE 53-W

SPARTA ELECTRONIC CORPORATION

Sacramento, California

REPRESENTATIVES ATTENDING CONVENTION

Wm. J. Overhauser, President
Jack Lawson, General Sales Manager
Jess Swicegood, Representative
Chas. A. Sprague, Representative
Herbert L. Arms, Representative
Glenn E. Webster, Representative
Eugene D. Bradley, Representative

PRODUCTS

SPARTA-MATIC Cartridge Tape Systems including monaural, stereo and portable equipment. SPARTA A-50 Portable Studio, A-10 Audio Console monaural and stereo models, Turntables and Turntable Combinations including transistorized Equalized Preamplifier and other related studio equipment.

WEST EXHIBIT HALL—SPACE 60-W

STANDARD ELECTRONICS CORPORATION

Freehold, New Jersey

REPRESENTATIVES ATTENDING CONVENTION

William H. Zillger, President
Arno Zillger, V.P. Engr.
Joseph Ewansky, Mgr. Field Eng. Service
Erwin Taper, Application & Field Engineer

LET'S TALK MOVIES!

LAST YEAR WTIC-TV TELECAST

- **180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.**
- **157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.**

NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.

THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite

with many, many more to come!



For television leadership in movies, look to

WTIC-TV3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.

John Klindworth, Sales
James Heaton, Sales
Glenn Webster, Sales
Betty Zillger, Hostess

PRODUCTS

New Solid State 2 KW TV Transmitter, featuring only 5 tubes in both the aural and visual transmitters. The new 2 KW transmitter is exactly 50% of the size of the present 500 watt transmitter. Available at reduced price with aural/visual power ratio of 10%. Also, complete FM transmitting and stereo equipment including 250W, 1 KW, 5 KW and 10 KW transmitters. The standard line of TV amplifiers will also be shown for 10 KW and 25 KW power outputs.

WEST EXHIBIT HALL—SPACE 74-W

SYLVANIA ELECTRIC PRODUCTS, INC.

(Home & Commercial Electronics Division)

New York, N.Y.

REPRESENTATIVES ATTENDING CONVENTION

Nicholas Rabiecki, Jr.
Frederick T. Henry
William T. Blackwell

PRODUCTS

Television-Origination, production and display

WEST EXHIBIT HALL—SPACE 37-W

TEKTRONIX, INC.

Beaverton, Oregon

REPRESENTATIVES ATTENDING CONVENTION

Keith Williams
Charles Rhodes
Larry Biggs
Deral Countryman
Don Hofmann
Jerry Coomber
Ralph Ebert
Don Clifford
Cliff Briesenick
Ron Gantner
Bob Meehan
Paul Whitlock
Ed Yore
Stan Kouba
Art Baumgarth
Dean Hill
Wendell Larmore
Dick Urban
Grace Berryhill
Hazel Brown



YOU SHOULD HEAR

Ronald L. Hickman, General Manager of WNNJ, Newton, N.J., says: "Thanks to the CRC Library, our sales have increased at a far greater pace in the last four months. Initial response from sponsors has been extremely favorable and we look forward to a very pleasant relationship with CRC. Incidentally, we are especially proud of our new customized ID's and special holiday jingles."

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& SPONSOR

Joe Gardner
Bill Lewis
George Lodge
Tom Long
Ruth Christiansen
Barbara Farrell
Jan Michela
Hildegard Richardson

PRODUCTS

Video-Waveform Monitors, Vectorscope for Color TV Phase Measurements, Oscilloscope Trace-Recording Camera, TV and BC Test Equipment—Generators, Amplifiers, etc., Scope-Mobiles (Oscilloscope Carts), Auxiliary Test Equipment

EAST EXHIBIT HALL—SPACE 2-E

TELEMET COMPANY

Amityville, New York

REPRESENTATIVES ATTENDING CONVENTION

J. Horowitz
D. J. Dudley
W. T. Curdts
Sidney C. Gunston
Eric King
Alex Kwartiroff

PRODUCTS

Transistorized Special Effects Generator/Joy Stick Positioner, Transistorized Video Transmission Test Signal Generator, Transistorized EIA Sync Generator, Transistorized Sync Lock, Transistorized Video Distribution Amplifiers, Transistorized Pulse Distribution Amplifiers, Transistorized Mid-Frequency Phase Correctors, Transistorized Multiburst Generator, Transistorized Stair-Step Generator, Transistorized Pulse and Window Generator, Transistorized Dot Grating Generator, Transistorized Color Standard, Color Flying Spot Scanner, Color T.V. Monitor, Color Encoder, Color Bar Generator, Color Standard, Special Effects Generator/Fader, Differential Phase and Gain Receiver

EAST EXHIBIT HALL—SPACE 3-E

TELEQUIP CORPORATION

New York, N.Y.

REPRESENTATIVES ATTENDING CONVENTION

John W. Schlageter
John J. Camarda
Howard L. Ryder
George Paragamian
Art Battone

PRODUCTS

PYE 4½" Camera, Studio Lighting, Kine Recorder W/Rapid Film Processor for Spot News and location work. 16MM Newsreel Camera with transistorized mixer-amplifier, Portable Power Pack. Completely equipped vehicle for on the spot tape and film coverage of remote shows and news events.

WEST EXHIBIT HALL—SPACE 32-W

TELESYNC CORP.

Englewood Cliffs, N.J.

REPRESENTATIVES ATTENDING CONVENTION

Bob Swanson
Joe Henkel
Joe Barrera
Al Sloman
Bob Hadley

PRODUCTS

Synchronous Prompting Equipment
Rear Screen Projection Equipment (Xenon & Incandescent)
Variable Speed Roller Caption Scanner

EAST EXHIBIT HALL—SPACE 8-E

TELEVISION ZOOMAR COMPANY

New York 36, N.Y.

REPRESENTATIVES ATTENDING CONVENTION

Jack A. Pegler
Bill Pegler
Dr. Frank G. Back

PRODUCTS

Image Orthicon Zoom Lenses:
HyperUniversal Zoomer, Angenieux-Zoomar Model 10-2-1 B, Angenieux Zoom Lens with Evershed Servo Control. Mark II.
Vidicon Zoom Lenses:
Angenieux F: 1.9-15 to 150mm, Angenieux F: 2.8-15 to 150mm with Zoom rod or DC remote control

WEST EXHIBIT HALLSPACE 69-W

THOMSON ELECTRIC COMPANY, INC.

New York, N.Y.

REPRESENTATIVES ATTENDING CONVENTION

G. Salem
F. L. Stern

J. Donnay
M. Goubert
L. Formuto

PRODUCTS

Television Studio Equipment

4½" Transistorized Image Orthicon Cameras, 3" Transistorized Image Orthicon Cameras, Transistorized Vidicon Camera, Transistorized Flying Spot Scanner, Synchronizing Pulse Generator, Special Effects Generator, Camera Control Units, all units fully transistorized

WEST EXHIBIT HALL—SPACE 76-W

U.S. ARMY, TELERADIO BRANCH

Office, Chief of Information
Department of the Army
Washington, D.C.

REPRESENTATIVES ATTENDING CONVENTION

Lt. Col. William T. Ellington
Major Vincent D'Angelo
Mr. Stanley Field
SFC. John Darcy

EXHIBIT

U.S. Army exhibit depicting the Army's weekly television series THE BIG PICTURE, and the Army's weekly radio series, THE ARMY HOUR.

WEST EXHIBIT HALL—SPACE 75-W

U.S. NAVY RECRUITING SERVICE

Department of the Navy
Washington, D.C.

WEST EXHIBIT HALL—SPACE 46-W

UTILITY TOWER CO.

Oklahoma City, Oklahoma

REPRESENTATIVES ATTENDING CONVENTION

C. E. (Clete) Nelson
Jerry Nelson
V. G. (Bud) Duvall
D. D. (Dutch) Groux
M. N. (Nate) Sholar
R. G. (Doc) Nelson

PRODUCTS

Manufacture and installation of all types of Radio, TV, Microwave Towers and Microwave Reflectors

EAST EXHIBIT HALL—SPACE 15-E

VISUAL ELECTRONICS CORPORATION

New York, N.Y. 10018

REPRESENTATIVES ATTENDING CONVENTION

James B. Tharpe
John P. Gallagher
F. Cecil Grace
Jess Rafsky
Charles E. Spicer
Robert Bollen
George H. Wagner
Donald Quinlan
Richard Koplitz
Morris A. Mayers
Felix Bonvouloir
Shirley Bonvouloir
A. W. Greeson
A. R. Hopkins
Cruz Rivera
Gerald Bobian
Alfred A. Menegus
Lewis C. Radford
Chet Siegrist
Wayne Marcy
Lyle O. Keys
Alfred M. Kallman
Edward Clammer
Timothy Lank
P. D. Thompson
Jim Howard
Dallas Barnard
Charles Halle
Bob Kuhl
Duane Hoisington
Linton D. Hargreaves
George Shotwell
Bob Becker

PRODUCTS

The new transistorized image orthicon Zoom camera with built-in 10:1 zoom lens, TV Program automation systems, a complete new program for upgrading existing VTR's for maximum performance, VTR test equipment, video switching systems, pulse assignment switching systems, Spotmaster tape cartridge equipment, complete packaged AM station, complete packaged FM stereo station, KRS Stact Broadcaster reversible cartridge systems, wireless microphones, UHF transmitters, image orthicon tubes.

WEST EXHIBIT HALL—SPACE 43-W

VITAL INDUSTRIES

Gainesville, Florida

REPRESENTATIVES ATTENDING CONVENTION

William Boehme, General Manager
Marvin Moss, Engineer
Robert Beville, Engineer

PRODUCTS

Solid State Stabilizing Amplifier, Model VI-108B. Custom engineered for every application. Solid State Video Distribution Amplifier, Model VI-10A. A high performance unit with many novel electrical and mechanical features. Each unit is self-powered, plug-in module having 4 isolated outputs. Solid State Pulse Distribution Amplifier, Model VI-20. This unit returns FIA television pulses and distributes them through four isolated outputs. It is a self-powered, plug-in module. Rack Mounting Frame, Model VI-100. Use mounting up to four of either of the above distribution amplifiers. Occupies only 1¾" rack space.

WEST EXHIBIT HALL—SPACE 25-W

VITRO ELECTRONICS

Silver Spring, Maryland

REPRESENTATIVES ATTENDING CONVENTION

V. M. Setterholm, President
K. B. Booth, Manager of Sales
J. Andre, Manager of Broadcast Sales
R. H. Ellenberger, Sales Engineer
J. K. Bitch, Senior Engineer

PRODUCTS

New-Precision Phase Monitor, New-Broadcast Spectrum Display Unit, TV and FM Remote-cast Receivers, Field Intensity Meters, Phase Meters, Patch Panels, Video Jacks and Plugs

EAST EXHIBIT HALL—SPACE 3-E

WESTINGHOUSE ELECTRIC CORP., LAMP DIVISION

Bloomfield, New Jersey

REPRESENTATIVES ATTENDING CONVENTION

George G. Paragamian
Arthur A. Bottone

PRODUCTS

Lamps for studio lighting. New 3/4 plane concept for photo and TV lighting.



YOU SHOULD HEAR

Don Hammond, General Manager of WHIT, New Bern, North Carolina says: "Would be happy to recommend it to anyone. The first day it was here it helped us close a $9,000 sale for two new Ford dealer which until now we were unable to get on the air. Approx. [illegible] producing the very best commercial results in the business."

Hear "MONEY MAKER"
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& SPONSOR

Syndicators and program sources at the convention

Wide choice of TV and radio program fare awaits broadcasters and admen, and the "TFE" group again goes its own way

FOR the second year in a row, program planners attending the NAB convention will be confronted with what must surely be one of the friendliest revolts in the history of trade associations: "TFE—'64" displays and hospitality suites at the nearby Pick Congress Hotel will again showcase the syndication wares, programs and features, from 16 of the largest syndicators in the business, who feel they're better off at a non-NAB exhibit.

At the same time, other leading distributors of programs and features for local-level use — such as MCA TV, MGM-TV, Embassy Pictures, the three network-owned syndication arms, and group-station producers like Triangle, Storer and Group W — will have *their* exhibits and suites, for the most part, on NAB convention home grounds.

If it's a war, it's about as real as the bullets in a Hollywood western.

The NAB, in conciliatory gestures to the maverick TFE-ers, has given them small-print plugs in the convention listings. A TV panel session this year will deal with programing, and will even have Seven Arts' Robert Rich and film-maker Joe Levine (whose Embassy Pictures is not, however, a TFE member) as panelists.

On the TFE side of the fence, there's been a strong movement to cut out the ballyhoo and highjinks of bygone syndication displays (Sample: "*Absolutely* no gambling will be permitted . . . Hostesses should be attired properly for a cocktail reception . . . etc."). Times have changed.

In fact, there's an outside possibility that this year's TFE will be the last TFE, as such. The self-elected outcasts have made their point, and NAB, faintly embarrassed at the success and the decorum of last year's exhibit, is reportedly ready to welcome the prodigals home for 1965.

What's in store for station film buyers, radio program directors and admen making the rounds of distributors? What's going to happen at NAB-area suites and at the TFE?

On the NAB side of the fence, MCA may well have the largest single hospitality suite setup (2400, Hilton), with the entire MCA TV sales force in attendance as hosts during the convention. Some of MCA's topmost brass will be there — notably D.A. "Sonny" Werblin, president of the film syndication division, and David V. Sutton, v.p., as well as v.p.'s Lou Friedland and Hal Golden — to present MCA's latest syndication wares. Much of the program stress will be on new entries in the syndication market, such as *Tales of Wells Fargo* and *Leave It To Beaver*, and on current product such as *Bachelor*



For the second year in a row, a large syndicator group (16 in all) is staging its TV exhibit at the nearby Pick Congress Hotel as "TFE—'64." Here, the TFE Executive Committee reviews final plans for the Chicago industry display. Seated (l. to r.) Trans-Lux's Dick Carlton, 20th Century-Fox's Alan Silverback. Standings Four Star Distribution's Len Firestone, United Artists' Barry Lawrence. MGM-TV is exhibiting at the Hilton, not at TFE this year, but TFE has added American International TV as a new exhibitor and NTA as a late entry.

Father, Frontier Circus, Checkmate and *M-Squad* (among many others in MCA's long list of properties), and the MCA-distributed pre-1948 Paramount movies (Paramount will handle its own post-1948's, a tribute of sorts to MCA's sales ability with the older product).

MGM-TV will also have a large (17-man) contingent at the firm's hospitality suite, headed by John B. Burns, v.p. in charge of sales. A 40-picture package of post-1950 titles will headline the feature entries, with older product — all the way back to the huge, 700-title pre-1948 library — receiving plenty of attention. In the syndicated program field, MGM's big push will be on *Zero One*, a half-hour series that has never had network exposure in the U.S., as well as on older series like *Sam Benedict* and *Asphalt Jungle*, at the firm's hospitality area (1905-A, Hilton).

The TFE group, which is not a formal "group" at all but which exists solely to stage the concurrent-with-NAB exhibit, is meanwhile not taking any chances. Next year's NAB event is expected to take place in Washington, and the TFE execs are not sure whether they can book this type of space available at the Pick Congress, some 20 suites of similar size on a single floor, within the frame of NAB's available hotel facilities.

Last week, TFE's executive committee — Trans-Lux's Jack Carlton, 20th-Fox's Alan Silverbach, Four Star's Len Firestone, UA's Barry Lawrence, and Jayark's Harvey Victor — called a meeting in New York of all interested film distributors to discuss a TFE—'65 show, and to pick another committee to steer the event.

Other highlights: ABC, CBS and NBC Films will have extensive hospitality layouts at the Hilton, usually linked closely to the reception areas of the parent networks. Embassy Pictures, much of whose feature product is available in color, will hold forth on what is virtually neutral ground (500, Continental Hotel) to promote "the excitement of our product," largely features of an action-adventure variety. Triangle, which has launched 23 radio-TV properties in the syndication field in the past six months, will operate "The Triangle Inn," modeled on an 18th century British publick house, at the firm's hospitality suite (2300, Hilton). Storer, also on neutral ground (3812, Executive House), will feature Storer-distributed shows such as *The Littlest Hobo*, *B'wana Don* and *Divorce Court*, with business manager Buddy Ray and general sales manager Jac Liebenguth in charge. Charles Michelson, whose radio rerun series (*The Shadow*, *The Green Hornet*, etc.) are having a hot renaissance in local radio programing, will showcase 15 radio drama series in the firm's hospitality suite (534-A, Hilton). In the realm of radio program services, a highlight will be the SESAC "Celebrity Suite" (900, Hilton), where the Big Bands program package and other services will be promoted with the aid of live music and guest stars ranging from Duke Ellington to Ernest Tubb.

At the TFE's Pick Congress suites, there'll be plenty of choice for buyers, to judge from the listings of TFE exhibitors, which follow on the next page.



OU SHOULD HEAR

Lareau Radio Station Manager of OD Grand Rapids, Michigan says "I'm sure you'll be pleased to hear that in the first th of our use of the CRC Moneymaker Service have almost had enough sales to pay for the ce. Keep the good material coming."

ar "MONEY MAKER"
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MMERCIAL RECORDING CORP.

COMMERCIAL RECORDING CORPORATION
THIS MAY BE THE PAGE
1964 CONVENTION ISSUE BROADCASTING
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GASOLINE MOGULS



buy WNBC-TV. Top names in the gasoline business know it's the most efficient means of getting New Yorkers to tank-up at their fuel pumps. Among them

Cities Service Co.
California Oil Co.
Gulf Oil Co.
Shell Oil Co.
Sinclair Refining Co.
Socony Mobil Oil Co.
Sun Oil Co.

Take a tip from the Gasoline Moguls: whatever the product or service you sell, you'll get more mileage on WNBC-TV

4

WNBC-TV
NEW YORK



YOU SHOULD HEAR

Robert W. Erickson, General Manager of KOKX Radio, Keokuk, Iowa says: "The jingles cut for specific accounts, such as Goodyear, and the jingles for a particular product give the transcription package a note of utility that I am confident will pay off in increased sales."

Hear "MONEY MAKER"
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COMMERCIAL RECORDING CORP.

SYNDICATORS AND PROGRAM SOURCES

ALLIED ARTISTS TELEVISION CORP.

165 West 46th St., New York, N. Y. 10036
PLaza 7-8530
Suite: **485 and 487**
Robert B. Morin, Vice President
James C. Stern, Assistant General Sales Manager
C. P. Jaeger, National Program Manager
Morton Slakoff, Advertising and Promotion Manager
Howard Grafman, Central Division Sales Manager
Roy George, South-Western Division Sales Manager

CAVALCADE OF THE 60'S GROUP III (Billy Budd Pkg.) 17 Features.
Most recent released films—'62, '63.
7 BOB HOPE FEATURES (3 in color)
Son of Paleface, Road to Rio, Road to Bali, The Great Lover, Seven Little Foys.
CAVALCADE OF THE 60's GROUP I (40 Features)
CAVALCADE OF THE 60's GROUP II (32 Features)
Top stars in adventure, drama ar
action-features (16 in color)
EXPLOITABLES
14 Post '57 spectaculars, adventu
and science-fiction features—(5
color)
SCIENCE FICTION (22 Features)
Post '57 thrillers with Vincent Pric
John Carradine, Boris Karloff
BOWERY BOYS
48 family entertainment features-zar
situations festive locals
BOMBA THE JUNGLE BOY
13 adventures of the famous jung
saga
DIAL AA FOR ACTION FEATURE
32 post '52-'61 Hollywood-produce
action, adventure films
15 FEATURES & 6 FEATURES
Films of the 50's with top titles ar
stars.
99 ACTION FEATURES
Fast-paced action drama and adve
ture.
THE PRESIDENTS
104 Episodes. Adventures of U.
Presidents as young men. 5 mi
color.
145 WESTERNS

AMERICAN INTERNATIONAL TELEVISION, INC.

165 West 46th Street, New York, N. Y. 10
CIrcle 5-3035
Suite: **461 and 463**
Stanley E. Dudelson, Vice President, Gene
Sales Manager
Milton Moritz, Director of Advertising Publicity
Promotion

40 SPECTACULAR COLOR FE
TURES
Post-1960 action-adventure features
color.

DESILU SALES, INC.

780 N. Gower, Los Angeles, California
HO 9-5911
Suite: **481 and 483**
Richard Dinsmore, Vice President and Gen
Manager
Peter Cary, Western Sales Manager
H. Jerry Girouard, Eastern Sales Manager
William Stout, Southeastern Sales Manager
Robert Neeves, Midwestern Sales Manager
Richard Woollen, Director of Sales and Progr
Jerry Franken, Press-Promotion

DESILU PLAYHOUSE
48 hour drama specials, with g
stars
GUESTWARD HO
38 off-network half hours with
Carroll Naish and Joanne Dru
THE TEXAN
78 half hours starring Rory Calh
HARRIGAN & SON
Pat O'Brien stars as a hard-hit
lawyer

Attention! All Agency and Media Time Buyers!

YOU ASKED FOR IT . . . We've Got It!

THE COMPLETE
DATA Inc.
IN DEPTH
SURVEY FOR HOUSTON

YOU'VE NEVER HAD IT SO GOOD FOR MAKING YOUR HOUSTON RADIO DECISION NOW

KNUZ SOLD IN COMBINATION WITH KAY-C, BEAUMONT
THE KATZ AGENCY, INC. — NATIONAL REPRESENTATIVE
IN HOUSTON CALL DAVE MORRIS • JACKSON 3-2581

Why did 110 national advertisers buy the CBS Radio Network in 1963...as compared with 88 on network B, 85 on network C and 58 on network D?*

Because CBS Radio has the longest continuing record of audience leadership...

Presents the most outstanding array of top personalities and programs...

Delivers the best station clearance patterns, confirmed by electronically-checked reports every month...

Supports your advertising by advertising itself 12 months a year...

Produces results: provable, documented sales results that keep surpassing our advertisers' expectations.

That's why more advertisers used CBS Radio than any other network last year. And that's why our sales for the first half of 1964 have already topped last year's entire first half—with 3 months still to go!

More facts? Plenty. Call us today.



The CBS Radio Network



YOU SHOULD HEAR

John S. Booth, General Manager of WCHA, Chambersburg, Pa., says, "Without a doubt, CRC offers the finest Library Service on the market today. The sound is modern . . . a strict departure from 'old hat' techniques . . . The Money Maker's Sponsor Identified jingles are a real boon. They are original and unique for both Station and Sponsor alike."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

COMMERCIAL RECORDING CORPORATION
TRADE MAG AD 1/6 PAGE
NAB CONVENTION ISSUE BROADCASTING
& SPONSOR



YOU SHOULD HEAR

Mr. Al Kahn, General Manager of WAGR Radio, Lumberton, North Carolina, says: "CRC Library Service is the finest that we have ever had the occasion to work with . . . The sounds are completely up-to-date. The sponsor I.D.'s are terrific aids. The quality is outstanding, and the cataloguing is simplicity itself."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

COMMERCIAL RECORDING CORPORATION
TRADE MAG AD 1/6 PAGE
NAB CONVENTION ISSUE BROADCASTING
& SPONSOR

JUNIOR ALL-STARS
Pitcher Don Drysdale and baseball greats teach the kids
JOURNEY OF A LIFETIME
39 color half hours journeying through the Holy Land
JAZZ SCENE, U.S.A.
Steve Allen hosts, presenting all-time jazz stars
ROD ROCKET
130 3½ minute cartoons with authentic space background
WINDOW ON THE WORLD
Documentaries that blend public service and entertainment
TRAVEL TIME
Famous U.S. cities and landmarks filmed for youngsters
UNIVERSE
Timely half-hour journey to the stars and outer space
THE UNTOUCHABLES
114 hours starring Robert Stack
THREE FULL LENGTH FEATURES, FILMED BY DESILU

FOUR STAR DISTRIBUTION CORP.

600 Fifth Avenue, New York, N. Y. 10020
LT 1-8530
Suite: **477 and 477a**
Tom McDermott, President
George Elber, Executive Vice President
Len Firestone, Vice President and General Manager
Burt Rosen, Executive Administrative Assistant
Leo Gutman, Vice President Advertising
Dick Colbert, Sales Representative
Dick Feiner, Sales Representative
Jerry Weisfeldt, Sales Representative
Alton Whitehouse, Sales Representative

ENSIGN O'TOOLE
32 half hours; Sea going comedy series
THE DICK POWELL THEATRE
60 hours; 200 stars; World's finest dramatic series
THE RIFLEMAN
168 half hours; Acknowledged as the quality western adventure series
ZANE GREY THEATRE
145 half hours; 125 stars; Finest western dramas available today
THE DETECTIVES
67 half hours; 30 hours; Law enforcement series
STAGECOACH WEST
38 hours; Daring men traveling the overland stage route
TARGET: THE CORRUPTORS
35 hours; Expose of organized crime and corruption
THE LAW AND MR. JONES
45 half hours; Humorous stories about a dedicated lawyer
THE TOM EWELL SHOW
32 half hours; Fresh, charming and laugh-loaded family fun

HOLLYWOOD TELEVISION SERVICE

4024 Radford Avenue, North Hollywood, Calif.
Suite: **467 and 471**
David Bloom, General Manager
Malcolm W. Sherman, Western Division Manager
Ken Weldon, Central Division Manager
C. E. Feltner Jr., Southern Division Manager
Vonn Neubauer, Southern Representative
David Bader, Eastern Division Manager
Frank Kowcenuk, Sovereign Films, Canada

FEATURE FILMS:
30 POST 50 SATURN FEATURES
1959—1950—3 available in color
140 POST 50 CONSTELLATION FEATURES
40 available in color
THE MIGHTY FORTY
40 Features including 13 starring John Wayne
5 SHOCK FEATURES
Science Fiction Shockers
33 MYSTERY FEATURES
Ellery Queen, etc.
26 COMEDY FEATURES
Olsen & Johnson, Hillbilly, etc.
137 SPECIAL FEATURES
Full Length Features
65 ONE HOUR FEATURES
Edited for a One Hour Slot

CLIFFHANGERS:
202 CHAPTERS SCIENCE FICTION
104 CHAPTERS JUNGLE ADVENTURE
557 CHAPTERS HIGH ADVENTURE

HALF HOUR PROGRAMS:
STORIES OF THE CENTURY
"Emmy" Winner for Best Adventure Series—39 Half Hours
FRONTIER DOCTOR
Dr. Baxter in vanguard of Western civilization—39 Half Hours
STRYKER OF SCOTLAND YARD
Authentic case histories—12 Half Hours
COMMANDO CODY-SKY MARSHAL OF THE UNIVERSE
Outer Space-Science Fiction Series—12 Half Hours

WESTERN FEATURES:
15 JOHN WAYNE WESTERNS
'nuf said
THE ROY-ROGERS-GENE AUTRY LIBRARY
67 Roy Rogers, 56 Gene Autry Features, edited to 53.30
14 ROY ROGERS FEATURES OF THE 50's
9 available in color
ACTION THEATRE OF THE 50's
60 Post 50 Western Features
23 RED RYDER AND LITTLE BEAVER
Based on the syndicated comic strip
150 OUTDOOR ACTION WESTERNS
Gabby Hayes, Andy Devine, Bob Steele, etc.

CHRISTMAS SERIES:
THE "LITTLE STORY SHOP"
5 Quarter Hours—B & W and Color

JAYARK FILMS CORP.

733 Third Avenue, N. Y. 10017
TN 7-3232
Suite: **427 and 429**
Wallace H. Lancton, Sales Manager
David Martin, Director Public Relations-Advertising

BOZO THE CLOWN, GROUPS 1 AND 2
156 six-minute cartoons produced for TV, in color
BOZO'S CARTOON STORYBOOK
52 cartoons featuring lead-ins by BOZO, in color
HOLLYWOOD HIST-O-RAMA
5-minute factual portraits of Hollywood stars
JAYARK'S POST-'50 BLOCKBUSTER FEATURES
54 features
PARAMOUNT-COLORAMA POST-'48 FEATURES
22 action-adventure films

KING FEATURES SYNDICATE

235 East 45th Street, New York, N. Y. 10017
MU 2-5600
Suite: **447 and 451**
Al Brondax, Director of TV
Ted Rosenberg, Director of TV Sales, East
Maurie Gresham, Director of TV Sales, West
Gene Plotnik, Director of Creative Services

BEETLE BAILEY-BARNEY GOOGLE AND SNUFFY SMITH—KRAZY KAT
150 new cartoons based on the famous cartoon strips, in color

"MIKE" and "TV" PENS IN CONSTANT DEMAND!

Effective promotional items are bigger and better than ever — more than 2 Million pens now in use!

MIKE and TV pens are useful, lasting, beautifully hand-finished by jewelry craftsmen . . . **your call letters are permanently mounted in 3-DIMENSIONS!**

More in demand than ever before—MIKE and TV pens are being ordered by stations throughout the country in ever-increasing quantities.

Just look at these "raves" from some of our "station" customers:

" . . . 'Mike' pens—terrific for all our stations . . . " —Bill Morgan, KLIF Dallas
" . . . thank you for helping us create a true success story for KNX Radio. The impression that the KNX pens have made in Los Angeles is tremendous." —KNX Los Angeles, Calif.
" . . . the 'Mike' pens have arrived and they really are great . . . " —WEAS Atlanta, Ga.
" . . . 'Mike' pens—the best promotion we ever had . . . " —WXYZ Detroit
" . . . excellent promotional pieces . . . " —KXLY Spokane, Wash.
" . . . our clients and listeners have been delighted with them . . . " —WRDW Augusta, Ga.
" . . . the hottest promotion item the station has ever had . . . " —KWAM Memphis, Tenn.
" . . . the finest quality I have ever seen . . . " —KTCS Fort Smith, Ark.
" . . . I think you have another winner . . . Everyone comments on them and the quality of your pens is outstanding . . . " —WGR Buffalo, N. Y.
" . . . very attractive and very effective . . . " —WJTN Jamestown, N. Y.



"BARTER" Is Here To Stay!

A headline in a recent N.Y. Times article proclaimed: "Barter of Surplus Grain Buys a Cable Network for Air Force."

The story told how three million bushels of grain were used to pay for an extension of the underwater communication cable on the Atlantic Missile Range.

"Bartering" is not new—even the U.S. Government barters.

The bartering of radio and TV time is neither new nor unusual —and it is perfectly legal!

Attorneys and members of the F.C.C. staff have revealed the trading of time is permissible as long as a station licensee retains control of the material broadcast on his outlet.

Yes, "barter" is here to stay!



Reciprocal Trade Considered. Get complete information on famous "Mike" and "TV" pens, lighters, key cases and other promotional items. Ask us about our brand new Florentine, 14K Gold-plated lighters made in the U.S.

Call HY FINKELSTEIN collect.

"LOGO" AD COMPANY

65 W. 55th St., N.Y. 10019 (212) CO 5-4114

Look for us at the N.A.B. Convention

POPEYE
220 TV cartoons staring Olive Oyl's boyfriend, in color

NATIONAL TELEFILM ASSOCIATES, INC.

8530 Wilshire Boulevard, Beverly Hills, Calif.
OL 5-7701
Suite: **453 and 455**
Berne Tabakin, President
Pete Rodgers, Senior Vice President
George Dietrich, Sales Representative
Sheldon Lawrence, Sales Representative
John Louis, Sales Representative
Joseph Moscato, Sales Representative
Chris Remington, Sales Representative

CONFIDENTIAL PORTRAIT
52 half hours about headliners in the news
THE THIRD MAN
77 half hours starring Michael Rennie
PROBE
52 half hour programs featuring Dr. Albert Burke
MAN FROM COCHISE
156 half hours of fast-moving modern western adventures
HOW TO MARRY A MILLIONAIRE
52 hilarious half hours about three lovely females
THIS IS ALICE
39 delightful half hours about a little girl and her family
GRAND JURY
39 action-packed half-hours of behind-the scenes action
CRIME REPORTER
78 half hours of authentic cases of crime detection
TV HOUR OF STARS
90 one-hour dramas starring Hollywood's biggest names
CARTOONS
550 outstanding cartoons in black and white and color
OPEN END 1964
The 1964 season, featuring the most talked about people
NTA 1—FEATURES
12 full-color spectacular classic adventures
BIG SIX—FEATURES
6 POST-1958 hard hitting dramas
TOP RANK
25 adventure, mystery, and comedy features (12 IN COLOR)
PERIL 13
13 one-hour mystery adventures PRODUCED FOR TELEVISION
STORYBOOK MAGIC
6 fully animated full-color first-run Storybook Classics
FOX FEATURES
461 award winning features produced at 20TH CENTURY-FOX STUDIOS
NTA COLOR FEATURES
52 color features with late release dates and big stars

OFFICIAL FILMS, INC.

724 Fifth Avenue, New York, N.Y. 10019
PLaza 7-0100
Suite: **435 and 437**
Seymour Reed, President
Charles King, Vice President, Sales
Len Bogdanoff, Director of International Sales
S. Allen Ash, Mid-West Sales Mgr.
Al Lanken, Southern Sales Mgr.
Ed Simmel, Western Sales Mgr.
Hal Williamson, Director of Advertising and Promotion

BATTLE LINE
World War II battles narrated by Jim Bishop, first run
BIOGRAPHY I
Lives of famous people narrated by Mike Wallace, first run
BIOGRAPHY II
Lives of famous people narrated by Mike Wallace, first run
DECOY
Adventures of a policewoman, stars Beverly Garland
CARTOONS
41 cartoons: Little King, Bunny Bear, etc.
ALMANAC
377 5-minute films of great events, one for every day of year.
GREATEST HEADLINES OF THE CENTURY
260 5-minute films tell dramatic stories of this century
SPORTFOLIO
260 1-minute films of dramatic moments in sports
PETER GUNN
114 episodes, off network, starring Craig Stevens
MR. LUCKY
Created by Blake Edwards, John Vivyan stars, off-network
YANCY DERRINGER
34 episodes available after two years on network
WIRE SERVICE
39 one-hour programs, off-network
MY LITTLE MARGIE
126 half hours with Gale Storm and Charles Farrell, off-network
TROUBLE WITH FATHER
130 episodes, off-network, with Stu and June Erwin
THE ADVENTURES OF ROBIN HOOD
4 years on network; stars Richard Greene in 143 episodes
STAR PERFORMANCE
156 episodes, formerly Four Star Playhouse
INVISIBLE MAN
Filmed version of H. G. Wells classic, 26 half-hours
FOREIGN INTRIGUE
156 episodes, Dateline Europe, Cross-current, Overseas Adventure

SCREEN GEMS, INC.

711 Fifth Avenue, New York, N.Y. 10022
PLaza 1-4432
Suite: **457, 457a and 459**
Jerome Hyams, Executive Vice President and General Manager
Robert Seidelman, Vice President in Charge of Syndication
Dan Goodman, Eastern Sales Manager
Don Bryan, Southern Sales Manager
William Hart, Mid-Western Sales Manager
Frank Parton, South-Western Sales Manager
Robert Newgard, Western Sales Manager
Paul Weiss, Mid-Western Sales Representative
Dick Campbell, South-Western Sales Representative
Willis Tomlinson, Western Sales Representative
Marvin Korman, Director of Advertising and Sales Promotion

COLUMBIA AND UNIVERSAL-INTERNATIONAL FEATURES
Includes more than 350 post-'50 and post-'60 films
NAKED CITY
99 hours, 39 half-hours of Emmy Award-winning action
ROUTE 66
Hour-long adventure series; 4 smash years on CBS-TV
EMPIRE
Hour-long adventure series in full color; stars Richard Egan
TOP CAT
Hanna-Barbera's funniest feline in 30 full-color half-hours
WINSTON CHURCHILL: THE VALIANT YEARS
One of television's most prized and praised series; 26 half-hours
"X" FEATURES
15 post-'50 and post-'60 science fiction and exploitation features
HANNA-BARBERA CARTOONS: TOUCHE, WALLY, LIPPY
156 five-minute cartoons in color
FESTIVAL OF PERFORMING ARTS
Twenty hour shows performed by concert, theatre greats
MEDICINE OF THE SIXTIES
24 hour episodes depicting actual operations

SEVEN ARTS ASSOCIATED..CORP.

200 Park Avenue, New York, N.Y. 10017
YUkon 6-1717
Suite: **439, 441, 443 and 445**
W. Robert Rich, Vice President and General Sales Manager
Donald Klauber, Vice President and National Sales Manager
Lloyd Krause, Eastern Division Sales Manager
Jack Heim, Eastern Division Account Executive
Robert Hoffman, Midwest Division Sales Manager
Othur Oliver, Midwest Division Account Executive
George Mitchell, Western Division Sales Manager
Alden Adolph, Western Division Account Executive
Dave Hunt, Southwest Division Sales Manager
Carl Miller, Southwest Division Account Executive
Leonard Hammer, Director Station Representative and National Sales
Herbert Richek, Director of Operations
Harvey Chertok, Director of Advertising, Promotion and Publicity

SEVEN ARTS' "FILMS OF THE 50'S —VOLUME 1
36 feature films from Warner Bros.
SEVEN ARTS' "FILMS OF THE 50'S —VOLUME 2
41 feature films from Warner Bros.
SEVEN ARTS' "FILMS OF THE 50'S —VOLUME 3
41 feature films from Warner Bros.
SEVEN ARTS' "FILMS OF THE 50'S —VOLUME 4
40 feature films from Twentieth Century-Fox



YOU SHOULD HEAR

M. Jay Corrington, Radio Operations Manager of KODE, Joplin, Missouri, says, "First let me say I believe the CRC library was designed by Radio Men . . . I believe our image in the minds of our advertisers and listeners has improved greatly . . . Sponsor Identification Jingles . . . the greatest . . . give a local advertisor closer identification with his national produce, but builds a quality image for his business."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

EVEN ARTS "FILMS OF THE 50's" VOLUME 5
53 feature films from Warned Bros
EVEN ARTS "FILMS OF THE 50's" VOLUME 7
50 feature films from Twentieth Century-Fox
EVEN ARTS "FILMS OF THE 50's" VOLUME 8
42 feature films from Twentieth Century-Fox
EVEN ARTS "FILMS OF THE 50's" VOLUME 9 (Part 1)
54 feature films from Universal
EVEN ARTS "FILMS OF THE 50's" VOLUME 9 (Part 2)
54 feature films from Universal
EVEN ARTS "FILMS OF THE 50's" VOLUME 9 (Part 3)
53 feature films from Universal
EVEN ARTS "FILMS OF THE 50's" VOLUME 9 (Part 4)
54 feature films from Universal
EVEN ARTS "SPECIAL FEATURES"
26 Special Features
OSTON SYMPHONY ORCHESTRA
(st Series)
13 one-hour TV Concert Specials
OSTON SYMPHONY ORCHESTRA
(Second Series)
13 additional one-hour TV Concert Specials
HE EMMETT KELLY SHOW
39 half-hours featuring circus clown Emmett Kelly
N FRANCE
26 half-hour French lessons, in Paris with Dawn Addams
AHALIA JACKSON SINGS
82 5-minute programs featuring Mahalia Jackson

LAFFS
65 one-minute live comedy skits in color
CHURCHILL, THE MAN
half hour TV Special
MAHALIA JACKSON SINGS THE STORY OF CHRISTMAS
half hour Christmas TV Special
A CHRISTMAS CAROL
Feature film Christmas TV Special
OUT OF THE INKWELL
100 5-minute cartoons in color

TELESYND, Division of Wrather Corporation
375 Park Avenue, New York, N.Y. 10022
Plaza 2-3210
Suite 423 and 425
Hardie Frieberg, President
Sandy Frank, Vice President National Sales
Herbert Lazarus, Vice President

LONE RANGER
166 Subjects (½ Hour) Foreign and Domestic
LONE RANGER FEATURE
86 Min Color
LASSIE
(½ Hour) Foreign Only
SGT. PRESTON OF THE YUKON
78 Subjects (½ Hour) Foreign Only

TRANS-LUX TELEVISION CORPORATION
625 Madison Avenue, New York, N.Y. 10022
Plaza 1-3110
Suite 403 and 407
Richard Brandt, President
Richard Carlton, Vice President & General Sales Manager

Michael Laurence, Director of Public Relations
Murray Oken, Assistant Sales Manager
Richard Rostler, Home Office Manager
Fred P. Frank, Jr., Southwestern Division Sales Manager
Marvin L. Lowe, Midwestern Division Sales Manager
Arthur L. Manheimer, Western Division Sales Manager
Roslyn Karen, Executive Secretary

MACK AND MYER FOR HIRE
200 eleven-and-a-half minute all new slapstick comedy programs
THE MIGHTY HERCULES
130 five-and-a-half minute cartoons in color and B/W
FELIX THE CAT
260 four-minute cartoons in color and B/W
GUEST SHOT
26 half-hour shows of Hollywood's celebrity world
ENCYCLOPAEDIA BRITANNICA FILM LIBRARY
More than 850 films, color and B/W
Five to 30 minutes
ZOORAMA
78 half-hour tape film shows produced at San Diego Zoo
IT'S A WONDERFUL WORLD
39 half-hour color shows from the most exciting places on earth
MAGIC ROOM
39 half-hour tapes of people, places and events
TOP DRAW and AWARD FOUR FEATURE FILMS
18 prize winning, international motion pictures
JUNIOR SCIENCE
39 ten-minute programs with educator, Dr. Gerald Wendt
ANIMAL PARADE

ENCORE '64

SESAC CELEBRITY SUITE

CONTINUOUS LIVE ENTERTAINMENT

APPEARING IN PERSON
Duke Ellington
Roy Hamilton
Warren Covington
Ernest Tubb
Margie Singleton
Richard Maltby
Hildegarde
John Hammond Jr.
Marco Rizo
Texas Troubadours
Claude Gray
Roy Drusky
Kai Winding
and other special guests

NAB CONVENTION · APRIL 5-8

Personalities Available
For Taped On-The-Spot Interviews

. . . And Introducing The Newest
SESAC® RECORDINGS
Low-Cost Program Package

THE BIG BANDS

VISIT THE SESAC CELEBRITY SUITE—
at the
NAB CONVENTION

The swinging sounds
of ten all-star bands
. . . ideal for
programming anytime.

THE BIG BANDS

- COUNT BASIE
- LARRY ELGART
- WOODY HERMAN
- SY OLIVER
- KAI WINDING
- WARREN COVINGTON
- DUKE ELLINGTON
- RICHARD MALTBY
- EDDIE SAFRANSKI
- SI ZENTNER

Complete package
of over 115 selections
on ten Hi-Fi LP albums $19.95

AUDITION THE BIG BANDS

CONRAD HILTON HOTEL · CHICAGO, ILLINOIS

39 quarter-hours at Australia's Taranga Park Zoo

AMERICAN CIVIL WAR
13 half-hour documentaries based on Matthew Brady photos

TWENTIETH CENTURY-FOX TELEVISION, INC.

444 West 56th Street, New York, N.Y. 10019
COlumbus 5-3320
Suite: **431 and 433**
George T. Shupert, Vice President
Alan M. Silverbach, Dir. of Syndication
William L. Clark, Eastern Division Sales Manager
Crenshaw Bonner, Southern Division Sales Mgr.
John P. Rohrs, Central Division Sales Manager
Donald Joannes, Western Division Sales Manager
Otis L. Smith, Account Executive
Joseph Fusco, Jr., Dir. of Sales Promotion

CENTURY I
30 features; 16 in color, 14 in bw

CENTURY II
46 features; 34 in color, 12 in bw

DOBIE GILLIS
147 half-hours, starring Dwayne Hickman, comedy

ADVENTURES IN PARADISE
91 hours, Gardner McKay, guest stars, adventures in South Seas

HONG KONG
26 hours, Rod Taylor as foreign correspondent, guest stars, adventure

FIVE FINGERS
16 hours, David Hedison, Lucianna Paluzzi, guest stars, espionage adventure

FOLLOW THE SUN
30 hours, Gary Lockwood, Brett Halsey, Barry Coe, Gigi Perreau, guest stars, drama

BUS STOP
25 hours, Marilyn Maxwell, Rhodes Reason, guest stars, drama



YOU SHOULD HEAR

Al Leighton, General Manager of KDLM, Detroit Lakes, Minnesota, says: "Spring came early to KDLM, for C.R.C.'s Program Service breathed new life in the sales force. Not just the sales force either, because the announcers certainly enjoy the quality production and music of the service."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

COMMERCIAL RECORDING CORPORATION
TRADE MAG AD 1/6 PAGE
NAB CONVENTION ISSUE BROADCASTING & SPONSOR

CRUSADE IN EUROPE
26 chapters, Eisenhower's personal account of World War II

ANATOMY OR CRIME
Hour documentary on crime in U.S.

WAR TO END ALL WARS
Hour documentary on World War I

THE BEST OF CHARLIE CHAN
21 Charlie Chan Feature Films

UNITED ARTISTS CORPORATION

555 Madison Avenue, New York, N.Y. 10022
MUrray Hill 8-4700
Suite: **411, 415 and 419**

UNITED ARTISTS TELEVISION
M. J. "Bud" Rifkin, Executive Vice President, Sales
Pierre Weis, Vice President & General Manager, Syndication Division
Barry Lawrence, Director of Public Relations
Ken Joseph, Division Sales Manager
Dick Lawrence, Division Sales Manager
Jim Weathers, Division Sales Manager
Edward Broman, Vice President, Chicago Office
Jack Martin, Sales Manager, Western Division
Leon Bernard, Account Executive
James Ricks, Account Executive
Robert Reis, Manager, Special Projects Division

UNITED ARTISTS ASSOCIATED, INC.
Erwin H. Ezzes, Executive Vice President
Arthur S. Gross, Division Supervisor, Western & Southwestern Divisions
John McCormick, Division Manager, Central Division (Chicago)
Jerome Wechsler, Sales Manager, Central Division (Chicago)
Amos Baron, Division Manager, Western Division (Los Angeles)
Paul C. Kalvin, Division Manager, Eastern Division (New York)
Vernon Christian, Division Manager, Southwestern Division (Dallas)

UNITED ARTISTS TELEVISION

DAVID WOLPER SPECIALS
Group I . . . Six hour-long documentaries of Our Century in Action
Group II . . . Six exciting and significant documentaries of our time

HUMAN JUNGLE
Herbert Lom stars in 60-minute Adventures of a Psychiatrist

EAST SIDE-WEST SIDE
George C. Scott stars as Neil Brock, metropolitan social worker

NEW PHIL SILVERS SHOW
It's laughs! laughs! laughs! when Phil runs the factory

STONEY BURKE
Jack Lord stars in the adventures of a rodeo rider

ANN SOTHERN SHOW
Ann Sothern stars as Katie, irrepressible hotel manager

SEA HUNT
Lloyd Bridges stars, exciting underwater series

HIGHWAY PATROL
Broderick Crawford as Highway Patrol Chief

BAT MASTERSON
Gene Barry as the famed cane-wielding western hero

TOMBSTONE TERRITORY
Pat Conway, Dick Eastham in Tombstone Epitaph tales

LOCK UP
MacDonald Carey as attorney for unjustly accused

AVAILABLE IN COLOR

RIPCORD
Skydiving adventures

LEE MARVIN PRESENTS—LAWBREAKER
Documentary series re-creating police file cases

EVERGLADES
Adventures set in famed swamp area

SCIENCE FICTION THEATRE
Fiction-drama based on scientific fact

KEYHOLE
Jack Douglas' camera reveals unusual facets of real life

MR. DISTRICT ATTORNEY
Adventures of a Champion of Justice

I LED THREE LIVES
Richard Carlson stars as citizen, communist, counterspy

MEET CORLISS ARCHER
Ann Baker stars in Family Comedy

BOSTON BLACKIE
America's Best Known Mystery-Detective Series

FAVORITE STORY
Adolph Menjou presents dramas from the Literature of Many Countries

UNITED ARTISTS ASSOCIATED, INC.

UA SHOWCASE 2
40 Features, largely comprised of post '57 films

7 PREMIERE RE-ISSUES
7 select films presented together for the first time

UA SHOWCASE FOR THE SIXTIES
33 post '50 action Features

UA A-OKAY's
32 post '50 action Features

UA BOX OFFICE GROUP
26 post '50 action Features

POPEYE CARTOONS
234 Theatrical animated Popeye cartoon adventures

WARNER BROTHERS CARTOONS
337 Theatrical animated Bugs Bunny Daffy Duck, others

RKO FEATURE LIBRARY
400 greatest RKO Features ever made

WARNER BROTHERS FEATURE LIBRARY
761 great productions—greatest actior stars

WARNER BROS. TELEVISION DIVISION

666 Fifth Avenue, New York, N.Y. 10022
CIrcle 6-1000
Suite: **405 and 409**
Joseph Kotler, Vice President
William P. Andrews, Western District Sales Mgr
John W. Davidson, Southeastern District Sales Mgr
Michael S. Kievman, Central District Sales Manage
Jack E. Rhodes, Northeastern District Sales Mgr
William G. Seiler, Southwestern District Sales Mgr
Gordon A. Hellmann, Sales Promotion Manage
Benjamin DeAugusta, Sales Service Manager

WARNER BROS. ONE
25 features: 19 released in 1959-1960 17 in color

THE GALLANT MEN
26 hours, drama based on World Wa II infantrymen

HAWAIIAN EYE
Private eye finds danger in exotic Hawaii, 134 hours

CHEYENNE
107 action-packed hours, starring bi Clint Walker

MAVERICK
Stars James Garner and Jack Kelly 124 hours

77 SUNSET STRIP
One of TV's top series. Stars Efrem Zimbalist, Jr.

SUGARFOOT
Lanky, likable Will Hutchins stars 69 hours

BRONCO
Starring handsome, two-fisted T Hardin. 68 hours

SURFSIDE 6
74 hours of mystery and glamour, wit Troy Donahue

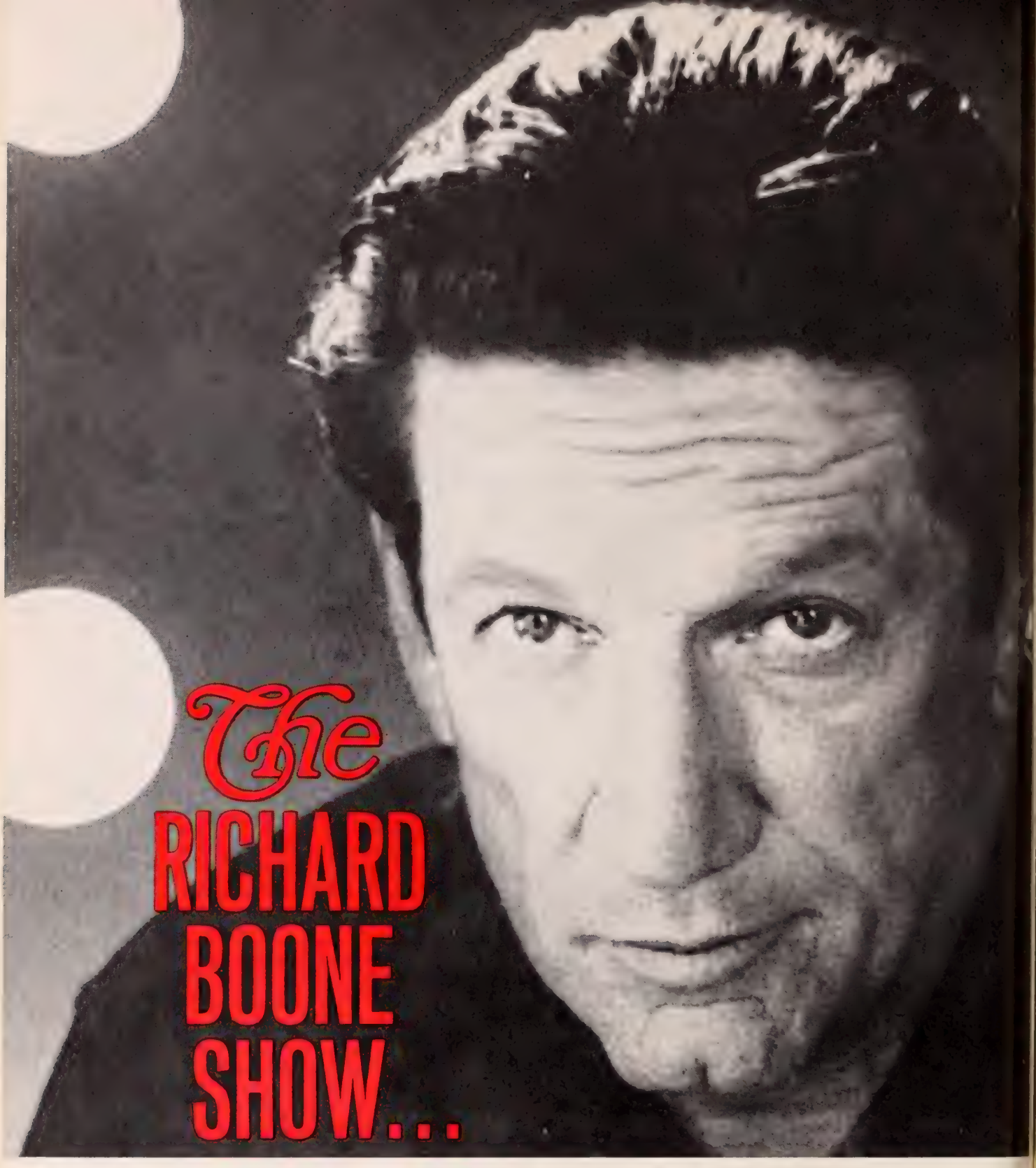
THE ROARING 20's
45 rollicking hours, starring Dorothy Provine

BOURBAN STREET BEAT
Stars Richard Long and Andrew Duggan. 39 hours

LAWMAN
156 fast-moving half-hours, starrin John Russell



It's on the verge of being rather popular. Better hurry.



Spotlights Richard Boone as star/host; supported by a hand-picked repertory company of known performers and talented new faces; appearing in specially commissioned teleplays by a distinguished group of writers. 25 original hours which will add audience, sponsors, and stature to any station lineup.

NBC FILMS
30 ROCKEFELLER PLAZA NY 20

WASHINGTON BUREAU, Washington, D.C., April 3, 1964

Tug-of-War Continues

Broadcaster-advertiser relations are now subject to a four-way stretch--but the LeBoy Collins' pull, with backing of Sen. Pastore, still seems to hold strongest.

A recent entry into the broadcaster-advertiser relationship was report of BBDO's "Channel One" survey. Advertisers were told that broadcaster hullabaloo over piggybacks, clutter and billboarding should not be taken too seriously. Sponsor's messages may carry just as well in this conglomeration, was the agency survey message.

Minow Advocates Divorce

The week previously, former FCC Chairman Newton Minow had advised broadcasters to divorce themselves completely from advertiser influence.

Keep Madison on its own street, in program matters, and use magazine concept for ad placement, in the grand manner of the free press, was Minow's advice. It used to be noted, in Hill hearings of some years back, that ads do seem to land near pertinent or prime pages in the press, and costs are in proportion: food, fashions in the women's pages; liquor, cars in general news, etc.

True editorial convenience, it was pointed out, might be better served by simply bunching all the ads together at the end of the paper.

Indies Versus Nets

A third suggestion is for a companionate marriage between advertisers and independent program syndicators and broadcasters who want more non-network owned programming to choose from.

This is the suggestion of Ashbrook Bryant, head of the FCC's Office of Network Study, in his report which would bar 50% of prime time to net-owned programming. Bryant has said: "Advertisers and producers make up a competent decisional unit that is presently closed off from financial and creative competition in programming for network prime time."

This viewpoint does not necessarily rule out a magazine concept of commercials placement. But if broadcasters, producers and advertisers put their heads together for a new era in independent programming, the ingenuity could possibly devise non-interruptive commercials placement.

The fourth and so far strongest lead in broadcaster-advertiser relations has been the NAB-Collins approach. This would be a real weld for voluntary improvement in the "appearance" of overcommercialization. The aim is action before the FCC and the Hill (and perhaps Pay TV inroads, as Rep. Oren Harris warns) force changes far more drastic in TV and radio sponsorship.

THE WEEK IN WASHINGTON

Liquor Ads Scored

The instant action by Sens. Magnuson and Pastore, when WQXR broke the broadcast abstinence from hard liquor advertising, will give Collins a strong talking point. The Magnuson-Pastore communications powerhouse pointed out very explicitly that when voluntary self-regulation in liquor advertising broke down, there was no choice but hard and fast regulation.

It may be remembered that when Sen. Pastore in October, 1963, exchanged letters with NAB president Collins, and advised industry to get together, he did not refer to a "appearance" of overcommercialization. He spoke of "mounting criticism" and of frequency, and of clutter a station breaks, when he mentioned broadcast advertising And he asked, "What are you doing about it?"

Self-Regulation Emphasized

NAB's convention guest speaker Rep. Oren Harris, chairman of the House Commerce Committee, is fuming along the same lines. Heavily on the side of self-regulation for broadcasters, Harris has scolded the WQX stray from grace, and has made it plain that in matters of liquor and of cigaret advertising, broadcasters had better get self-regulatory religion--or face possibly drastic government dogma.

To LeRoy Collins, whose get-togethers with Madison Ave. have been increasingly persuasive, the Minow speech and the WQXR incident must seem a painful bit of boat-rocking at this particular time. The convention fanfare over the newly furbished "Do It Ourselves" emblem will have a few faltering notes to cover.

It seems an added bit of irony that the year the broadcaster whisky dam cracked--is the year NAB has Evangelist Billy Graham to address the closing luncheon

Collins Named 'Speaker of Year'

Speaking of speaking: NAB's president has been named winner of the Delta Sigma Rho-Tau Kappa Alpha Society's "Speaker of the Year" award for 1963.

Collins, winner in the field of national affairs, is th first to be named in this field since the late Presiden Kennedy received the award in 1960, from the national speech honor society.

Collins was singled out for his work in giving broadcasting a new public image.

Mrs. Annabel Hagood, past president of Tau Kappa Alpha, and chairman of the awards board, said: "He has been a forthright and courageous leader in the broadcast industry. While making clear his philosophy that there is always room for improvement. . .he has spoken vigorously against increasing government regulation of that industry."



DIRECTED . . . and DEDICATED . . . to BUYERS!!

There are 2,000 national timebuyers. Another 2,000 — 4,000 may have some influence on the purchase of time. This is the **specialized** audience that enthusiastically reads and **uses** SPONSOR. We edit SPONSOR 100% for buyers — not sellers. We do it with news. We do it with features. We do it with "how-to's". We do it with think pieces.

SPONSOR

555 Fifth Avenue New York 10017 212 MUrrayhill 7-8080

SRA to NAB: 'We'd like to be full members'

In an "Open Letter" to NAB, Station Representatives Assn. director Larry Webb airs an industry problem



Lawrence Webb

BROADCAST STATION REPRESENTATIVES, as constituted today, bear little similarity to those of forty years ago. In those days a representative firm consisted of the owner and perhaps a secretary with one office. Today, you will find firms with staffs numbering over 200 people, doing business from as many as twelve strategically located offices. Highly skilled and well trained personnel maintain that all-important contact between broadcast stations throughout the country with the advertising agency centers where most national advertising originates. In the field of television alone, according to the latest FCC figures, representatives furnished television stations their largest single source of revenue, exceeding both local and network revenue.

In 1962, national spot sales for which station representatives are responsible, accounted for 41% of all revenue to television stations, while networks accounted for 40%. Local revenue accounted for the remaining 19%.

If estimates are not too far off, station representatives accounted for an even larger share of the revenue which went to television stations in 1963, when total national spot revenue exceeded an estimated $600 million.

In the field of radio, station representatives accounted for 31% of all revenue to radio stations in 1962, while networks accounted for only 6% of the total. Local sales accounted for the balance of 63%.

But this is far from being the whole story.

Station representatives are the closest possible confidants and advisors to broadcast stations. They not only work with stations on sales approaches, on building rate cards, on research, sales promotion, audience development, program analysis (and in some cases billing, collecting and guaranteeing payment for time sales), but in the myriad of day-to-day, hour-by-hour operational problems of broadcast stations they represent. Station representatives are truly the national sales arm of broadcast stations, covering every major city in the United States.

When the National Association of Broadcasters were formed, years ago, by-laws were formulated setting forth the qualifications for active and associate membership. The NAB, as its name implies, was founded as a broadcasters' association, and, therefore, those persons owning broadcast properties, licensed by the Federal Communications Commission, were eligible for active membership. All others associated with the business of broadcasting were eligible for associate membership in the organization.

However, the association made one outstanding exception to the rules governing membership. The networks, never licensed by the Federal Communications Commission, were granted for membership, with representation on the Association's Board of Directors. (Let us not confuse networks with network owned-and-operated stations, who are eligible for active membership in the association on a station by station basis.)

Station representatives, on the other hand, fell into the category of "all others" and, despite their tremendous importance to the welfare of broadcast stations, they still remain in that category under the archaic NAB membership rules.

I contend that station representatives should be recognized by the National Association of Broadcasters as an integral and vital part of this industry, and eligible for full and active membership in the Association.

Granting active membership to station representative firms would not only afford the National Association of Broadcasters additional revenue, but would tap a reservoir of manpower and broadcast "know how" for active participation in the Association's affairs that has been too long neglected.

The Board of Directors owe it to the membership of the NAB to make this subject the number one item on the Agenda for their next board of Directors' Meeting. ■

Quote from the February 1961 issue of SPONSOR:

"Increasing evidence of the growing involvement of U.S. broadcasters in every area of public service . . . with the announcement that a blue-ribbon industry committee is underwriting a series of . . . TV specials designed to give human-interest treatment to the United Nations global activities . . ."

Now—three years and 39 "INTERNATIONAL ZONE" programs later, United Nations Television has video teams in the field throughout the world, shooting special material for the upcoming 1964-1965 series. SPONSOR is happy to contribute this space to the U.S. BROADCASTERS COMMITTEE FOR THE UNITED NATIONS for having initiated this important non-profit project in international understanding.



UNITED NATIONS TELEVISION

TEAMS ARE NOW ON SPECIAL ASSIGNMENT IN

Africa
Asia
Middle East
Latin America

FOR THE 1964-65 SERIES

INTERNATIONAL ZONE

Featuring ALISTAIR COOKE

TV stations can secure the 'International Zone' series, retain prints for repeat showings and arrange for official correspondent accreditation at UN Headquarters on inquiry to

Mr. Tom Shull, Chairman
U.S. Broadcasters' Committee for the United Nations
230 Park Avenue
New York 17, N. Y.

or

Mr. Michael Hayward
Chief, UN Television
Room 847
United Nations, New York

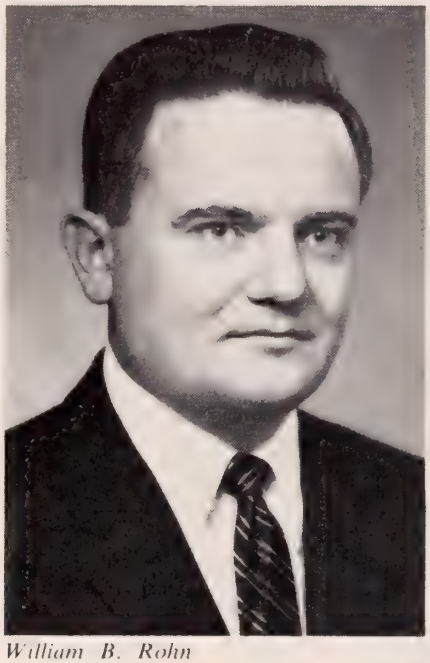
DURING N.A.B. AT THE CONRAD HILTON

U. S. BROADCASTERS' COMMITTEE FOR THE UNITED NATIONS — Thomas S. Shull, Chairman ■ Raymond B. Wurzel, Executive V.P., Metro-Link Broadcasting ■ Henry J. Kaiser, President, Transcontinental Television Corp., Secretary-Treasurer ■ William Rafshoon, National Program Manager, Westinghouse Broadcasting Company, Program Committee

EXECUTIVE COMMITTEE — Mrs. A. Scott Bullitt, President, King Broadcasting Company ■ Roger W. Clipp, V.P., Radio and TV Division, Triangle Publications ■ John T. Murphy, President, Crosley Broadcasting ■ E. S. Beard, General Manager, Transit Broadcasting ■ Harold Grams, Manager, KSD-TV, St. Louis Post-Dispatch ■ Jack Harris, V.P., KPRC-TV, Houston Post ■ C. Howard Lane, V.P., KGW-TV, Portland, Oregon ■ Donald McGannon, President, Westinghouse Broadcasting ■ E. Rhodes Mahoney, President, Corinthian Broadcasting Corporation ■ A. Louis Read, V.P., WBBM-TV, New Orleans, La. ■ James Schwaebe, General Manager, WDSU-TV, New Orleans, La. ■ C. W. Sinclair, President, WJAR-TV, Providence, R. I. ■ George Storer, Jr., President, Storer Broadcasting ■ P. A. Sugg, Managing Director ■ Ben Wood, V.P., Radio-TV Division, Oklahoma City, Okla.

Executive Director: A. Kenneth Pleshette

Computer to accelerate concept of marketing, says Petry v.p.



William B. Rohn

The rapidly increasing need for the broadcast media to define their effectiveness in marketing terms was the theme of the key speech given at the dinner meeting of the Arkansas Broadcasters' Association by William B. Rohn, vice president and marketing director of Edward Petry & Co., Inc., last week.

Two factors will accelerate the use of the marketing concept in selling on the part of radio and television stations and their representatives, according to Rohn. One is the increase in automated retailing and the vital need to pre-sell the consumer in this era of super grocery store shopping. The second factor is the growing importance of the computer in timebuying and increasing reliance on the part of major agencies upon electronic data processing in their selection of media.

This trend, according to Rohn, not only makes it necessary for stations and their sales representatives to have and to exercise a greater understanding of marketing in their approach to selling, but also requires that more and more demographic and market data be provided by media for the care and feeding of the computers. The logical way to cope with this problem is for stations to interpret and present their sales story in the marketing terms which fit an individual national advertiser's needs most appropriately.

"We can no longer be content to cope with the already appropriated dollars," stated Rohn. "We must act before the appropriations are made.

"If your national representative is to do a creative selling job, if he is to be more than a statistical clerk playing button, button, who's got the cost-per-thousand button, you will have to provide him with the alternative.

"Market planners, and indeed media planners, should be provided with greater knowledge of your market, the people you reach, their size, shape, habits, peculiarities and problems. The advertiser is interested in your market only as it relates to his problems. If we are to sell him we had better do a little digging in order to find out how we can fulfill his specific requirements.

"For the sixties, the ability to diversify your creative sales efforts will be most important, in view of the heavier competitive sales pressures. Therefore, the kind of cooperation you give your national representative in reaching the advertisers' marketing men may very well be the one area in which you can do most to insure your maintenance of your market's position in their planning and your own competitive position in your market.

"Remember this — an advertiser takes a good look at your territory and his sales or potential sales in it long before he considers allocating the budget to advertise there. Media decisions are often the last decisions made. But don't assume for a moment that they know all the answers. Not about your market. No as well as you know it. Don't forget they have to rely on men in the field to keep them informed.

"Going up the chain of command their information is often fourth fifth and even sixth hand. Often it's months old and perhaps even distorted a bit by its telling and retelling.

"It is already a must for broadcasting stations to maintain direct relations with local, district and regional contacts of national advertisers. It is now also imperative that stations establish a *direct* line of communications with the decision-makers of these organizations if the maximum sales potential is to be achieved.

"Your national representative *should be* a vital link in this chain. He's a missing link if you don't keep him informed." ■

Treyz forms TV rep firm

Oliver Treyz, founding president of TVB, subsequent president of ABC television and most recently vice president of Revlon, yesterday announced formation of National Television Sales, Inc., new sales rep firm for TV stations (see PUBLISHER'S REPORT, P. 8).



Treyz

Associated with Treyz will be Jack Mohler, joining from Storer Television Sales; Tom Judge, former general manager of CBS Television Production Sales; Bob Baal, former CBS Television account executive; and John Upston, creator

and co-producer of the award winning Westinghouse series, Career

National Television Sales, Inc., is temporarily located at 441 Lexington Ave., New York, until permanent offices can be occupied in a Midtown building now under construction.

TV sprinkler pitches tie baseball to lawns

An intensive TV spot campaign involving 30 markets has been launched by Melnor Industries to coincide with the start of the baseball season.

Spots on 33 New York Yankee games stress the similar care that both a lawn and a baseball field should have during the spring and summer seasons. Melnor is a leading manufacturer of lawn and garden sprinklers and watering accessories.

After the initial baseball impact, the filmed spots will be aired at daytime and prime nighttime periods and will run into July.

Melnor's affinity for turf resulted in the firm's co-sponsorship of triple crown racing in 1962 and 1963. Smith Greenland is the advertising agency.

Trotters racing on 17 stations in N.Y. area

The Trotters at Roosevelt Raceway are also going through their paces more than 200 times per week on 17 radio stations in the New York City-Long Island area.

The radio spots, complete with sounds of harness racing at the Roosevelt, L.I., track, are scheduled to run to May. Smith/Greenland is the agency.

TV ad campaigns

Kaiser Foil planning four-week spot TV campaign in major markets through Young & Rubicam . . . May 15 set as promotion start for Coppertone, Solarcaine, and Quick Tan via La-Spiro-Shurman's Memphis office . . . Spring campaign in 175 radio markets underway by Pontiac, most one-station buys . . . Bruce B. Brewer handling 10-week spot campaign for Faultless Starch Co.

Hawaiian campaign for four weeks of TV spots being readied for Vano starch and Saffola products via Johnson & Lewis . . . Wirius-Brandon buying spots for Western Auto promotion . . . Pearl Brewing, through Tracy-Locke, Dallas, buying in southern states outside of Texas.

Japan Airlines begins radio campaign in 20 markets, mainly using FM. Agency is Botsford, Constantine & Gardner . . . Chemical Compounds, Inc., buying time through Standard & O'Hern for its STP motor oil concentrate . . . International Milling Co. readying 39-week fall schedule for its Robin Hood flour brand.

Delta Airlines adding to its total of radio and TV spots for New York World's Fair promotion via Burke Dowling Adams . . . BBDO preparing spring western-states campaign for Standard Oil of California . . . Twenty-five southern markets now spotting Allied Foods TV commercials handled by BBDO in Atlanta.



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!



AVERAGE HOMES DELIVERED
PER QUARTER HOUR
(Nov., 1963 ARB — 6:30 to 10:00 p.m.)

LINCOLN-LAND* "A" (KOLN-TV KGIN-TV)	58,000
OMAHA "A"	56,500
OMAHA "B"	53,900
OMAHA "C"	50,000
LINCOLN-LAND* "B"	26,200
LINCOLN-LAND* "C"	18,700

*Lincoln Hastings-Kearney

Lincoln-Land is now nation's 74th TV market!*

"Catching" the big TV markets in Nebraska is no great problem. There are just two . . . one of them is Lincoln-Land, containing more than half the state's buying power.

Lincoln-Land is now the *74th largest market in the U.S.*, based on the average number of homes per quarter hour prime-time delivered by all stations in the market. KOLN-TV/KGIN-TV delivers more than 296,000 homes — homes that are a "must" on any top-market schedule.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV . . . the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.



Masla reps publish a monthly newsletter

The new Jack Masla & Co. newsletter, *It's About Time*, makes its debut with an April issue. The national station representative firm plans to publish monthly the activities of its "Maslamen" around the country, highlighting current campaigns and buys.

Other features include items about the firm's stations and station men, interviews with leaders in broadcasting, and ideas and thoughts about the industry.

Food firm enters TV with spots in Chinese

Television commercials in Chinese will be the most unusual facet of LaChoy Products' promotion for its line of Chinese food products. The 10, 20, and 60-second spots, through Maxon's Detroit office, will also mark La Choy's first major use of TV. Some radio spots will be used as part of the campaign, which is scheduled to run until the end of the year.

JERRY RETTIG: value of market trips



The value of market trips and station visits cannot be stressed enough, for not only do you "get a feeling for the city when you're actually there, you have a chance to meet and get to know station personalities," says Jerry Rettig of Grey Advertising. Jerry is timebuyer for Ideal Toy, Greyhound, and Phillips-Van Heusen, among other accounts, and feels his insight into his work is enhanced by meeting "face-to-face" with the station people he deals with during the course of his buying activities. The personal touch and the feel to be gotten for the market area all add up to "station trips being a wonderful idea," he continues. Jerry joined Grey in late 1959, coming from a timebuying stint at Dancer-Fitzgerald-Sample. His stay at DFS was interupted by a two-year hitch in the Navy that took him to Europe, the Middle East, and the Caribbean. This tour of duty and the travel it involved no doubt has contributed to his inquisitiveness and desire for first-hand knowledge that enables him to do a better job. He received a B.S. degree in 1955 from New York University's School of Commerce, where he majored in marketing and was a journalism minor. Jerry, a born and reared New Yorker, lives in Manhattan, which enables him to walk to work each day. In his leisure time he enjoys a good game of bridge.



YOU SHOULD HEAR

Kenn Kendrick of KENN Radio, Farmington, New Mexico, says: "On all points of the 'Money Maker' quote me enthusiastically."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

Yardley returns to TV for 30-week promotion

After an absence of seven years, Yardley of London has returned to TV with a heavy schedule of 20-second spots in 16 markets in a promotion for the firm's line of men's and women's products.

The spots continue until July and resume in the fall to run to the end of the year for a total of over 30 weeks. Commercials, all in prime time in or between top-rated network shows, were prepared by Doyle Dane Bernbach.

Swank ready for dad with June spot promo

Swank plans a ten-day spot TV campaign in June prior to Father's Day to promote its Jade East line of men's toiletries. The promotion, through Shaller-Rubin, will utilize at least 150 one-minute filmed spots and will mark the first use of TV for the firm outside of recently conducted tests in Atlanta, Los Angeles, and Detroit.

Major markets chosen for the spots include Atlanta, Chicago, New York, San Francisco, and Washington. Additional markets may be added before the campaign gets under way.

Chinese, Spanish mix food and sports on TV

Miami's Hong Kong Chinese restaurant is now one of the sponsors of a new Spanish-language hunting and fishing show aired Sundays on WLBW-TV.

Although people may not readily associate Chinese cuisine with Spanish tastes, Chinese cooking is quite popular with Latin Americans, especially Cubans, who comprise the bulk of the large and rapidly growing Spanish-speaking population in the south Florida city. Program i

itled *Rincon de Cava y Pesca* and
, hosted by Cuban-born sports-
an Alberto Gandero.

Among the show's other spon-
ors, the Latin American division
f Encyclopedia Britannica recently
eld a contest on the program with
complete set of encyclopedia in
panish as the prize.

Eastman names Burton v.p. and board member

William K. Burton has been amed vice president and elected to he board of directors of Robert Eastman Co., national station representatives.



Burton

The double honor is in recognition of Burton's outstanding sales achievements as manager of the Detroit office, president Robert Eastman announced.

Prior to joining Eastman in 1961, urton had held account executive osts with National Advertising Co., Beecher-Peck & Lewis, and Kwik hine Manufacturing.

RA to hear Rogers

Station Representatives Assn. has nounced principal speaker at its venth annual awards luncheon pr. 28 in Waldorf-Astoria will be he single most influential man in ongress in determining the future commercial broadcasting from e standpoint of the broadcaster, dvertiser, and agency" — Rep. alter E. Rogers (D., Tex.), chairan of House Subcommittee on ommunications and Power and nking member of Interstate and oreign Commerce Committee.

hapiro, two others ven new TvAR posts

Three executive promotions at levision Advertising Representaes, national station representative m, have been announced by AR managing director Robert McGredy.

Marvin L. Shapiro has been med general sales manager. He also a vice president of the firm.

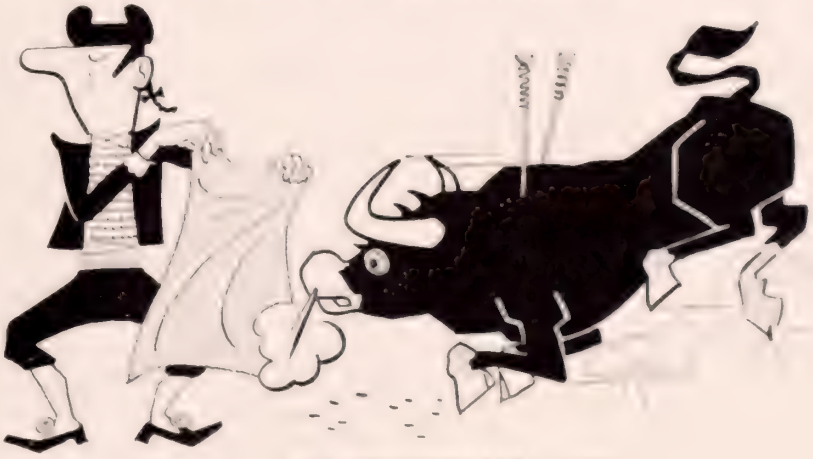
William Condon has been designated to fill Shapiro's former eastern sales manager post. Condon's old position as midwest sales manager has been filled with the appointment of Robert M. Williams, who had been an account executive in the New York office.

Shapiro, a 16-year broadcasting veteran, joined TvAR in 1961 and later that year was named to his former post. He had been with Harrington, Righter and Parsons and before that had been an account executive for CBS TV Spot Sales. He has also served as general sales manager with WCAU-TV Philadelphia.

A timebuyer for Geoffrey Wade Advertising in Chicago, Condon had last served as an account executive for the Katz Agency before joining TvAR in the same capacity in 1959. He was named to his former post in 1963.

Williams had been with CBS Network TV Sales before joining TvAR in 1963. Before that, he was with CBS-TV Spot Sales for seven years. He began his broadcasting career as an account executive with Harrington, Righter and Parsons.

WHAT'S IN THE MIDDLE
MAKES THE BIG DIFFERENCE



..and, IN PENNSYLVANIA, IT'S

WJAC-TV

To keep the big Pennsylvania "middle" market charging ahead--you need WJAC-TV. This is the one station that attracts the huge "million dollar market in the middle."

America's 27th largest TV market.



Betty Furness decries TV's neglect of women

PRESIDENT JOHNSON may be ready to recognize the intelligence of the fair sex, but television isn't. At least, not according to one woman who's had a good deal of success in both the programing and advertising ends of the medium.

Betty Furness came on strong for a more realistic TV portrayal of women in a recent speech before the Columbus chapter of the Academy of Television Arts and Science.

The former Westinghouse spokeswoman on TV and current star of CBS Radio's *Dimension of a Woman's World,* Miss Furness slammed TV for neglecting the "normal" women. On the screen, she said, they are either scheming to outsmart their husbands, are completely scatter-brained, or non-existent (as in TV's motherless families, *My Three Sons* and *Bachelor Father).*

The TV fixation with inadequate women has even reached commercials, she added, pointing out that appliance repair men, grocery clerks, and Mr. Clean all tell women how to keep their homes clean.

In addition to a general reappraisal of the feminine role, network television could use a good afternoon women's interest program, Miss Furness said. "Not just a cooking and sewing show, but one along the lines of the old *Home* show. It need not be as elaborate, but it should give women credit for some intelligence and their important contribution to all areas of modern life." ■

NBC primaries SRO

NBC-TV posted an SRO on its coverage of the upcoming key primary elections with the sale of half the package to Standard Brands (J. Walter Thompson). Included are primaries in seven states and the District of Columbia with a series of five special telecasts between May 5 and June 2. Benrus Watch (West, Weir & Bartel) has already bought half sponsorship in the primary series, in addition to 31 other NBC News TV specials dealing with the conventions and elections.

WABC-TV swings Crane to 5 nights a week

With radio talk shows all the rage in New York these days (SPONSOR, Mar. 16, page 52), the ABC-TV flagship has expanded its programing in that area. Les Crane, whose somewhat controversial discussion program had been aired Saturday and Sunday mornings at 1 a.m. and afternoons (1:30-2:30 p.m.) five days a week, is now on with five late-night shows weekly. Station's afternoon schedule has been reshuffled: the network feed of *Tennessee Ernie Ford* has been moved up to 12:30 p.m. and a new feature film showcase called *Movie at One* runs from 1-2:30 p.m., Monday through Friday.

NBC posts SRO sign on a more fall programs

Jack Paar and *Saturday Night at the Movies* are all locked up for the '64-'65 season. The *Paar* sponsor picture has been roundel out with buys by Polaroid (Doyle Dane Bernbach), Green Giant (Burnett) and Hertz (Norman, Craig & Kummel). Earlier orders were received from Speidel, P. Lorillard, and Block Drug (SPONSOR, Mar. 23, page 33).

Union Carbide (Esty) and Polaroid bought into *Movies,* bringing to 12 the total sponsor roster on the two-hour Saturday night series.

In other NBC sales, Allen Products of Allentown, Pa. (via Weightman of Philadelphia), has placed its first network TV order for a summer campaign for its Alpo "100 meat dog food." Buy is for the *Today* and *Tonight* shows from June through August. American Cyanamid (Dancer-Fitzgerald-Sample) bought *Today's* special two-hour telecast Apr. 23 (7-9 a.m.) of the opening day at the New York World's Fair, plus a series of half-hour weekly originations from the Fair every Friday (8:30-9 a.m.) starting May 1 and continuing through October. Wilson Sporting Goods (Campbell-Mithun) will be back for the fourth straight year and Goodyear Tire & Rubber (Young & Rubicam) for the second to sponsor two of NBC's major golf tournaments — the 12th annual *Tournament of Champions* (May 3, 4-5:30 p.m.) and the 64th annual *National Open Golf Championship* (June 20, 4:30-6 p.m.).

Rust Craft flagships name top executives

Ed J. Frech of Fresno is the new assistant general manager of WSTV (TV) Steubenville. He was formerly president and general manager of KOUT, Lake Tahoe, and prior to that served as executive vice president and general manager of KFRE (AM FM & TV) in Fresno, Calif.



Frech

WSTV radio has tapped William B. Chesson as promotion-publicity director. With the station since 1959, Chesson has been sports director since 1961 and will continue to serve in that job.

CBS-TV O&Os plan 6th public affairs swap

The CBS-owned TV stations will launch their sixth annual Public Affairs Program Exchange Apr. 18. As in the past, each of the stations contributes 20 half-hour programs of a local public affairs series for broadcast by all the other stations.

This year's series and producing stations are: *The American Musical Theatre* (WCBS-TV New York); *Sum and Sustance* (KNXT Los Angeles); *Science Unlimited* (WBBM-TV Chicago); *Love to Read* (WCAU-TV Philadelphia); and *Food for Fun* (KMOX-TV St. Louis.)

Through the exchange, each sta-

tion broadcasts two hours a week of informational and cultural programs. The first Public Affairs Program Exchange began in 1959 with three CBS o&o's exchanging series over a 13-week period. The exchange was expanded to include all five stations in 1960 and increased to 20 weeks in 1961. This is one of three exchanges conducted by the o&o's during the year. The others are *Repertoire Workshop*, a 35-week series designed to encourage local talent, and *International Hour*, involving the CBS owned stations and overseas broadcasters.

Video tube sales off

Electronics manufacturers not only see no relief in sight from crippling foreign competition, but their sales continue a steady decline.

EIA's Marketing Services department reports that factory sales of both TV picture and receiving tubes were down this January.

TV picture tube unit factory sales amounted to 788,973 in January 1964, compared to 890,246 the previous January.



YOU SHOULD HEAR

Gordon C. (Bud) Pentz of KWBE Radio Beatrice Nebraska says: "We're not new at buying library service we've had a number of them plus some of the bandits who come thru selling 'recorded commercials.' So when I say CRC is the finest I've ever seen or used I feel that means a lot."

lear "MONEY MAKER"
pace A & B, East Exhibit Hall
OMMERCIAL RECORDING CORP.

New KTVT facilities provide for color

Color will be included in the new transmitting facilities of KTVT Ft. Worth-Dallas.

Station has gotten an FCC go-ahead on a new tower, 500 feet taller than the present one in the Meadowbrook section of Ft. Worth. This one will go up at Cedar Hill in Dallas County, the tallest point in North Texas available for TV transmitter construction. It will be constructed to maximum height allowed by the Federal Aviation Authority, 2,349 feet above sea level. Service is expected to begin with the new equipment by Aug. 1.

In Baltimore, where work is in progress to raise by 270 feet the candelabra tower which supports the antenna of all three TV stations, WJZ-TV has broken ground for renovations and additions to its building. Expansion will add nearly 11,000 square feet of new space, with target date for completion late fall.

A new engineering office will be constructed adjacent to existing facilities. An open court between the present engineering area and other office space will be filled in to become the new WJZ-TV "film wing," a facility which will include not only motion picture and office space, but a darkroom for the processing of still photographs. The most significant area of expansion will be construction of a new two-story addition.

Ernest Stern dies

Ernest E. Stern, 48, director of press information, Hollywood, CBS-TV, died of a heart attack Mar. 29.

After World War II, Stern joined Radio-TV Daily, serving in various editorial positions for five years, including associate editor of the Radio Annual and TV Yearbook. In 1950 he joined ABC Press Information Department as copy chief, becoming trade news editor in September 1951, acting publicity manager in 1953, and publicity manager the following year. In 1955 he moved to Hollywood as director of advertising and publicity for ABC's Western Division. Stern joined CBS-TV in November 1959 as director of press information, Hollywood.



Put your thumb on the whole Sioux Falls 98-county market

WITH JUST 1 TV FACILITY!
WITH 1 FILM OR SLIDE!
FROM 1 TV CAMERA!

KELO-LAND TV's three transmitters, operating as ONE station, give you complete, instant coverage of this whole major market! 284,8000 tv homes. And more of them watching KELO-LAND TV than all other stations combined.

5-STATE TELEVISION

KELOLAND
CBS • ABC
KELO-tv • KDLO-tv • KPLO-tv
(interconnected)
JOE FLOYD, President
Evans Ward, Executive Vice-Pres. & Gen. Mgr.
Larry Bentson, Vice-Pres.
Represented nationally by H-R
In Minneapolis by Wayne Evans

WTRF-TV STORY BOARD

7

Rep?*

'PUT ON' A SHOW!

TEEVEES! If you have acts to grind, Story Board will be glad to print your gems. Just mail 'em to WTRF TeeVees Editor, Wheeling 7, West Virginia. The TeeVees game is underway!

wtrf-tv Wheeling

Pa waxes superlative (Father Knows Best)
No comment (You Don't Say)
David in D. C. (Our Man in Washington)
Think Camp (Concentration)
No golf course (Missing Links)
Theory of evolution (Missing Links)
Symboled foyer of the infamous (Hallmark Hall of Fame)
Physicians and surgeons (The Doctors)
Spy game (Espionage) She's a nut (Hazel)
Rugged and prepared exhibition (Ruff & Reddy Show)
Second evening at the cinema (Monday Night at the Movies)
Ding-dong ring-up time (Bell Telephone Hour)
Chet chat David data account (Huntley Brinkley Report)
Verbatum (Word for Word)
Fact or effect (Truth or Consequences)
Honesty or travesty (Truth or Consequences)
Veracity or efficacy (Truth or Consequences)
Inmate outings (Fugitive)
Paarless barbed ire (That Was The Week That Was)
Corn on the macabre (That Was The Week That Was)
Deriders Digest (That Was The Week That Was)
Scarlet skinnybone display (Red Skelton Show)
Kim's father (Mr. Novak)
Old man who lives on a shoo (Ed Sullivan Show)
In the good ole summer time (any summer replacement)

Thanks for the last three TeeVee goodies go to Chicago's Paul J. Quaiver.

Wheeling wtrf-tv

*BLAST OF THE BIG VENDORS! Edward Petry and Company is our national rep. Just ask any Petry man for all the answers on the WTRF-TV Wheeling/Steubenville impact!

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA



YOU SHOULD HEAR

Stan Foreman, Manager of KHOK Radio, Hoquiam, Washington, says: "Not only have the CRC jingles given us the big market sound, the CRC Money Maker Series has opened up many new accounts to us thru custom and quality presentations . . . To sum it up, WE LOVE OUR CRC SERVICE."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

Bright '64 picture painted for ABC

Pauley tells radio network's affiliates of 38% gain in segmented sales last year over 1962, with first quarter of 1964 ahead 26% over 1963 period

SEGENTED sales figures for ABC Radio last year were 38% higher than for '62, affiliated station representatives were told by network president Robert R. Pauley yesterday (5) at a pre-NAB Convention meeting in Chicago's Continental Hotel.

He also painted an optimistic picture for 1964, noting that sales are up 26 in the first quarter this year over the same period in '63.

Earl Mullin, ABC Radio v.p. in charge of station relations, spoke about the network's "vastly improved clearances" and its "continued healthy state," pointing out ABC now covers, "with a top-level signal, 96.1% of all U.S. radio families." He said this improved coverage picture "coincides with a reduction of total affiliates from 423 a year ago to 417 today," made possible through "the addition of several high-powered facilities and a careful geographical placement.

Pauley's report also touched on the beginnings of the recently established Program Feature Service, in which programs are created specifically for sale on the local level. He said that through renewed promotional efforts in reaching stations directly, such programs as *Dr. Joyce Brothers* have enjoyed new success. "In the last two weeks," Pauley noted, *Dr. Brothers* has been sold in seven new markets."

The ABC Radio president, in addition, discussed continuing efforts under John A. Thayer, Jr., the network's new programing director, to co-op a new drama series this year. "Although we had been confronted with problems finding writers familiar with modern radio technique," Pauley said, "we have overcome these problems and will be ready to start in June." He added that initial plans to air the drama series 55 minutes a day had been changed to 25 minutes, Monday through Friday.

In sports, he reminded ABC Radio affiliates their exclusive airing of the Cassius Clay-Sonny Liston championship attracted more than 75 million listeners, which he said was a record for any single commercial entertainment program in broadcast history.

Turning to the network's news coverage, Pauley said: "The year 1963 was one of the biggest news years in our history. Radio, more than any other communications medium, and ABC Radio, more than any other network, lead the way. Radio's coverage of the tragic events surrounding the assissination of President Kennedy was not only thorough but unbelievably immediate. And ABC Radio was the first network, by several minutes, to bring the shocking news of the attention of the American public."

In line with this, WFAA Dallas received a plaque as one of ABC Radio's first annual awards for "contributions to broadcasting," which read: "For disinguished service to the American people and to radio broadcasting during the tragic events following the assassination of John Fitzgerald Kennedy, 35th President of the United States, Friday, Nov. 22nd through Monday, Nov. 25, 1963 . . ." The plaque was accepted in behalf of WFAA Radio by Mike Shapiro, vice president and general manager of WFAA Radio and TV. ■

Also receiving the network awards were Rep. Oren Harris (D., Ark.), chairman of the House Special Subcommittee on Investigations, and Cities Service Oil Co. In addition, each congressman on the eight-member House unit were given citations. They were honored for "causing investigation directed toward the improvement" of "certain audience measurement services."

The award to Harris read: ". . . For exceptional service to radio broadcasting during 1963. Under the chairmanship of congressman Oren Harris of Arkansas, the House of Representatives' Subcommittee on Investigations of the Committee on Interstate and Foreign Commerce has with diligence, integrity, and thoroughness, been instrumental in rendering with clarity and precision the inadequacies in certain audience measurement services, and causing invstigation directed toward their improvement.

"Such services being a major factor in the programing, advertising, and sales of the radio medium, the ABC Radio Network Awards Committee has ordered this plaque to be struck, and presented to chairman Harris as the person neither broadcaster nor advertiser who has rendered the most significant contribution to radio broadcasting during the year 1963."

The award to Cities Service was for the "most creative commercial by an ABC Radio advertiser during 1963," accepted by representatives of the Tulsa-based company and its ad agency, Lennen & Newell.

In addition, citations were presented to representatives of Pepsi Cola and BBDO, for th "best commercial jingle;" Campbell Soup (V8 Juice) and Needham, Louis & Brorby, for the "best dramatized commercial;" and Mennen Co. (Sof' Stroke) and Warwick & Legler, for the "best straight copy commercial."

Pauley, in making the presentations, said the awards are one method by which "a network can show its gratitude and recognition to persons and groups who have helped better broadcasting through their efforts."

During the meeting, attended by some 500 people, ABC Radio's on-air personalities were presented in a 30-minute showcasing, the first time the network has ever presented a show for its affiliates. Participating in the revue were *Breakfast Clubbers* Don McNeill, Fran Allison, Sam Cowling, Mary Jane Luckett, Bob Newkirk, Eddie McKeon; *Flair Reporters* Betty Adams, Jim Harriott, and Charlie Osgood; news commentators Edward P. Morgan, Paul Harvey, Alex Van Horn, and Don Allen; sports commentators Howard Cosell, Tom Harmon, and Les Keiter; and Dr. Joyce Brothers and Norman Kraeft, hosts of their own shows.

The revue, a "tribute to affiliates" through sketches and song, was produced by William MacCallum and directed by Warren Somerville anl Cliff Peterson. It was written by Triva Silverman, of the current Downstairs at the Upstairs revue in New York, and music was provided by Eddie Ballantine and a 15-piece Breakfast Club orchestra.

Heading the delegation of American Broadcasting - Paramount Theatres and ABC executives attending the session was AB-PT president Leonard H. Goldenson.



'OU SHOULD HEAR

n Kilmer, General Manager of K-TTT Radio olumbus, Nebraska, says "Your library is great d we are very happy with it."

ear "MONEY MAKER"
pace A & B, East Exhibit Hall
OMMERCIAL RECORDING CORP.

*Twin Citians get their traffic reports aLIVE from the sky on WLOL's**

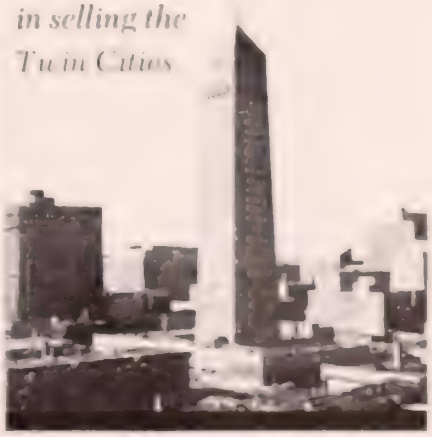


exclusive, prize-winning

AIRWATCH

*

Just think what you can do with a radio station like this, in selling the Twin Cities



MINNEAPOLIS • ST. PAUL

WLOL

Radio around the clock • 5,000 Watts

LARRY BENTSON, President
Wayne Red Williams, Vice Pres. & Gen. Mgr.
Joe Floyd, Vice-Pres.

Represented by AM RADIO SALES

— A MIDCO STATION —

Inch succeeds Harper as NBC-Canada chief

James T. Inch, vice president, sales, of NBC-Canada Ltd. since he joined the unit in 1960, has been appointed vice president and general manager, succeeding George Harper who resigned recently to start his own business in Canada.

Inch was a sales representative of MCA from 1958 to 1960, and for six years before that he had his own insurance agency. From 1949 to 1952 he was advertising manager of Canadian Gypsum.

A subsidiary of NBC, NBC-Canada Ltd. operates under the Enterprises Division, with main offices in Toronto. It functions as a distributor of TV programs in Canada, and as producer of live programs in that country.

Blechta NSI director, operations to N.Y.

A. C. Nielsen Co. is moving the operating management of its Station Index Service to New York in "first of series of sweeping changes designed to make NSI more flexible and truly responsive to needs of advertisers, agencies, and broadcasters, announces Henry Rahmel, exec v.p. of Nielsen's research division. NSI is Nielsen's local TV research service.

Shift involves naming of NSI eastern division v.p. George E. Blechta as director of NSI, continuing to headquarter in N.Y., and appointment of NSI central division v.p. William R. Wyatt as national sales manager, moving from Chicago to N.Y. NSI v.p. John K. Churchill continues as administrative coordinator of NSI service and remains in Chicago.

Reeves launches new heavy-duty TV tape

Said Edward Schmidt, director of research and engineering for Reeves Soundcraft, "It is almost impossible to distinguish the base from the oxide side." What Schmidt was talking about is a new version of Reeves Soundcraft Tape, produced by a process the manufacturing



firm calls Micro-plate. In field tests, according to Schmidt, the new tape "exhibited a tape life of over 700 passes without sign of deterioration." The tape's smooth surface is thus claimed to give longer tape life, longer head life, and a better TV picture in its use in TV programs and general commercial production.

Because of the number of tape users and broadcast engineers scheduled to attend the forthcoming NAB convention, Reeves officials plan to showcase the new tape at the company's NAB display.

Seven Arts signs Midwest buyer



Riding the crest of station interest in post-1950 pictures is Seven Arts, which recently signed WTCN-TV Minneapolis as a feature customer. Seen above, general manager Art Swift of WTCN-TV (center) signs for a package of SA's Warner Bros. and 20th Century-Fox releases, of which almost half are titles available for local colorcasting. Looking on are WTCN-TV program director Mort Rosenman (left) and SA's Midwest Division sales exec Othur Oliver (right). SA regularly promotes station buys to agencies.

RCA equipment outfits new ETV facility

Recently equipped by Radio Corp. of America with some of the latest TV apparatus (valued at approximately $500,000), Brooklyn College is now the proud possessor of a new $4.5-million TV center that includes six RCA cameras, two video tape recorders and complete control room setup, and two TV film systems.

Among the speakers present for dedication of the center was Donald H. McGannon, Group W (Westinghouse Broadcasting) president, who discussed "The Best of Both Worlds" — the close and warm cooperation between commercial and educational TV broadcasters.

Under the direction of Dr. Eugene S. Foster, the center will produce videotaped instructional material for on-campus use; programs for New York's non-commercial TV stations WNDT and WNYC-TV; and items for use by National Educational Television (NET).

NATIONAL FILE

ADVERTISERS

Victor A. Bennett, chairman of Pritchard, Wood, elected to board of directors of the British-American Chamber of Commerce in New York. Since last October he has been chairman of marketing, advertising, public relations, and related services committee of the Chamber, which was formed under charter of the United Kingdom Board of Trade in 1920 to promote trade between the U.S. and the British Commonwealth.

Peter V. Emerson appointed marketing manager of the Food Products Div., The Borden Co. He will handle the sales and advertising programs for the grocery and cheese products.

J. Robert Stassen named president of North Central Life Insurance Co., St. Paul; **Theodore Sanborn** named chairman of the board and chief executive officer. Stassen has been with company since August 1960 as agency supervisor for its credit insurance department. Sanborn spearheaded formation of company in 1960 as a holding company that owns and manages a group of insurance companies and mutual fund sales companies.

Dr. John Madigan joined Zenith Radio Corp. as division chief in the solid state research group. He was formerly a senior scientist at the Roy C. Ingersoll Research Center of Borg Warner Corp.

AGENCIES

Chester Nygren and **Jerome Stempler** promoted respectively to newly created posts of supervisor of production and supervisor of traffic and forwarding at Kudner Agency. Both have been in agency's production department.

John C. Monks, account supervisor at Ted Bates, appointed agency vice president.

Alfred Fleishman, senior partner of Fleishman-Hillard, elected president of the board of directors of the Jewish Federation of St. Louis for 1964. He is also chairman of the board of the Media Club, member of the executive board, St. Louis area Council, Boy Scouts of America; and serves on the public relations advisory council of the U.S. Brewers Foundation.

Hovey Larrison, agency radio/TV director, named creative director of Conklin, Labs & Bebee Advertising and Public Relations, Syracuse. Two other agency promotions are **Jay J. Garbutt,** senior art director to manager of the art department, and **Matthew Ricciardi,** copywriter, to media research director.

William Grisham joined Campbell-Mithun, Chicago, as a copy group head. He was formerly with Young & Rubicam, New York, in charge of special creative projects.

Donald Brant appointed vice president in charge of package goods accounts for Rumrill Co., New York. He was former principal in the Croot & Brant agency, joining Rumrill as a vice president and account supervisor in 1961.

Alfred R. Sanno named vice president in charge of the media department of McCann-Erickson, New York. Since joining agency in 1953 he has served as print supervisor, broadcast supervisor, associate media director, and director of media planning.

McDonald Gillespie elected vice president of BBDO. He has been with agency since 1944 and in addition is agency director, management supervisor, and member of the executive committee.

William F. Allison transferred to the Houston office of Ketchum, MacLeod & Grove from Pittsburgh headquarters, to supervise recently acquired Texas National Bank of Commerce account.

Robert P. Hurley, account exec, named vice president of Maxon, Detroit. He will continue handling Pittsburgh Paints Div. of PPG and Lincoln National Life Insurance accounts.

C. Ray Canady promoted to manager, consumer markets advertising, for Reynolds Metal Co.

TIME/buying & selling



Levinson

TvAR appoints **Mayer (Mike) Levinton** as research manager, announces Robert M. McGrady, managing director of the station representative firm. He will work under direction of Bob Hoffman, marketing and research vice president.

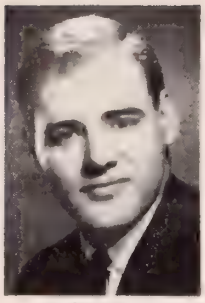
Donald J. Quinn, director of national sales, RKO General Broadcasting, appoints Frank J. Carlson and Lionel Furst as national sales executives for radio and television.



YOU SHOULD HEAR

Robert L. Wilson, President Vice President of AMOCO Oil Company (Illinois) says: "We made two speech tapes with the personal touch. Copies went to our Area Sales Offices who, by the way, were thrilled. A terrific broadcast quality on our limited but well used tape. Sure do appreciate your promptness and now to the First National Bank of Mt. Vernon."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.



Janson

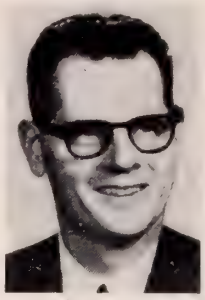
Donald Joel Janson joined the Television Sales Development Department at Peters, Griffin, Woodward. Prior to this he was with Dancer - Fitzgerald - Sample; A. C. Nielsen Co., and was a member of the sales staff of station KOCW-FM Tulsa.

CBS Radio Spot Sales appointed **Ed O'Berst** as sales manager of the representative firm's Chicago office, it was announced by Maurie Webster, CBS Radio vice president, and general manager of CBS Radio Spot Sales.

J. Larre Barrett named manager, sales service, central sales, NBC, Chicago, it was announced by Angus Robinson, vice-president, central sales, NBC.

Robert L. Dudley elected executive vice president of the Meeker Co. He joind the company in 1957 as an account executive.

Kettel-Carter, Boston, announces the appointment of **John D. Kettel** to vice president.



Layman

Carroll Layman to manage Roger O'Connor, Inc.'s, Chicago office. He is former vice president and central division manager for Harrington, Righter & Parsons, and was also an account executive in the Central Division of ABC's Radio and Television Network Sales.

TV MEDIA



Stern

Joseph L. Stern named director of Engineering for the CBS - TV Stations Division, and will serve as consultant to division management and the technical directors of the five CBS-owned TV stations on all engineering matters.

Robert Bennett, vice president, announces appointment of **Michael Volpe,** formerly merchandising manager, KTTV, Los Angeles, to account executive in the sales department.

James H. Wood, Jr., and **Gregory Harbaugh** have joined WBAL-TV Baltimore as account executives on the sales staff.

Hugh Benson returns to Warner Bros. to assist William T. Orr, vice president, in the administration of the studio's TV station. **Richard Bluel** and **Dick Linkroum** also joined the TV department to work along with Michael Meshekoff, who has been for some time with the studio in Burbank, Calif.

Sol Saks, creator of many comedy series, signed with CBS TV as executive producer of Comedy Programs, Hollywood. As well as supervising all comedy programs originating in Hollywood he will create one pilot a year for the next ten years. He previously produced such comedy programs as "The Eve Arden Show," "My Favorite Husband," and a new series for next season, "Bewitched."

Ernest G. Byrne named assistant program manager of KPIX San Francisco. He comes to Channel 5 from the United Kingdom, where he was program controller for Teledu Cymru (Wales Television Network).

Dick Taylor Hollands appointed administrative assistant to the general manager of WTVJ-Miami. He was formerly director of personnel of Triangle Publications, radio-television division.

Perry Smith, who has served with NBC sports for 11 years, appointed director, sports. He has been manager of sports for the network since last September.

Bernard L. Kowalski and **Bruce Geller** named producers of "Rawhide," on CBS-TV, effective with start of new season in September. They have jointly produced episodes of "The Dick Powell Theater" and "Four Star Theater," written and directed such TV series as "The Westerner" and "The Rebel."

Don S. Flanders promoted to operations/production manager for KXLY-TV Spokane. He has been with the station eight years, most recently as senior announcer.

Ronald Woods named merchandising manager of KTTV Los Angeles, succeeding Mike Volpe, promoted to account executive for the station.

Lloyd B. Forrest promoted to sales manager of WLWC Columbus, O., replacing **Richard Reed,** who moves up to general manager of the station to succeed **Walter E. Bartlett,** now in charge of TV for Crosley Broadcasting and based in Cincinnati. Forrest has been WLWC account exec since '55.

RADIO MEDIA

Col. Richard F. Whitcomb appointed commercial sales manager of WDHA-FM Dover, N.J. Prior to this he has been associated with Picatinny Arsenal, Thickol Chemical Corp., and Hercules Powder Co.



YOU SHOULD HEAR

Ed Guss, Manager of WGVM, Greenville, Mississippi, says: "We have found the CRC Library excellent in concept and production and have used it successfully in making several presentations."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.

F. Melville Green, onetime NBC sales service manager, died Mar. 23. He was with NBC from 1927-1949 when he moved to St. Augustine, Fla. to operate a tourist court. Later he was a salesman for WPTV West Palm Beach.

Larry Coy added to KFRC San Francisco sales staff as an account executive. Prior to joining KFRC he was sales manager at KSAY San Francisco.

Nicholas D. Newton joined the sales department of WINS New York as account executive. For the past year he served as sales manager of Ivy Broadcasting, Syracuse.

Bill Nelson, WHLI Huntington, L.I. director of public affairs, named vice-chairman of the 23-member Nassau County Committee on the Handicapped. He has previously served as chairman of the committee's public attitudes subcommittee. The committee is headed by A. William Larson.

Joel M. Thrope named general manager of Louisville's WAKY. He joined the station in 1962 as commercial manager.

Marlin D. Schlottman appointed sales manager of WDGY Minneapolis/St. Paul. He has been with the Storz station since 1961 as an account executive.

Joe O'Neill, newscaster, named program director of WQMR-WGAY-FM Washington, D.C. Since joining the station in 1962 he served as announcer, newsman and public relations director.

Charles Webster joined Group W, New York, as manager, press relations. For the past three years he was director of television publicity for Rogers & Cowan in Los Angeles.

Peter Kadetsky appointed to the WBZ sales staff, Boston. He was formerly regional radio/TV representative for the Harry Wheeler Co. and the Kettell-Carter Co.

Art King, public affairs director of WEEI-CBS Radio Boston and well known New England broadcaster, retired Apr. 1 after more than 27 years of service. He joined the station in 1937 as an announcer and sportscaster. Since then he served as production director and news director. He is a past president of the United Press International Broadcasters Assn. of Massachusetts.

George B. Storer, chairman and chief exec officer of Storer Broadcasting, elected president and chairman of the executive committee of Miami Heart Institute, non-profit hospital devoted to cardiovascular care. In conjunction with his sister, Mrs. J. Harold Ryan, he donated the Mabel Mozier Storer Pavillion for chronically ill patients to the Institute. This fully equipped three story building is named in the memory of their mother.

SYNDICATION & SERVICES

Gerald S. Corwin and **Jerome Lee** joined sales staff of Westhampton Films. The former makes Minneapolis the headquarters for his midwestern activities. Lee becomes the west coast representative, headquartering in Los Angeles.

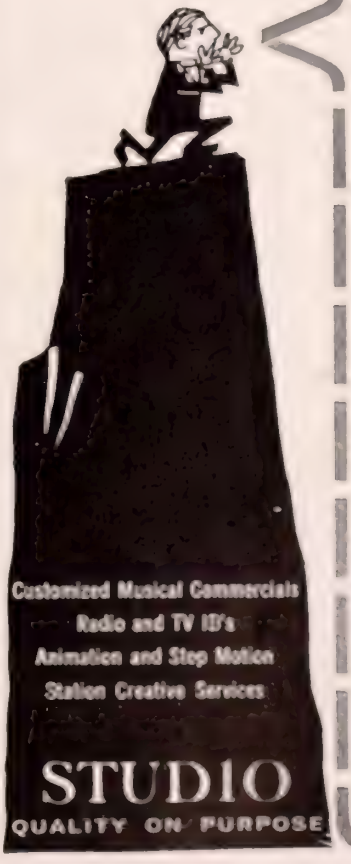
Mrs. Ruth Hendler to MPO Videotronics as administrative coordinator and manager of office operations and personnel. She was pre-



YOU SHOULD HEAR

R. E. Lee Glasgow, Vice President and General Manager of WACO, Waco, Texas, [illegible] is making sales [illegible] Broadcasting. It is one of the best services ever developed for the radio industry, or such a service should be.

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 2[illegible] EXCHANGE BANK BLDG. DALLAS

IN MADISON

WKOW-TV'S · · ·

The Rifleman

· · · shoots up rating records!

THE RIFLEMAN, on WKOW-TV, actually outdraws network television's highly touted news pair (on another station) by 2 to 1.

Want another sure shot? WKOW-TV's own EARLY NEWS peaks with a whopping 40% share of audience.

Local and lively programming like this scores amazing gains for WKOW-TV throughout the week! Ask your Adam Young salesman for one-minute avails in this power-packed Ch. 27 lineup!

Source: Nielsen Station Index rating estimates. Nov. '63.

WKOW TV CH. 27

MADISON, WISCONSIN

Tony Moe
Vice-Pres. & Gen. Mgr.
Larry Bentson, Pres.
Joe Floyd, Vice-Pres.



Ben Hovel
Gen. Sales Mgr.

represented by Adam Young

A MIDCO STATION

Walter (Dan) Davison promoted to newly created position of assistant to the president of Morton J. Wagner Co. The company produces and sells audio services to broadcasters.

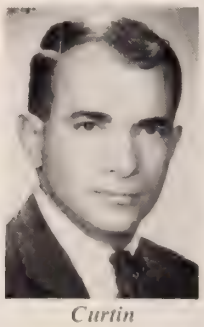
Joe Cramer signed as director of business affairs for UPA Pictures. He comes from CBS-TV, New York, where he served as special assignments administrative production control supervisor.

Clyde Skeen elected to new post of executive vice president and chief financial officer of Ling-Temco-Vought. He was also named chairman of the newly formed finance and controls committee.

Fred R. Frank, Jr., appointed southern sales manager for Embassy Pictures' television department, headquartering in Miami. Frank has specialized in the southern territory the past 15 years, representing major companies, including National Telefilm Assoc.

Irv Turvey appointed sales engineer of SOS Photo-Cine-Optics, as western manager covering the 13 western states including Alaska, Hawaii, and Western Canada, headquartering in Hollywood. He formerly was a director of photography at KSBW-TV and KOLO-TV Reno.

Lewis T. Harris, formerly of Alexander Proudfoot Management Consultants, appointed research manager of Russell Marketing Research, in charge of scheduling and controlling internal operations.



Curtin

John D. Curtin, Jr., appointed manager of Black, Sivalls & Bryson's filament structures division at Ardmore, Okla., which manufactures glass filament wound products (poxyglas). For the past two and a half years he has been manager of BS&B's automation equipment division, Tulsa.

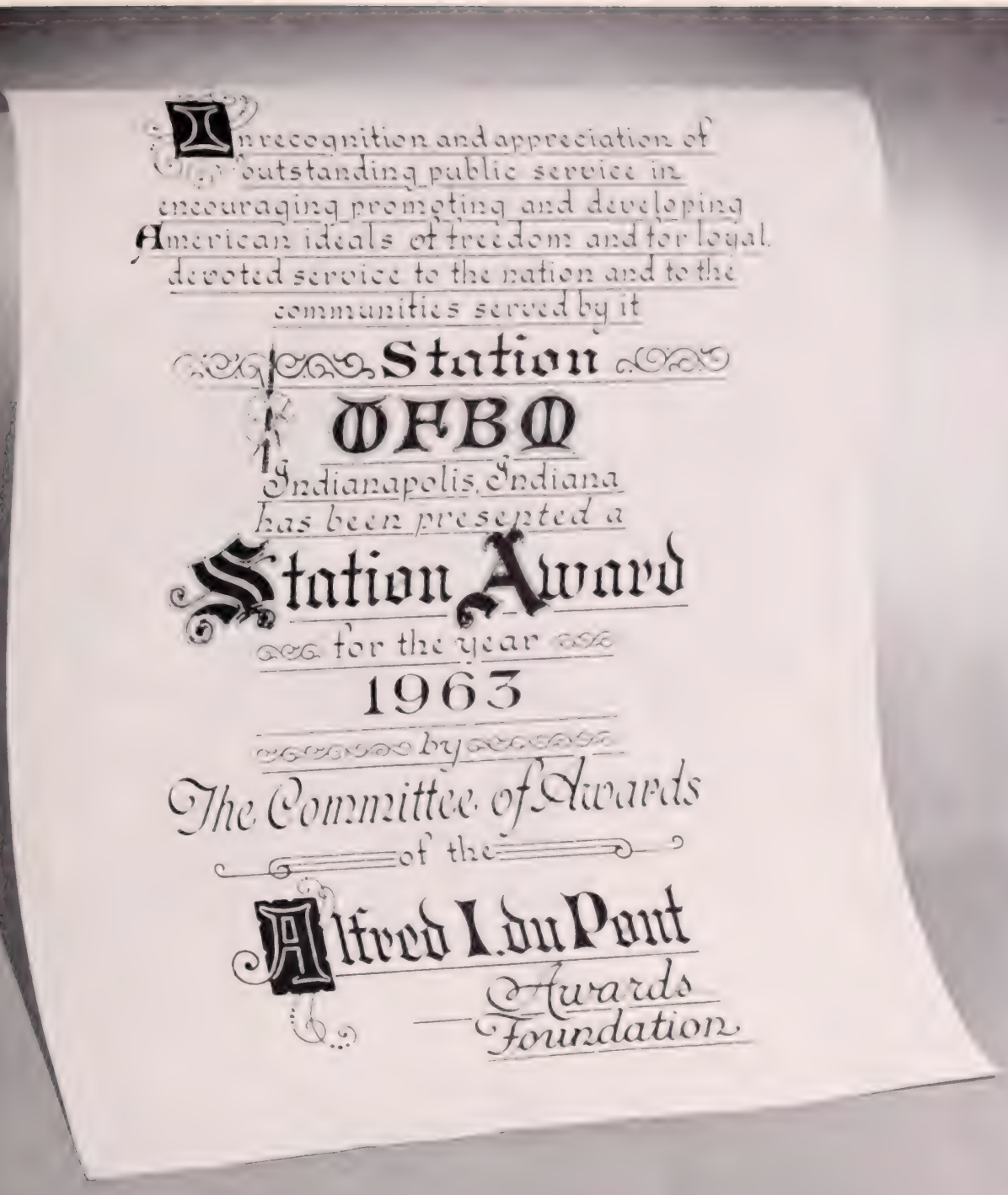




YOU SHOULD HEAR

Ed Lovelace of KOGT, Orange, Texas, says: "While we are a small market station, the help from your service has enabled us to get accounts that we never had before, and has given to the commercial content of our station a big market sound."

Hear "MONEY MAKER"
Space A & B, East Exhibit Hall
COMMERCIAL RECORDING CORP.



ALFRED I. DUPONT AWARD

We are extremely proud to receive the coveted Alfred I. duPont Award for 1963. This national award, presented to WFBM Radio for its awareness of the social and political problems of its community, gives tremendous impetus to our fortieth anniversary . . . and a grateful acknowledgement of our success in meeting our moral obligation, as stated by Eldon Campbell, Vice President and General Manager of The WFBM Stations . . . "to interest all the diverse groups which make up a community, not just certain ones . . . that genuine concern for the welfare, the problems and pleasures, too, of all our 'public' is an integral part of successful broadcasting."

The station that serves [illegible]

WFBM RADIO TIME LIFE BROADCAST

[illegible]

NBC RADIO

HAS MONITOR ON WEEKENDS

NBC RADIO

HAS NEWS ON THE HOUR; AND

NBC RADIO

HAS EMPHASIS AND SPORTS; AND

NBC RADIO

HAS WONDERFUL AFFILIATES; AND THAT'S

NBC RADIO

THE NATIONAL WEEKLY OF TV / RADIO ADVERTISING

Sponsor

APRIL 13, 1964 PRICE 40c



MODERN SELLING IN MODERN AMERICA

TELEVISION DIVISION

EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

SPOT TV

We, and the Stations we represent, salute the opening of the Fair. As members of the Communications Industry, we are proud to join in spreading the theme, "Peace Through Understanding," to audiences everywhere.

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT
LOS ANGELES • PHILADELPHIA • SAN FRANCISCO • ST. LOUIS



E. William Henry
1962- CHAIRMAN



*Rosel Herschel Hyde
1946-



Robert Taylor Bartley
1952-



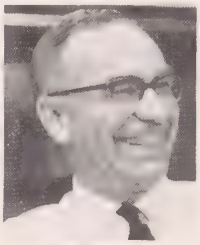
Robert Emmett Lee
1953-



*Frederick W. Ford
1957-



Kenneth A. Cox
1963-



Lee Loevinger
1963-



*Newton N. Minow
1961-1963



T. A. M. Craven
1937-1944 1956-1963



John S. Cross
1958-1962



Charles Henry King
1960-1961



*John C. Doerfer
1953-1960



Richard A. Mack
1955-1958 **



*George C. McConnaughey
1954-1957



Edward Mount Webster
1947-1956



Frieda Barkin Hennock
1948-1955 **



George Edward Sterling
1948-1954



*Paul Atlee Walker
1934-1953



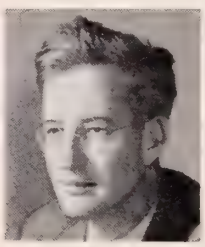
Eugene H. Merrill
1952-1953



Robert Franklin Jones
1947-1952



*Albert Wayne Coy
1947-1952 **



Clifford J. Durr
1941-1948



Ray C. Wakefield
1941-1947 **



*Ewell K. Jett
1944-1947



*Charles R. Denny, Jr.
1945-1947



*Paul A. Porter
1944-1946



William H. Wills
1945-1946 **



*James Lawrence Fly
1939-1944



Norman S. Case
1934-1945



George H. Payne
1934-1943 **



Frederick I. Thompson
1939-1941 **



Thad H. Brown
1934-1940 **



*Eugene O. Sykes
1934-1939 **



*Frank R. McNinch
1937-1939 **



Irvin Stewart
1934-1937



*Anning S. Prall
1935-1937 **



Hampson Gary
1934 **

Federal Communications Commissioners July 10, 1934, to April 6, 1964

KOAT-TV, Albuquerque, New Mexico ☐ **WGAL-TV,** Lancaster, Pennsylvania ☐ **KVOA-TV,** Tucson, Arizon

*Served as Chairman **Deceased

AB-Paramount to ask stockholders to halt outside bids for voice

Goldenson assures affiliates of resistance

New York — AB-Paramount on May 19 will ask stockholders to approve elimination of cumulative voting on attempt to thwart moves by two groups seeking representation on AB-P's board.

Firm's prexy, Leonard H. Goldenson, speaking at NAB Convention, promised ABC affiliate station owners he would resist outsiders' efforts to gain a voice in network affairs through board membership on the web's parent company.

More prominent of the two factions seeking spots is led by Norton Simon, president of California-based Hunt Foods & Industries which holds a 35% interest in McCall Corp. Simon, who is also executive committee chairman and board member of McCall's, recently added more than 10,000 shares of AB-Paramount stock to his extensive securities portfolio.

Putnam Growth Fund, Boston-based mutual fund, and Walter R. Scheuer, partner in Oppenheimer & Co. and Wall Street brokerage firm's Oppenheimer (mutual) Fund, comprise second bidding group.

Hunt Foods & Industries has no connection in any manner with activities of Texas millionaire H. L. Hunt.

Bufferin leaves Y&R, is assigned to Grey

New York—Bufferin, which spent about $14 million on TV in 1963, will go to Grey Advertising, according to Bristol-Myers. Shift marks end of 15-year tie with Young & Rubicam.

Change was dictated by B-M policy of assigning competing products to different agencies, says William H. Bristol 3rd, president of products division. Y&R has been handling both Bufferin and Excedrin, a competing headache remedy. Bufferin is currently billing about $11 million, somewhat below last year.

Y&R will continue to handle $6 million Excedrin account, as well as BS Hepatica and several new products. Bristol noted that other competing products were not at different agencies—Ban and Mum in deodorant field, Score and Vitalis in hairdressings.

Grey first began handling Bristol-Myers products two years ago when it picked up Trushay, later acquired Ban, Mum Mist, and Score, a new hairdressing recently put into national distribution.

Within last five months, Grey has added more than $20 million to its billings, including Proctor & Gamble's Joy detergent, Hamilton watches, H. J. Heinz baby foods, pickles, and relishes.

Liquor ads pend as Schenley delays

New York—Box score for hard liquor advertisers on New York's WQXR stands at one out and one postponement—with a powerful lineup and strong "bench" opposed to the station's venture into a still-taboo area of broadcast advertising.

Recent Schenley announcements that "copy problems" had forced a delay to April 20 for the inception of its whiskey ads followed on heels of distributor McKesson & Robbins' change of heart, which resulted in Galliano liqueur ads replacing planned promotion for Muirhead's Scotch.

WQXR as yet has no plans for lining up a hard liquor replacement when McKesson & Robbins' 13-week contract expires in July, especially since Schenley's ads are yet to reach the air.

If opposition of NAB via LeRoy Collins, of Distilled Spirits Institute, and of Senators Pastore and Magnuson deters Schenley, this may spell the end—for the time being — of WQXR's attempt to break the "sound barrier" to whiskey advertising. But if the end comes, it'll more likely be the result of lack of sponsor courage, not a WQXR backdown.

Grant Giants' web three-year extension

A one-year association established last year between Ivy Broadcasting Co. and WNEW New York to broadcast all games played by the NFL's New York Giants has been extended to 1967. The New York City station will feed an expanded 80-station hookup from Maine to Florida, the second long-range major sports radio network operated by Ivy. (The other is the Syracuse University Football Network, with 45 affiliated stations, established in 1959.)

Exec director sought for radio study group

A full-time executive director is being sought by the NAB-RAB Radio Methodology Study Steering Committee, it was announced by committee chairman George B. Storer, Jr.

He said "The man we are seeking must be an acknowledged researcher, but he also must have an understanding of and appreciation for radio. We can promise him all the help he needs on requests, and we will guarantee him a minimum of interference. We have the funds and the physical resources to bring his assignment to fruition. We need only the right person to head the day-by-day professional research. We welcome candidates."

FC&B PINPOINTS NETWORK CONTRACTS

New York — As vice president and national director of broadcast for Foote, Cone & Belding, Samuel H. Northcross has been given responsibility for all radio-TV network contacts, in move toward "better communication with networks, as well as between various FC&B offices and between media and broadcast departments."

All negotiations for network sponsorship for all clients will be handled by Northcross or his associates: Edward Stern and Robert Daubenspeck, Chicago; John Owen and Peter Bardach, New York; Sherman McQueen, West Coast. Other network negotiations — scatter plans, participations, package buys, etc. — will go via local media departments in conjunction with Northcross' office.

EIA reports color set figures

Washington — EIA reports 90,850 color TV sets were produced during February, up nearly 2000 from January figures when the association first began reporting on color receivers. Black and white TV production for first two months of 1964 is nearly 30 percent above 1963, thanks in part to all-channel receiver production nearly double last year's output. Higher distributor sales are also reported.

Although radio sets produced this February are slightly below last year's 1.39 million units, distributor sales for the month rose over 1963 figures as did production totals for the two month period.

Agencies' future bright, FC&B chairman believes

San Francisco—"The future prospects of the agency business are, I believe, bright," Robert F. Carney, chairman of Foote, Cone & Belding told security analysts in San Francisco last week.

As size of market place grows richer and bigger, advertising will be needed more and more, he said. Simply put, sellers will have to look increasingly to advertising to seek out consumers and persuade them to buy.

In month that's passed since Federal tax cut, some $600 million have been added to income of individual taxpayers, or about $20 million a day, he pointed out.

Authoratative sources show total volume of advertising in United States was about $50 million in 1857, passed $4 billion in 1947, and was slightly more than $13 billion last year. Average annual growth rate has been just about 5% since 1956, he said.

Of $13 billion total U.S. advertising in '63, about $5 billion was strictly local, according to Carney. Another $2.5 billion went for mailing pieces and miscellaneous advertising. Remaining $5.5 was placed by some 3,500 agencies, the bulk of which, $3.8, was placed through just 50 agencies.

Range is fairly extreme, he pointed out. Published figures show that in 1963 the largest agency had domestic billings of $311.8 million, almost 15 times that of the 50th ranked agency, which had billings of about $20 million.

Last year Foote, Cone & Belding placed seventh, with domestic billings of $136.5 million; international billings ran $157.4 million and ranked in sixth place. Carney said the agency's billings have multiplied about six times since 1943.

The very factors which contributed so dramatically to advertising's growth since World War II are even more compelling today, he said. They are population growth (number of families is likely to grow from 57 million to 66 million in next ten years), increasingly rich market (personal income is likely to go from $402 billion to a projected $595 billion in 1973), Carney also mentioned the number of media available for investment by advertisers has been greatly broadened; there has been a great trend toward self-service in many consumer areas; and expenditures in research and development have increased tremendously, adding significantly to need for advertising.

'Certain' liquor ads win Strouse's own OK

Certain programs on certain stations in specific parts of the country could carry liquor advertising without adverse effects on the community the station serves, says the chairman of NAB's Ralio Board, Ben Strouse. But he emphasizes that this is strictly his personal opinion as a license broadcaster, and not in his NAB capacity.

Meantime, the TV Code Review Board passed a resolution strongly reaffirming the present TV Code provision which prohibits the advertising of hard liquor on the medium as not in the public interest.

Departing from his prepared text during the Radio Assembly at the NAB conclave, Strouse said he realizes that the mere mention of hard liquor alvertising arouses strong opposition on Capital Hill and among many members of the liquor industry, but he believes "very strongly in this maturing industry."

One area he thinks advertising could be placed well is on "some hard-pressed FM stations with strictly adult programing." However, he suggests a study be undertaken by NAB, possibly through the Code Authority or the Code Boards, "to learn all the facts about liquor advertising."

Strouse asks: "What really would happen on Capital Hill if selected stations, under controlled conditions, carried liquor advertising? What would be the reaction of our good friends among the breweries and in the wine industry?

"Is it true or false that we might face legislation which would outlaw beer or wine if we attempted to carry hard liquor? If hard liquor advertising were to be approved, what kind of rules could be drafted to prevent irresponsible stations from going hog-wild on this matter?"

He adds: "I do not think the answer to this problem is that everyone should carry hard liquor advertising at all times. Nor do I think the answer is for us to raise our hands in horror and say 'No . . . No . . . Can't do.' I think this issue requires intensive study and possible, eventual Code amendments."

Tv elections, Haverlin award, end NAB conclave

Chicago—NAB convention wound up with TV board elections and a special award to Carl Haverlin, retired BMI prexy.

Newly elected to two-year NAB TV board slots were station execs Robert W. Ferguson, exec v.p. WTRF-TV Wheeling; Crosley Broadcasting president John T. Murphy; and J. S. Sinclair, president of Providence's WJAR-TV. Reelected to second two-year terms were: Mike Shapiro, general manager. WFAA-TV Dallas; Gordon Gray, president KAUZ-TV Wichita Falls, Tex. and WKTV Utica, N. Y.; and Meredith Broadcasti chief Payson Hall.

Carl Haverlin, now director broadcasting relations for Hollywo Museum, accepted special disti guished doctor of broadcasting (DD award for his contributions to pro ress of broadcasting.

Final convention note was a ne attendance record of 3826, near 300 over 1963 registrants' total th had been previous record.

TIO produces TV spots

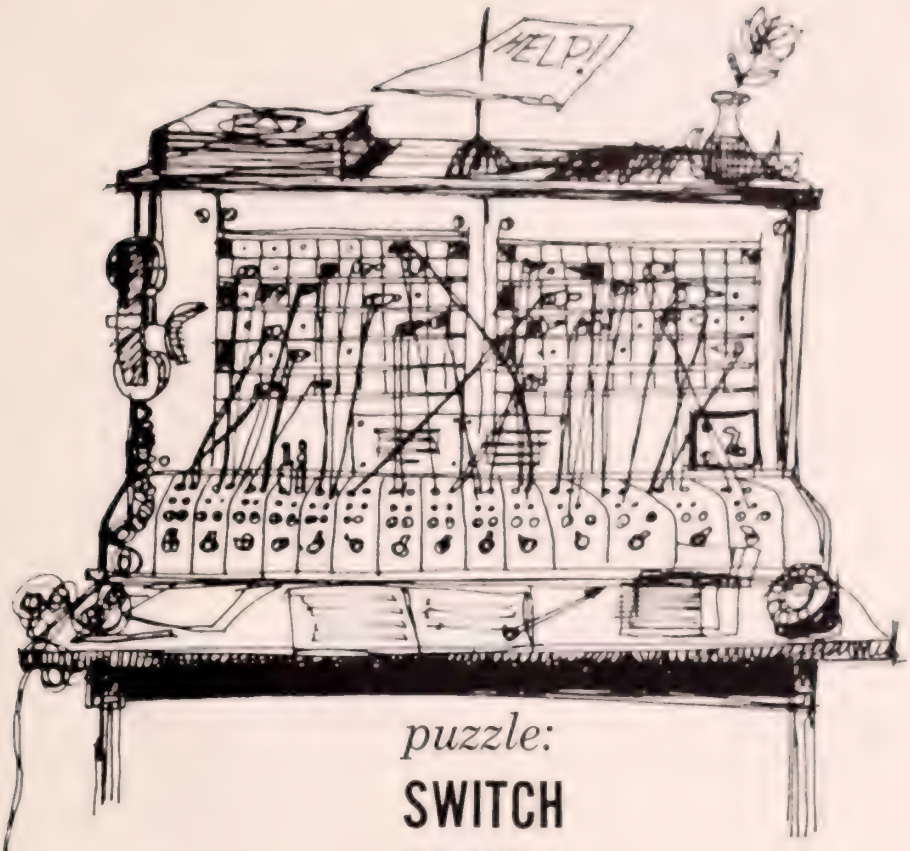
Two of a series of 20-second spot announcements being produced by Television Information Office for on-air use of TV station was screen for broadcasters during a presentation at the NAB convention. TIO director Roy Danish said the spots will emphasize the diversity of programing available on TV, one demonstrating this through use of stop-action scenes, the other through an abstract, semi-animated process.

Screen Gems names two

New York — Jack Martin, fo merly commercial film producer wi Fred Niles Inc., was named sal rep in Chicago office and John Jone former vice president for Graf Films in Hollywood, to a simil West Coast post for E.U.E. Con mercial and Industrial Film Divisio of Screen Gems Inc. Move is "aime at expanding and strengthening joi East-West coast planning and pr duction."

17M saw Johnson

New York — Conversation wit the President, hour-long taped inte view with President Johnson carrie by three TV networks March 1 reached an estimated 17 millio homes or 34 percent of TV residenc es, according to Nielsen. Earlie Kennedy interview Dec. 17, 196 reached 22 million or 44 percent.



puzzle:

SWITCH BOARD?

At Young & Rubicam in New York, Jim Stack, Art Jones and Tom Lynch are Media Account Supervisor, Associate Media Director and Media Buyer, though not necessarily in that order.

When the incumbent at the agency switchboard went on vacation recently, a new operator was pressed into service and left to struggle as best she could with the dazzling complexities of names, ranks and extension numbers. During her first day on the job she gave the following information to various callers:

"I'm sorry, sir, Mr. Stack is not the Media Buyer."

"No, ma'am, Mr. Lynch is not the Associate Media Director."

"Mr. Stack is the Associate Media Director. I'll connect you."

"No, sir, Mr. Lynch is not the Media Buyer."

Unfortunately, only one of these statements was correct. Which one? Who's who? Address answers to: Puzzle #99, WMAL-TV.

* * *

Media Directors and Time Buyers eliminate job complexities by using WMAL-TV. Assures clients of a direct line to an important segment of Washington's high-income, free-spending population. Check prime-time availabilities on "News-7" (6 to 7 p.m. Mon.—Fri.) and the follow-up "Comedy Hour" (7 to 7:30) with Harrington, Righter & Parsons, Inc.

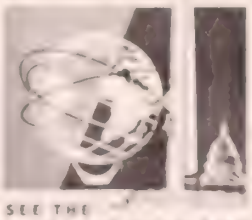
Puzzle adaptation courtesy Dover Publications, New York, N.Y. 10014

wmal-tv abc

Evening Star Broadcasting Company WASHINGTON, D. C.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA [illegible]



SEE THE WORLD'S FAIR AND WASHINGTON, D.C., TOO

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NORMAN R. GLENN

Executive Vice President
BERNARD PLATT

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Special Projects Editor
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Editorial Production
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Chicago
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JOE WOLKING

Data Processing Manager
JOHN KESSLER

Advertising Promotion
DWAYNE R. WOERPEL

Circulation Promotion
GERHARD SCHMIDT

Sponsor

APRIL 6, 196[illegible]
Vol. 18, No. [illegible]

GENERAL

21 Don't push public too far, Henry tells station men
Industry's major spokesmen warn of Pay TV at NAB's annual convention

27 Bumper crop of admen survey new products
Distributors, producers, syndicators, jinglesmiths at NAB convention report high interest among top ad shops

28 Don't let them grind you down
Programming expert denounces Pay TV and those who support it in controversial highlight of NAB conclave

AGENCIES

40 Computer use rises
Computers in agencies have tripled in 10 months, but new applications are slow to develop

TIME/BUYING & SELLING

44 Guide to becoming a first-rate timebuyer
How to get into the wonderful, yet demanding, field—and then how to succeed by really trying

46 Is quality programming a neglected sales tool?
MJ&A vice president sees over-improving research techniques a boon to timebuying, but program quality is sorely neglected, he states

TV MEDIA

49 Few really new themes in TV commercials festival
Despite fact that largest TV advertisers are represented, admen see no breakthrough

RADIO MEDIA

52 FM listeners becoming "mass" audience
Study by Portland, Oregon, station shows that FM listeners still have above-average characteristics

SYNDICATION & SERVICES

58 Tape wrinkles abounding in both TV and radio
New developments in tape recording for aid media put stress on portability, sophisticated editing, and automatic operations

DEPARTMENTS

Calendar	14	*Publisher's Report*	[illegible]
Commercial Critique	17	*Week in Washington*	5[illegible]
Friday at Five	3	*Sponsor-Scope*	2[illegible]
National File	61	*555 Fifth*	1[illegible]

SPONSOR® Combined with **TV, U.S. Radio, U.S. FM**® is published weekly by Moore Publishin Company, a subsidiary of Ojibway Press, Inc. **PUBLISHING, EDITORIAL AND ADVERTISIN HEADQUARTERS:** 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray Hill 7-808 **CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS:** Ojibway Buildin Duluth, Minn. 55802. Area Code 218 727-8511. **CHICAGO OFFICE:** 221 North La Salle St Chicago, Ill. 60601. Area Code 312 CE 6-1600. **CLEVELAND OFFICE:** 6207 Norman Lan Cleveland, Ohio, 44124. Area Code 216 YE 2-6666. **LOS ANGELES OFFICE:** 1145 W. Sixth St Los Angeles, Calif. 90017. Area Code 213 HU 2-2838. **SAN FRANCISCO OFFICE:** 601 Californi St., San Francisco, Calif., 94108. Area Code 415 YU 1-8913. **SUBSCRIPTIONS:** U.S., its posse sions and Canada $5 a year; $8 for two years. All other countries, $11 per year. For sub scription information write **SPONSOR**, Subscription Service Department, Ojibway Buildin Duluth, Minnesota, 55802. Application to mail at the second class rate pending at Dulu Minnesota. Copyright 1964 by Moore Publishing Co., Inc.



or Cleveland acquisitives . . . A NEW SYMBOL

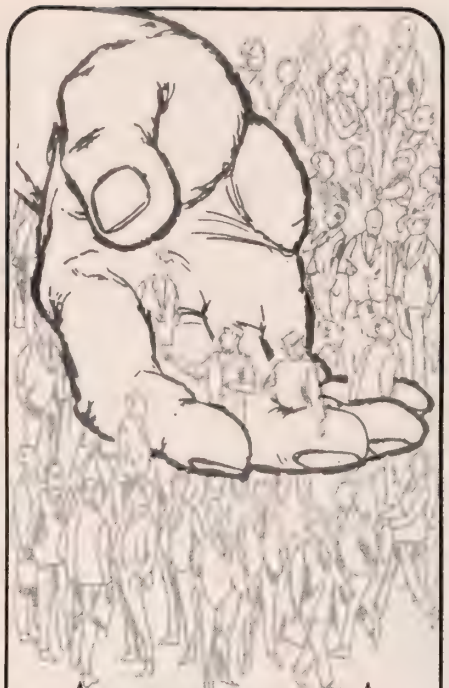
his Harlequin announces to Cleveland Acquisitives that WJW-TV is the first and only leveland station transmitting local programs in FULL COLOR. Another example of WJW-TV adership . . . and another reason why your sales messages are delivered with top impact on WJW-TV.

Ac-quis'-i-tive—given to desire, to buy and own.

ACQUISITIVES WATCH

WJW-TV

S ANGELES	PHILADELPHIA	CLEVELAND	MIAMI	TOLEDO	DETROIT	STORER
EW YORK	MILWAUKEE	CLEVELAND	ATLANTA	TOLEDO	DETROIT	



☆ IN LOS ANGELES ☆

1,000,000

SPANISH SPEAKING PEOPLE SLIP THROUGH YOUR FINGERS WITHOUT THE HELP OF SPANISH LANGUAGE RADIO **KWKW**

THIS CAPTIVE AUDIENCE CAN BE YOURS!

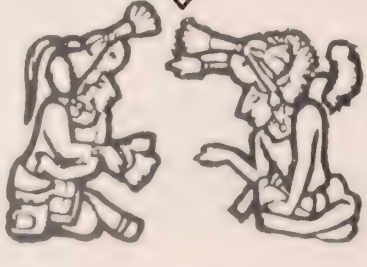
KWKW has 20 years experience in serving this market!

- Average yearly income —over $800,000,000
- Automotive products —$72,540,000 annually
- Food products —$434,700,000 annually
- 47.5 own their own homes

IN 1963 OVER 100 NATIONAL AND REGIONAL ADVERTISERS HAVE NOT LET THIS MARKET SLIP THROUGH THEIR FINGERS.

KWKW
5000 WATTS

Representatives: N.Y.—National Time Sales
CHICAGO—National Time Sales
LOS ANGELES—HO 5-6171





PUBLISHER'S REPORT

I'm plain pooped

As I WRITE THIS I'm sagging slightly.

In fact, I'm plain pooped.

This is the 42nd Annual NAB Convention and I'm glad it's almost o

It's not just that I'm growing older. The Convention isn't wha used to be either.

It's getting bigger and lasting longer.

This year's edition attracted 4,000. That's bigger than ever. And full program (including main tent and side show events) runs nearly a we You get in on Friday if you want to attend the fm sessions and d finish until late Wednesday.

The trouble is that there's a committee, or association, or splin group for everything. They can't all fit into Monday through Wednesd

I'm tired, and I'm not even a broadcaster.

Imagine how I'd feel if I were a station man with am, fm, and interests who belonged to the FM Association, AMST, RAB, TvB, T TV Stations, Inc., TAC, was affiliated with a couple of TV networks served on a couple of committees.

I guess I'm lucky.

But it's worth it.

This was a different kind of convention. There was some talk ab crises, but there were only one or two. They didn't come in bunches.

This was a businesslike convention.

Since the editorial department tells me that they're reporting the p ceedings in several pages I'll stick to a few impressions in my column.

NAB President LeRoy Collins — he fought his courageous ba against impeachment during the NAB Board meeting in February. T Convention he became a member of the family. I expect him to prove stature as a remarkably able leader in the year ahead.

FCC Chairman E. William Henry — he's no Minow. At the age of he can hardly be mellowing. Let's say that the regulatory atmosphere is pressure-packed.

The ABC-TV fall lineup — unveiled at the NAB, it's the most pron ing in years. I haven't seen CBS-TV's and NBC-TV's offerings, bu suspect the race will be more competitive come fall.

Piggybacks — you'd have thought the agency boys worked for pollsters. They were busy quizzing station men on their "clutter" attitud especially piggybacks. According to my own personal check, there w far more advertising and agency people around than ever before.

Pay TV — if the Convention had a crisis this was it. The Commiss hasn't made up its mind how to look at fee TV. A documented denunciati of the pay system delivered by Herb Jacobs scored heavily (see compl text page 28).

Norm Glenn



What makes a great salesman?

Baseball's darkest hour was the winter of 1920-21, when the "Black Sox Scandal" became public. Fans were shocked to learn eight Chicago White Sox players had thrown the 1919 World Series. Experts credit an "incorrigible" orphan with reviving interest in the game. George Herman Ruth's sensational play during the 1921 season—including a new record of 59 home runs—re-sold Americans on their national pastime.

People loved to see Babe Ruth smash home runs out of the park and trot around the bases. He glamorized baseball, initiating an exciting new era — one in which homers were stressed over defensive play. The Great Babe was so idolized, fans nicknamed gigantic new Yankee Stadium "The House that Ruth Built."

Babe Ruth was a born showman who always rose to the big moment, doing his greatest deeds when crowds were biggest. The crowds responded by making him the top baseball drawing card of all time. The Storer stations have remarkable popular appeal, too. They're individually programmed to fit specific community needs and preferences—and turn more listeners and viewers into buyers. In New York, Storer's great salesman is WHN, an important station in an important market.

STORER
BROADCASTING COMPANY

LOS ANGELES	PHILADELPHIA	CLEVELAND	NEW YORK	TOLEDO	DETROIT
MIAMI	MILWAUKEE	CLEVELAND	ATLANTA	TOLEDO	DETROIT

555 FIFTH



Inside SPONSOR

So many advertisers, agency and broadcaster elements make a family of the broadcast advertising industry but are kept, rightly so, quite separate in fear of incestuous patterns which could breed an idiotic future.

It is no striking coincidence that the differences between these elements are essentially the same on both sides of the Canadian border, or that the issues which create differences are twin peas in the same pod.

At the NAB Convention in Chicago and the CAB Convention in Quebec City, I found that all of the issues dealing with broadcast advertising were alike but for slight geographical and perhaps political accents. And no matter what attitudes evolve out of the skirmish with these issues, they are at least parallel because the ethical as well as practical considerations with which they are fought are also parallel.

The agenda of the lunch-table, ante-rooms, and everywhere but the podium, is as similar in the United States and Canada as it is, in both countries, different from the official one.

Clutter, piggy-backs, overcommercialization, ratings, pay-Tv, CATV, cigarettes, beer-wine-whiskey-gin and government meddling and controls: All are common. And common, too, is the difficulty of communication between the family elements. And while that is trying, it is not unhealthy or dangerous.

In Chicago and in Quebec I became more convinced than ever that the trade press was being looked to by the differing members of the advertising, agency and broadcast family for its role of catalyst and special ability to distill the explosive from the essential and present the cooled chemistry for analysis.

Sam Elber

Video tape stations

That was a good story on the new 3M campaign to aid video tape equipped stations to get more use and more revenue out of their investment in tape.

However, there was a disturbing typo in the first sentence which reads that " . . . 60 of the nation's commercial TV stations have video tape facilities . . ."

In fact, as of March 1st, *361 of the nation's commercial TV stations have video tape facilities by our latest carefully surveyed account.* Twenty-two other stations responding to our survey wrote that they intend to install video tape facilities "in the near future."

One other correction: The Pat Carroll commercial for Peavy Company, which was taped at a midwestern station and won second place in the American TV Commercials Festival, was actually a commercial for the *Russell Miller Flour Company,* taped at *Videotape Center* and won a first (and second) place award at the American TV Commercials Festival—first place in under $1000 budget, and second place in its product category.

Philip Nicolaides
Videotape Productions of New York, Inc.
New York, N. Y.

Italian reply

It was a surprise to receive the three-part series of SPONSOR on Italian advertising (March 9, 16, 23). Timing was perfect for us.

I find the article extremely interesting and clear. I like to thank you for the nice part you gave Bates and myself.

There are two corrections I would like to make. First, where you quoted me: "Industry here has enjoyed a prosperity wave, and in many items, like household appliances, there is more demand than supply, creating real competition." It should read: "There is more supply than demand, creating real competition."

What I meant was that the Italian household appliance industry (as an example) in the wave of prosperity has come to overproduce, creating real competition among the various producers and thus making them aware of the necessity of good marketing and advertising.

Second, also the quotation about graphism in Italian advertising is a little distorted. What I meant was that, at Bates, we think that the copywriter is the one that should also visualize in his mind the full ad.

I hope you will be back to this side of Atlantic soon, and, if Milan is in your plans, please let me know, and I will be delighted to see you again.

Marco Cicero
Co-managing director
Ted Bates & Co., S.P.A.
Milan, Italy

In correction

A typographical error last issue brought us a number of telephone calls.

The NTI price increase announced last week is 7.5%, not 75% as reported. This is the first price adjustment for NTI in five years. It is a result of service improvement (five-year forced sample turnover, measurement of Mountain States) and rising costs in general. Charges for the Broadcast Rating Council Audit are not yet known and are not reflected.

Since SPONSOR is a prime source of industry news, I am certain you will want to correct the record.

Erwin H. Ephron
A. C. Nielson Co.
New York, N. Y.

"Public sentiment is everything. With public sentiment, nothing can fail; without it, nothing can succeed."

Ottawa, Illinois-21 August, 1858



The WGN Award to outstanding speakers at the Illinois-Lincoln exhibit, New York World's Fair.

WGN proudly announces another special service to the world of broadcasting. During the 1964-1965 World's Fair in New York, WGN has exclusive radio and television rights to the daily programs honoring Abraham Lincoln from the Lincoln Theatre of the Illinois "Land of Lincoln" pavilion. Special events in the theatre may range from addresses by world-famous Lincoln scholars or distinguished members of our government to the reading of an eighth grade Lincoln essay by its youthful author. *For availability of newsfilms and audio tapes of these exclusive programs write:* Tradition of Lincoln, WGN, Inc., 4501 West Bradley Place, Chicago, Illinois 60618.

A NATIONWIDE SERVICE OF

WGN

RADIO / TELEVISION · CHICAGO



Hot Shots! None hotter! Paladin of "Have Gun, Will Travel" is currently scoring a direct hit in markets coast to coast. Ratings for the time period are up 67% in New York, up 35% in San Francisco, up 164% in San Antonio, up 27% in Atlanta, up 80% in Chicago, up 176% in Fresno, up 26% in Charleston, up 223% in Detroit. Now "Marshal Dillon," one of the hottest properties in television history, joins Paladin in syndication. Practically





Source:
Nielsen and ARB television audience estimates.
Comparisons based on latest ratings vs. same period last year. Subject to qualifications which CBS Films will supply on request.

a permanent fixture on the list of the top-rated programs on television, the Marshal was a runaway audience hit right from the start in his highly-competitive Saturday night time slot, and the nation's number one television attraction for four consecutive years! These sharpshooters, together or separately, can help zero you in on giant audiences and sales. Call us! Offices in New York, Chicago, San Francisco, Dallas and Atlanta. CBS FILMS



CALENDAR

APRIL

Society of Motion Picture & Television Engineers, 95th technical conference, Ambassador Hotel, Los Angeles (12-17).

Intl. Radio & TV Society, Newsmaker Luncheon, Waldorf-Astoria, N.Y., main speaker to be Robert Moses, president of N.Y. World's Fair (13).

Film Producers Assn. of N. Y., workshop on "How effective Use and Distribution of Sponsored Films Can Help Achieve Your Marketing Goals" held with cooperation of Assn. of National Advertisers, at Plaza Hotel, N. Y. (14).

Screen Extras' Guild, special membership meeting, Musicians' Auditorium, Los Angeles, 8 p.m. (14).

Professional Photographers of America, deadline for entries in fourth National Exhibition of Advertising Photography, headquartered at Milwaukee (15).

National Conference on Public Administrations 1964 meeting, Statler Hilton Hotel, New York (16).

Women's Advertising Club of Baltimore, advertising seminar, Sheraton Belvedere (16).

Chesapeake AP Broadcasters Assn., annual meeting, Sheraton Belvedere Hotel, Baltimore (16-17).

Bedside Network of Veterans Hospital Radio & TV Guild, 16th anniversary ball, New York Hilton (17).

Radio-TV Guild of San Francisco State College, 14th annual radio-TV conference and dinner, on campus, S. F. (17-18).

New Mexico Associated Press Broadcasters Assn., annual meeting, Western Skies Motor Hotel, Albuquerque (18).

Advertising Club of N.Y., 14th annual Inside Advertising Week for college seniors, Biltmore Hotel, N.Y. (19-25).

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs, (24).

Georgia AP Broadcasters' Assn., annual meeting, Atlanta (25).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Forest Hills Theatre, Forest Hills, N. Y. and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Dallas/Southwest Industrial Trade Fair, State Fair Park, Dallas (28-1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Southern California Broadcasters Assn.—University of Southern California's joint third annual Radio Seminar, USC campus (1).

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Missouri Broadcasters Assn., annual meeting, Columbia (5-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment. Sheraton-Jefferson Hotel, St. Louis (5-7).

Greater Augusta Advertising Club, annual election meeting, Downtowner Motel, (7)).

Montana AP Broadcasters Assn., session at Lewiston (7).

California AP Radio-TV Assn., session at Hyatt House, San Jose (9).

Indiana AP Radio-TV Assn., session at Indianapolis (9).

California AP Radio-TV Assn., a nual convention, San Jose (8-10).

Pennsylvania Assn. of Broadcaste annual meeting, The Inn, Buck H Falls (10-12).

National Retail Merchants Ass sales promotion division conventic Hotel Americana, N. Y. (10-13).

Direct Mail Advertising Assn., rect mail institute, University of Co necticut, Storrs, Conn. (10-15). M order seminar, Statler Hotel, Bost (12).

Assn. of National Advertisers, s sion at Waldorf-Astoria, N. Y. (1 12).

Sales Promotion Executives Ass seventh annual conference, Ast Hotel, N. Y. (11-13).

National Academy of Recordi Arts & Sciences, dinners for Gramn Award winners, simultaneously he by its chapters in New York, Los A geles, and Chicago (12).

American TV Commercials Fe tival, fifth annual awards luncheo Waldorf-Astoria (15).

Sales & Marketing Executives-Int convention, Palmer House, Chica (17-20).

Ohio Assn. of Broadcasters, spri convention, Commodore Perry Hot Toledo (21-22).

Alabama Broadcasters Assn., spri convention, Broadwater Beach Hot Biloxi, Miss. (21-23).

Association of Broadcasting Exec tives of Texas, annual awards ba quet, Dallas (22).

Louisiana-Mississippi AP Broa casters Assn., annual conventio Jackson, Miss. (22-24).

Emmy Awards 16th annual teleca Music Hall, Texas Pavilion, New Yo World's Fair, and the Palladium, Hc lywood (25).

Catholic Press Assn., conventio Penn-Sheraton, Pittsburgh (25-29).

Art Directors Club of N.Y., awar luncheon, Americana Hotel (26).

Visual Communications Conferen (Art Directors Club of N. Y.), Ne York Hilton (27-28).

American Research Merchandisi Institute, Del Coronado, San Dieg (31-June 6).

JUNE

International Advertising Ass 16th annual world congress, Waldor Astoria, N. Y. (7-10).

American Academy of Advertisin annual convention, Chase-Park Hote St. Louis (7-10).

Special Libraries Assn., 55th co vention of advertising and publishir divisions, Sheraton-Jefferson Hotel, S Louis (7-11).

Georgia Assn. of Broadcasters, 29t annual summer convention, Callaw Gardens, Ga. (13-16).



"Brad Crandall
is breaking records
at WNBC Radio"

YOU'RE ON THE AIR WHEN YOU CALL WNBC RADIO, PL 7-8866. TALK SPORTS WITH BILL MAZER FROM 4:30-6 PM. TALK ANYTHING WITH BRAD CRANDALL FROM 7:45 PM TO MIDNIGHT. AND LISTEN TO THE NEWEST SOUND IN NEW YORK—YOUR OWN VOICE AND YOUR NEIGHBOR'S—ON WNBC RADIO, 660 ON YOUR DIAL.

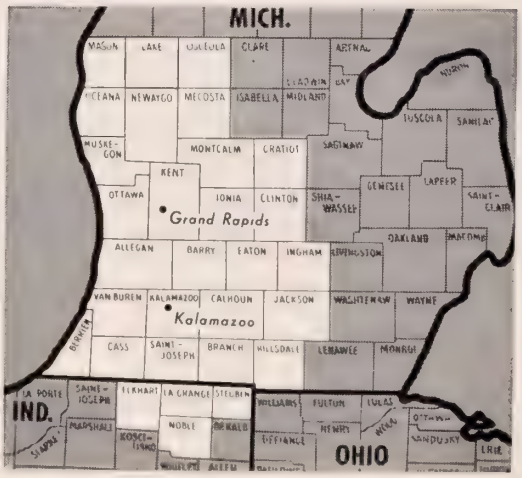
To hear your own commercials on WNBC Radio, call CI 7-8300. (Ask for Joe Frazer or NBC Spot Sales.)



YOU MAY NEVER SHOOT AN ARROW A HALF-MILE*—

BUT... WKZO-TV Is On Target in Greater Western Michigan!

WKZO-TV MARKET
COVERAGE AREA • NCS '61



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

More viewers zero in on WKZO-TV than any other Michigan station outside Detroit.

It's pretty much the same from the opening pull in the morning until the last bullseye at night. Add up these NSI (Nov. '63) scores:

- 9 a.m. to noon, weekdays, WKZO-TV hits the mark with 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV's center circle catches 25% more viewers than Station "B."
- 7:30—11 p.m., Sunday through Saturday, WKZO-TV tallies with 24% more sets tuned than Station "B."

Let your straight-shooting Avery-Knodel man tell you about all the arrows in the WKZO-TV quiver! *And if you want all the rest of upstate Michigan worth having, add WWTV/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

**Sultan Selim of Turkey shot an arrow 972 yards in 1798.*

AM-TV-FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV/ CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

Commercials shouldn't be damned



Robert A. Nunz, formerly a producer at McCann-Erickson, has studied both in the United States and abroad. He received his master's degree from Columbia University where he also taught. He entered the McCann-Erickson training program in 1961. At McCann he has also been associated with the research department.

RECENT CRITICISM of television commercials would appear to be damning *all* commercials not only from the standpoint of "frequency", but also in terms of art. Articles on commercials seem to be coming up with the same alarming frequency.

In a current article in *TV Guide*, Martin Mayer refers to the National Football League's Championship game broadcast from Chicago. Locally it was projected on a theatre TV basis for paying audiences at a reported rate of $7.50. People away from Chicago who watched the game on home screens finished the three hour broadcast "more than a little tired of a varied lineup of commercials" — no one seemed to have missed the alternate charge of seven to eight dollars.

Then take the Winter Olympic coverage. Tickets were selling for prices up to $20 an event. Then there was always the long haul getting up the mountain to see the event, not to mention the distance and cost from the United States to Innsbruck. But thanks to television Americans could see the highlights of the events every night within 24 hours after they took place — for nothing. And TV viewers at home enjoyed a more intimate coverage than the chilled spectators on the slopes. Commercial sponsorship made this possible.

Commercial sponsorship as an economic system of financing television is probably not a matter to which the average viewer has given a great deal of thought. On the other hand, the soaring costs for a commercial minute have caused advertisers to give commercial sponsorship a great deal of thought and have caused them to seek an increase in the value of their exposure.

Advertisers naturally regard the potential TV audience (estimated at approximately 47 million American households by A. C. Nielsen Co. — the market research firm) as an inviting target. The cost of reaching this audience, however, has taught advertisers that the term "billion" is no longer a hypothetical math term. This year advertisers will spend an estimated $1.4 billion on TV time and talent alone.

Higher costs have pared the ranks of advertisers who can afford to sponsor all of a TV show. With fewer chances to reach a potential customer during a program (due to multiple-sponsorship) TV advertisers are counting more heavily than ever on the effectiveness of the individual commercial.

Today, the normal approach to selling goods via television has been to buy individual commercial minutes on network programs. Advertisers have leaned toward splitting their prime time minute participations to suit varied needs. This "area" of splitting undoubtedly leaves the viewer with the impression that there are more commercials.

But what about commercials on the air today — as compared with six or seven years ago? Most commercials today are technically "high quality productions." A few years ago the industry turned out many more stand-up commercials, with announcers behind a table merely handling the product. Today, commercials tell a story, sets are far more varied with greater attention to detail and there is far more location shooting. Advertising experts have assembled a good deal of practical data on communications. In the past, many advertising approaches scored without knowing the molecular structure of the bullet hitting the target. Today, that bullet has undergone a complete ballistic count.

Coupled with advertising efficiency, many of our commercials are informative, stimulating and down right clever. Basically and foremost, these are messages which are created to motivate an audience to buy. Present a solid sales point, strengthen commercial memorability and boost product sales.

Have the "creative approach" and highly paid talent brought new prestige to commercials? It is clear that there has been a marked and positive change in the manner in which commercials are conceived and produced.

In a study of audience attitudes, entitled *The People Look At Television*, a sampling of 2,422 respondents were asked a series of questions. Seventy-five percent of these individuals agreed with the statement: "Commercials are a fair price to pay for the entertainment you get."

My, what a loquacious group that remaining twenty-five percent is. ■

Businessmen look to FCC, not FTC, for billings cure

The Federal Communications Commission's drive to eliminate "double billing" by some broadcasters will be supported by the nation's independent businessmen, a letter being sent this week to E. William Henry, FCC chairman, points out. The letter, written by the president of the National Federation of Independent Business, C. Wilson Harder, also comments that the FCC is apparently seeking to correct the evil against which the Federal Trade Commission "has been most ineffective." In a continuous survey being conducted by the federation this year in all 50 states, just 59.8% of the independent businessmen are asking that curbs be placed on alleged abuses of cooperative advertising.

Buying by radio foreseen as part of retail change

E. B. Weiss, Doyle Dane Bernbach vice president who's noted for "isolating insipient marketing trends," foresees startling innovations in his new book, *Management and Marketing Revolution*, just off McGraw-Hill presses. Among them: delivery of shippers' purchases by the manufacturer, not the retailer; "inevitable" Sunday retailing; electronic data processors replacing professional store buyers with automatic stock purchases. Importantly, Weiss also predicts that "millions of people will shop from their cars by car phones and radios . . ."

Tobacco ad amendments for Radio Code

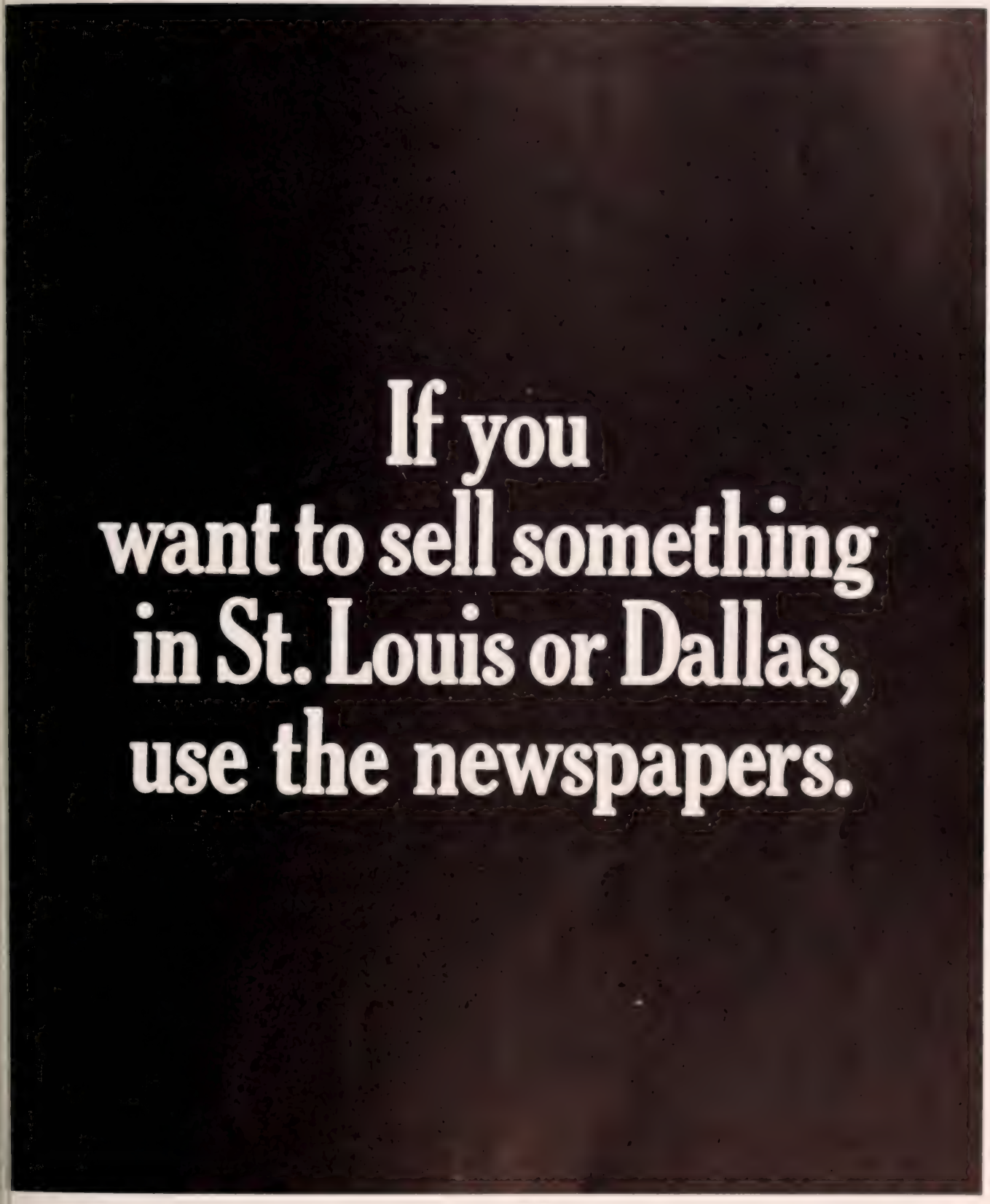
Two tobacco products amendments to NAB's Radio Code have been proposed, and can be ratified by mail rather than awaiting action at the next regular meeting of the Full NAB Board in June. The amendments: (new paragraph to be inserted in section Under Advertising Standards) "The advertising of tobacco products shall not state or imply claims regarding health and shall not be presented in such manner as to indicate to the youth of our country that the use of tobacco products contributes to individual achievement, personal acceptance, or is a habit worthy of imitation. Also: (new language to be included in section Under Programming Standards) "The use of tobacco products shall not be presented in a manner to impress the youth of our country that it is a desirable habit worthy of imitation in that it contributes to health, individual achievement, or social acceptance."

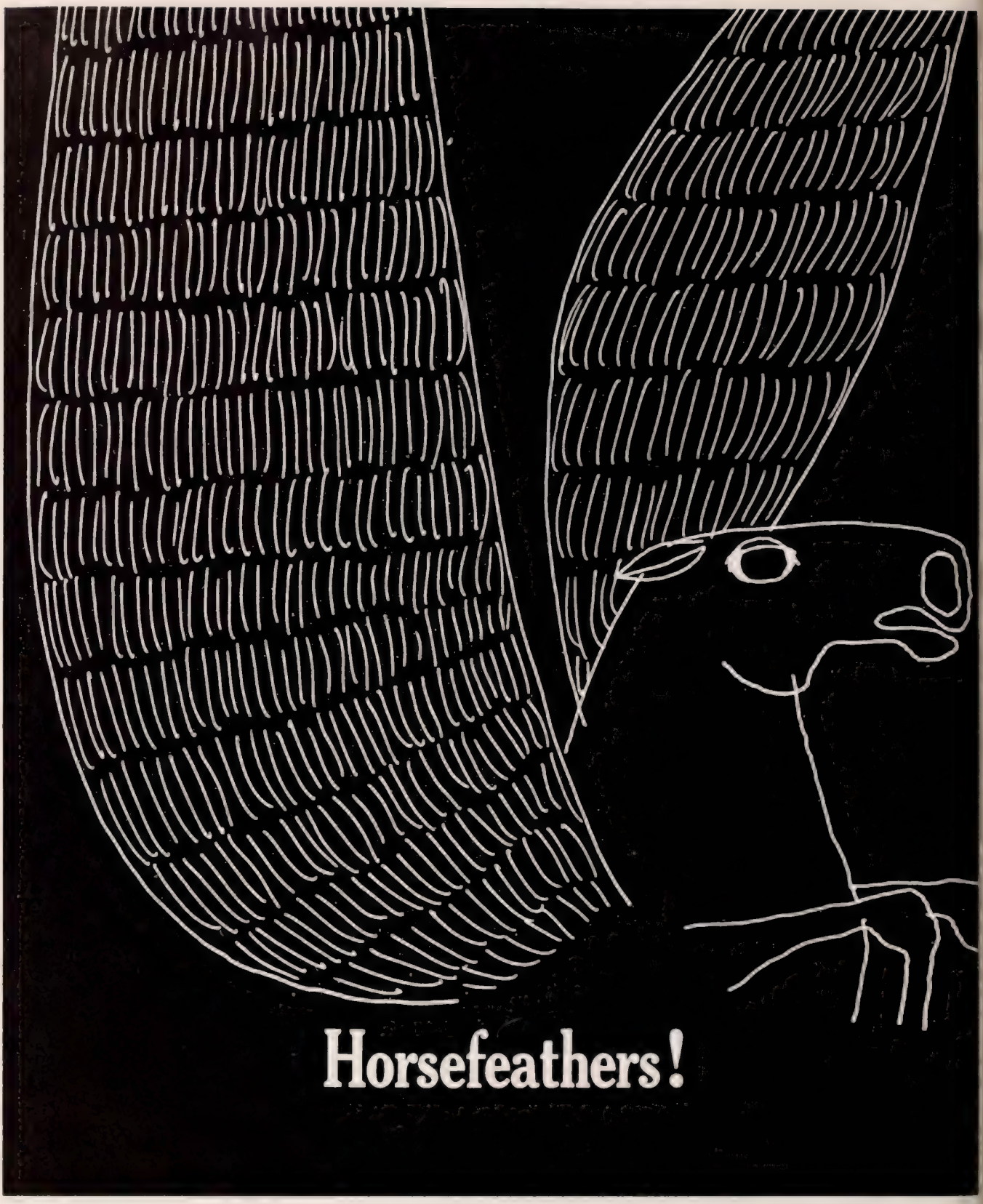
New trail to blaze for Boy Scouts: schematic symbols

Some squares may still be rubbing sticks together, but if the modern Boy Scout starts a fire, it's likely to be only because he got his wires crossed. One young man last week became the first scout to win a merit badge in electronics. Making the award in New York? NBC chairman Robert W. Sarnoff, who's also vice president of BSA's Greater New York Councils.

Research firm to supply data on minority buying

In spite of all the talk about the power of racial and ethnic groups as consumers, the subject has been largely untouched by effective marketing research. An organization called Selected Area Surveys, Inc., has been formed to tap this need and do marketing research on a nationwide basis for both the Negro and Spanish consumer markets—estimated at $22 billion. Ollie Crump, president of the new firm, says its field interviewing force will do consumer surveys, store audits, consumer panel studies, motivational research projects, and opinion polls. Negroes, with 11% of the U. S. population, comprise a consumer market roughly the size of Canada's, Crump says; further, it will grow rapidly in the next few years. Crump points out that few studies on the Negro market have been attempted, and few of those can be called adequate when measured against other marketing research data. He claims SAS is the first nationwide organization to concern itself exclusively with these markets.


If you
want to sell something
in St. Louis or Dallas,
use the newspapers.



If you really want to reach people in these two great markets, make it WIL in St. Louis and K-BOX in Dallas. Every day more and more of our advertisers are finding it out. And that's straight from the horse's mouth.

WIL, St. Louis and K-BOX, Dallas
THE BALABAN STATIONS

John F. Box, Jr., Managing Director Sold nationally by Robert E. Eastman & Co., Inc.

Don't push public too far, Henry tells station men

Industry's major spokesmen warn of pay Tv at NAB's annual convention; broadcasters see and hear latest programming innovations and aids for new fall season

A RECORD NUMBER of broadcasters, gathered in Chicago st week for the 42nd annual NAB nvention, learned that the adversing practices of Madison Avenue ay well come under their scrutiny, ith government blessing, in the ar future. They were also told at the broadcast media were not ove criticism, and that a higher gree of professionalism would be quired of them to survive in a freeterprise world.

At other times, and at other conntion events, radio and television ation executives heard the rumblgs of increasing pressure to take ar stands on Pay-Tv (both in d out of government); were told at tv was largely carbon-copyg old movies; looked at not-so-old ome as recent as 1963-'64 vintge) movies and tv series availle through syndication channels; d saw enough new electronic uipment to keep the Cal Tech nior class excited for a month.

More than one delegate found t what he really needed in Chigo last week was a pair of roller tes (to make the round of hospality suites scattered in more than half-dozen leading hotels and otor inns), a well-filled fountain n (to complete the contracts hich many exhibitors and syndicats said made for "a real sales ent"), and a cast-iron somach (to vive the onslaught of refreshments, usually liquid, offered on all sides).

There was the usual convention fun & games, although it seemed to be a minor feature of much of the convention. What really caught the eye and ear of delegates was the talk, formal and informal, at the luncheons, panels, meetings, and other events on the agenda, and in the corridors and hospitality suites.

Some of the hottest verbal fireworks came in FCC chairman E. William Henry's first major address to the broadcasters group, and a subsequent news conference.

Broadcasters may end up as a watchdog, keeping an eye on Madison Avenue's tendency to seek added impact in commercials through stepped-up volume created electronically by "compression" of the dynamic range, Henry indicated. "It would be like our regulation, in theory, of networks," he told reporters. "We issue rules to licensees, and the net effect will be to apply controls at the Madison Avenue level."

Added the young FCC chairman, who had stated in his luncheon talk to broadcasters that "you won't lose a single customer and your sponsors can still make their pitch" if commercial volume is kept to low decibel levels: "I don't see any reason why broadcasters haven't eliminated this problem themselves."

Addressing the delegates, Henry criticized broadcasters for their lack of support of the Pacifica Foundation — when the non-commercial broadcast organization was under heavy verbal attack for its free-wheeling programing — while maintaining a close concern over profit patterns.

"Your contrasting reactions to these two struggles . . . cast a disturbing light on the basic motivations of an industry licensed to do business in the public interest," Henry said. "And you might similarly gain insight into the reasons why, for all your magnificent services to the public, your critics remain vocal. When you display more interest in defending your freedom to provide provocative variety, when you cry 'Censorship!' and call for faith in the founding fathers' wisdom only to protect your balance sheet . . . you tarnish the ideals enshrined in the Constitution and invite an attitude of suspicion."

Henry also suggested that "the search for maximum profits in the short run" may eventually put broadcast admen and station operators in the position of having created a Pay-Tv Frankenstein monster they can no longer control.

"With every dollar that drops into your till from the sale of advertising, you are creating a greater public willingness to pay for programs without commercials. There is such a thing as pushing the long-



Henry

"the eggs . . . may be far from golden"



Collins

"none of us enjoys . . . freedom to fool"



Harris

"success itself . . . creates problems"

suffering public too far, and those who do so may find the eggs that are laid far from golden."

Like several other speakers and key executives, Henry touched on the hot convention topic of hard liquor advertising on the air. For once, Henry had kind things to say about the broadcast industry. At his news conference, he stated:

"We (the FCC) don't have a rule against hard liquor on the air. It's one matter that is being effectively controlled by the broadcast industry . . . it's not a matter for the Commission at this point."

Collins Hits Pay-Tv

Opposition to pay television, ratings, government relations, developing of NAB's Code program, improvement of radio programming through new expertise and creativity, and plans for the appointment of a Committee on International Broadcasting were the key points of NAB president LeRoy Collins' address to the 42nd annual convention.

"The past year," Collins reported, "was one involving numerous engagements with the government, ranging from skirmishes to full scale battles . . . Our major battle, of course, was over the attempt of the FCC to impose commercial time limits. All of us realized that the government, in this effort, was laying its hand on the jugular vein of free broadcasting. Even though this initial step was projected as mere friendly assistance to help us enforce our own codes, none of us could rest easy with those hands at our throats, however gently they were represented to be resting there."

Collins called for steadfast support "of the Code's prohibition against the advertisment of hard liquor," because the promotion of the sale of more hard liquor would not further the public good.

He offered nothing new on NAB's stand on cigarette advertising and made the key point of his address on resistance to fee television.

Collins told the assembled membership and their guests that free broadcasters had every reason for concern over Pay-Tv, while recognizing that out of a feeling "of need to protect their present investments," substantial and forward-looking free broadcasters are "carefully examining its potential."

The NAB president said that broadcasters "cannot in good concience sit by and watch the viewing public saddled with a system which will mean little more from its vantage point than paying for what it now receives free.

"We should puncture a few promotional balloons," he told the group. "People should realize that high-priced talent cannot be expected to continue with advertiser supported television if Pay-Tv revenues can offer substantially greater pay."

Declaring that it is not competition that was being opposed though Pay-Tv could actually destroy free television as it's known today, and broadcasters have self-interests involved, Collins said that if fee tv became a bonanza, broadcasters are themselves best equipped with experience and expertise to successfully enter the field.

To both of the groups with which the NAB has had most dealings in common problems during the past year, Collins said: "To the Congres let us say: Give us your understanc ing. Act with restraint and only afte careful thought. Seek not to silenc our opinions — even though the may not always coincide with you own — for it is in this conflict c ideas freely expressed that ou democratic institutions find thei strength and permanence.

"To our advertisers let us say We are proud indeed of your ex panding support. Understand, how ever, that first of all we must an will stand with the people. We earn estly desire you to use our medium but we demand that you not abus it. None of us enjoys any freedon to fool. This medium must alway deserve to be trusted — this is no only our public obligation, it is th most important means we have t insure its continued effectiveness.

Harris Eyes Code Need

Broadcasting must become les commercial-minded and more pro fessional if it is to survive as a fre enterprise medium, says Rep. Ore Harris (D., Ark.), chairman of th House Committee on Foreign an Interstate Commerce. He told th convention that broadcasting is to important to be left exclusively t the mores of the market place.

In an obvious reference to FC attempts to regulate commercial and the announced willingness o one major broadcaster (the N. Y Times' WQXR) to accept har liquor advertising, Harris said "pro fessional conduct . . . is supposed t be governed by discipline, self-re straint, codes of good conduct."

He said he recognizes as "very real and very, very dangerous," th "good deal of opposition these days



Bell

Big Brother . . . is watching

the broadcast industry to codes good conduct . . . whether they opose to deal with the length and equency of commercials, or with e type of merchandise that may operly be advertised over the airives, or the limits of good taste at must be observed in advertising essages."

But Harris asserted that these ew problems" may be a result of oadcasters becoming "so good" competitors. "You are in fierce mpetition not only with each other t also with other media of comunications and other pastimes to ract the largest possible audience . and to hold it. This is quite challenge," he said, "and you ve become very expert at meeting this challenge."

"I know that you broadcasters pend a great deal of time and genuity on finding the best format whatever you want to offer to listening and viewing public. is is true of program fare as well advertising messages . . ." Harris inted out.

Tying this in with public affairs programing, he said, however: "It ems that you experts feel that blic affairs can be made palatable listeners and viewers only by esenting them either as a combat tween one or more protagonists, as a chase where the hunters k to trap and kill the object of chase, or as human interest mas or morality plays with evil ians to hiss and virtuous knights applaud.

"Of course, some elements of medy are usually called for to ieve the tension momentarily, and u ordinarily find this too," Harris d the assemblage.

"I am glad that many of you broadcasters have become mature enough to view your own affairs with a sense of humor. A few years ago, it would have been impossible for broadcasting practices to be lampooned over the airwaves. That took a little courage, at first, but increasingly commercials and programs are coming in for humorous self-criticism.

At this convention, however, the ultimate has come to pass. Broadcasters have been lampooned to their own faces," Harris said, referring to the *1984* spoof of the industry at NBC-TV's dinner for affiliates.

"'Humor,' a great humorist once said, 'at its best is a kind of heightened truth — a supertruth,'" he noted. "Perhaps, if we approach our broadcast problems with a heightened sense of humor, we will become more effective critics and come closer to the truth. That in turn may facilitate solving some of the knotty problems which beset the industry but which at the same time testify to its vitality and importance."

Harris added: "It is a real incongruity of our life in the United States that the very success of the broadcast medium is creating the numerous difficult problems with which we must learn to cope."

Integrity the Key

Commercial practices are the most important current problem facing NAB's Code Authority, says director Howard H. Bell, who notes that the one simple answer to the threat of a government blue pencil is integrity on the part of the broadcaster, the advertiser, and the producer. "There is no way to claim the virtue of self-regulation without also shouldering its responsibilities," he said in calling for more "Zeal for the Seal" during the NAB convention.

"To many," Bell pointed out, "television has been a clutter of spots back to back, a movie with too many intermissions, a political football, a mentor of violence, a piggyback parlor game, a vehicle for importunate pitchment.

"Today we fight many things," he said. "We fight the excesses of a few broadcasters, advertisers, and agencies. We have slimed eggheads to smear egg on our faces — and we laid some of the eggs they use. We fight our own attitudes. How many regard the Code as window dressing — as lip service to an impossible ideal? How many who work in this industry take pride in this industry? How many agency men . . . encourage their clients to go as far as they can in the practice of brinkmanship? How many regard the Code as a stop-gap?

"The tv screen is a goldfish bowl. It is no place to hide what goes on. Big brother is watching. So is little brother, big and little sister, big mama, big daddy, and practically everyone else. The appearance of overcommercialization is no less important than the fact of overcommercialization. If three loosely integrated multiple product announcements impress the viewer as six commercials, then the viewer has seen six commercials."

Bell said some positive action taken by the Code Authority on this problem includes new rules on Multiple Products Announcements, which are effective Sept. 1 and designed to encourage the production and presentation of integrated commercials that will be regarded by the viewer as single announcements. He stresses that the amendment doesn't ban piggybacks, but counts them as two commercials — "merely calling a spade a spade, and two spades, two spades."

Also, Bell noted, "We seek to avoid all medical endorsement or scientific backing where the facts do not justify such implications. Some 200 commercials were evaluated between March and October 1963 in initial implementation of these rules."

He listed guidelines under consideration in a number of areas: weight-reducing products; arthritis and rheumatism proprietaries; cough and cold remedies; products which treat dandruff symptoms; the use of cigarettes in programs and commercials.

Other steps he said are being taken "as part of this positive, affirmative action to protect the public," include a study of "so-called loudness" in commercials, a study of ways to reduce clutter, planning research into viewer attitudes toward commercials; greater surveil-

lance of commercial content and claims.

Bell also announced plans for closer liasion with advertising agencies: "We plan to break new ground in our contact with agencies by carrying the Code story to them. To merchandise the Code. To let agencies know what a Code station stands for."

He observed that "we find our expanding relationship with agencies to be a fruitful one," and noted the vast increase in the contact with agencies by the N.Y. Code office. The products or services affected through agency consultation with the Code has increased from 127 in 1961 to 309 in 1963. The number of agencies involved during that time jumped from 60 to 95, and the number of advertisers increased from 108 to 174.

In addition, he revealed that a saturation promotion campaign to let the public know the steps being taken by the industry on their behalf got under way in Chicago last week through the efforts of WGN . . . the same morning he addressed the NAB.

Ad Industry Lauded

Bringing the advertiser and the American market-place with him into the spotlight in which he received NAB's 1964 Distinguished Service Award, Donald H. McGannon, president of Westinghouse Broadcasting (Group N), delivered a thinly veiled lecture to the legislators, regulators, and "intellectual critics" of radio and television.

Speaking as a "practical broadcaster" to members of the broadcast advertising business who live in a "fish bowl" and are subject to continuous and articulate criticism, McGannon suggested that critics "be not too quick to degrade the basic concept of what a great 'market-place' really is."

"The fundamental nature of advertising supports America's public communications, and insures them greater independence and freedom than is found anywhere else in the world," McGannon said.

Calling advertising "with all its limitations, the Voice of Democracy in its economic form; offering the goods of democracy, without prior selection of prejudice, to everyone," McGannon pointed out that "critics tend to react so adversly to the ratio of poor advertising, that they seem completely to miss the vast scope of the forest, because they bump into individual trees they don't like."

Calling for broadcasters to assume a role of leadership in the national fight for civil rights and against poverty — and to wage still another war within the industry itself against the poverty of ideas — the recipient of NAB's most coveted award reminded critics who attack broadcasting's alleged *status quo* and mass appeal that "as the American economy continues to grow, as millions of American families hopefully seek to climb out of poverty into fuller lives of dignity and security, as more and more consumers develop everywhere, only the range of modern advertising — which reaches everybody — can hope to be equal to the range and requirements of our economy as a whole.

"A free society can produce the most good — as well as the most goods — of all the societies on earth," McGannon said.

Among the points which McGannon made in his accounting was an adroit reminder that the "Big Brother" attitude "telling people they're going to get what is good for them, whether they like it or not," won't work.

"Mass media," he said earlier, "can never be forced on a population, as a new political or economic structure can be. They become big only when millions of people choose to make them so; and continue vital only through the poeple's choice."

McGannon reminded his audience that from the time of Hamilton and Jefferson there have "always been honest, intelligent Americans who believe that the people, as such, cannot be trusted without 'nursemaids,' cannot be safely trusted to govern themselves. There have always been those who have more faith in an elite form of government for the people, than believe in a popular form of government by the people."

"There are still today's 'Alexander Hamiltons' who don't really trust public elections. Nevertheless, our obligations as broadcasters are clear. We've been given no other power than that of persuasion. Unlike educators, we cannot requir attendance on our efforts, nor de sternly with captive audiences c truants."

Leading up to the strange fac that "our intellectuals, who mu frequently ask us for more seriou programing, tend not to watch themselves, even when their T sets are on and such programs ar available to them on a nearb channel," McGannon added tha "we can only get the effective judgc ment of our efforts, not from th few who don't watch or hear ou programs, but from the million who do."

"The facts are obvious," Mc Gannon said," Commercial T serves more Americans more ofter in more different ways, for mor time each day, than any othe American institution. It does sc moreover, entirely at the election o the people themselves, who hav invested more than $16 billion o their own money for the home set on which to watch what appeals t them."

Rather than being a "cause fo despair," McGannon pointed out this was a direct "expression of th power of democracy."

No radio clutter

There is no clutter problem i radio because the radio commercia of today is operating at "a fa higher and fresher level than th TV commercial or the stereotyped tired images of printed advertising," according to Radio Advertisin Bureau President Edmund C. Bun ker. He adds that's one reaso people don't resent radio commer cials.

Bunker was addressing broad casters at the bureau's annual pres entation before the NAB, durin which 17 golden record plaque were awarded to advertisers an their agencies for outstanding radi commercials.

Winners nationally were: Ameri can Express Travelers Cheque (Oglivy, Benson & Mather); Ameri can Tobacco's Montclair Cigarette (Sullivan, Stauffer, Colwell & Bay les); Annheuser-Busch's Budweise Beer (D'Arcy Advertising); Camp bell Soup's V-8 Juice (Needham Louis & Brorby); Coca-Cola C (McCann-Erickson); Ford Motor (J. Walter Thompson); Gen. Mo-

ors' Buick (M-E); Kellogg's Cereal (Leo Burnett); Mars Candy (NL&B); Noxzema's Cover Girl Cosmetics (SSC&B); Reynolds Tobacco's Winston Cigarettes (Wm Esty Co.); Standard Brands' Chase & Sanborn Coffee (JWT).

Regional winners were Ballantine Beer (Esty); Bank of America, National Trust & Savings Assn. (Johnson & Lewis); California Oil's Chevron (Batten, Barton, Durstine & Osborn); Mary Ellens Jams & Jellies (Guild, Bascom & Bonfigli); Quantas Airline (Cuningham & Walsh).

Bunker, meantime, urged radio broadcasters to consider cooperative efforts such as team selling projects, in which all radio stations in a market work together to sell the medium against newspapers and TV.

At the same session, RAB administrative v.p. Miles David disclosed that the bureau plans to release a list of the top 200 spot radio advertisers for 1964, as well as figures on network radio accounts. Figures are being compiled through a combination of reports from stations in the top 12 markets directly, and through the station representatives in all other markets.

In addition, RAB is launching a drive to expand co-op billing. David said proposed rules of the FCC, with respect to any changes in billing by stations, would be beneficial in overcoming provisions in co-op plans which limit use of radio compared with printed media. ■

Networks wine and dine afiliates

Traditionally, the three TV networks put their most hospitable foot forward during the NAB conventions, with receptions, dinners and a free show for their affiliates. Traditionally, the staged entertainment affords an indirect clue to the mood of each network as it concerns fall program plans. The 1964 network affiliate funfests were no exception.

ABC-TV, seeking to regain its aggressive rating drive, put the emphasis on what amounted to a lavish sales presentation of its fall lineup, with ABC-TV president Tom Moore and comedian George Burns conducting the guided tour. New shows—the Sunday-night movie series, *Voyage to the Bottom of the Sea*, *The Addams Family*, *Jonny Quest*, *Twelve O'Clock High*, etc.—were shown in trailer form. And, when available, show stars, from Burke's Law's Gene Barry to McHale's Navy's Tim Conway, made brief appearances. The general feeling was a return to the we're-ready-to-tackle-anybody mood of the mid-'50's, with strong emphasis on Hollywood-produced programing.

CBS-TV, rating leader this season in the upper Nielsen brackets, shunned a fall preview (which the network is holding out for its affiliate meeting this spring), and staged a champagne-and-filet-mignon dinner for affiliates with a show that bore no relation to CBS-TV's program plans. The Mattison Trio (dancers), Tina Robbin (a sprightly vocalist who records for Mercury), and Martin & Rossi (a comic team which has appeared on all the networks and which records for ABC-Paramount). It was almost as though CBS felt it was above mere razzle-dazzle, and wanted to entertain affiliates with the kind of "conservative" floor show they could see at a resort on a summer weekend.



NBC-TV staged special convention version of TW3 with regular cast kidded top brass.

NBC-TV, seeking an entertainment "hook" that reflected both the network's image-building shows and its entertainment shows, compromised neatly on TWTWTW, the British-born satirical show, and staged a special-for-NAB version of it. Using the show's regular cast, NBC took a few sharp jabs at opposition targets (*Beverly Hillbillies*, etc.), and some very mild jabs at NBC network and affiliate brasshats (from NBC's Tom Knode to Group W's Don McGannon, father of one of the largest families in the radio-TV industry). NBC's mood, as such, was hard to place, but it seemed to be



ABC-TV treated delegates to preview of new fall shows such as "Bristol-side" comedy series.

mostly a desire to appear daring in the program area, while maintaining its previous program traditions. This was a sample of the *TW-3* wit, set to the tune of "America, The Beautiful":

Oh, [illegible]
For [illegible]
That keep [illegible]
While Shakespeare [illegible]
Oh, I've Got Oh, I've I've
Land
We [illegible]
We've learned to [illegible]
The value of
Tiny [illegible]
Oh, [illegible]
For living [illegible]
For [illegible]
After
To [illegible]
Oh, I've I've Land, Oh, I've I've
Land
Runaway [illegible]
Oh, [illegible]
Or [illegible]
Oh, [illegible]
For [illegible]
For [illegible]
For [illegible]
Oh, I've I've Land, Oh, I've I've
Land
[illegible]
[illegible]

Busy days in the life of the governor







NAB President LeRoy Collins played an active role at the convention. At top, Collins (left) presents Association's 1964 Distinguished Service Award to Donald H. McGannon, president of Group W (Westinghouse Broadcasting). In center photo he exchanges a check of credentials, with Rep. Oren Harris (D., Ark). Following his convention address, he answers questions at a news conference, lower photo.

Movie mogul charges TV carbon copies films

Decision-makers in the tv program area (and, indirectly, advertisers and agencies supporting programing trends with tv dollars) received some tart advice Apr. 7 from a movie producer whose feature films have often grossed in theaters money few Hollywood film-makers have seen since tv appeared.

"Do you know what the damning reaction is to an 'ordinary' movie script in movie offices today?" asked Embassy Pictures Corp. president Joseph E. Levine, who answered his question thusly: " 'Why make it . . . they can see it on tv for nothing.' "

Levine, whose firm syndicates action-adventure features ("Hercules," etc.) in tv as an important sideline, put it very simply in a "Program Conference, '64" panel session to the assembled NAB delegates: "You need us and we need you." He warned broadcasters, however, that "television is in mortal fear of losing its audience, so you play it safe . . . Everything that is being done on television today in terms of entertainment had as its 'pilot' a motion picture. I don't only refer to your present successful Dr. Kildare."

Making some predictions of his own, Levine stated:

"Except for 'fun and game' shows and situation comedies, I believe the half-hour segments will go by the boards. It would appear to me that an ordinary 60-minute show kills an evening and a two-hour show or two hours of compatible programing completes an evening . . . It's becoming increasingly important to 'slot' an evening rather than 'slot' a show.

Also in a predicting mood at the panel session was CBS-TV programing v.p. Michael Dann, who ducked any direct crystal-gazing but cautioned that "the television programer of the future must be completely flexible and be receptive to all forms, all techniques, and all possible sources of supply." Added Dann: "I also believe that television's future can be successful only if all of us in the medium make sure there is top creative talent."

Dann also took exception, in a Q.-&-A. session following the panel, to producer Joe Levine's claims that tv was patterning itself solely on movies. Dann also denied that networks had surrendered nighttime programing to outside suppliers, pointing out that such independents as Fred Coe, Herbert Brodkin, and Rod Serling used to work for network shows but are now in their own capital-gains environment. "Only the bookkeeping has changed," said Dann.

Group W program v.p. Richard Pack, another panelist, chided syndicators for offering mainly "a proliferation of reruns," rooted understandably "certain types of shows on tape that can compete successfully with film and other formats."

Veteran producer, and one-time CBS-TV program boss Hubbell Robinson, Jr., similarly cited the "great creative problem" local-level tv faces in developing new audiences and ad revenues because of the steady dwindling of feature film backlog.

Syndication's role in the development of tv programming was strongly defended by a top syndicator, Seven Arts v.p. W. Robert Rich, who said the flow of program material to stations in the past 16 years "has contributed as much to the creative show business growth of this great medium as any other program source in television," Rich also stressed the value of tv stations of the veteran film salesman. Said Rich: "He can be most helpful. His sales travel exposes him to many program trends and success stories. In fact, he's quite a program clinic unto himself."

Bumper crop of admen survey new product

Distributors, producers, syndicators, jinglesmiths at NAB convention report high interest among top ad shops

There was an important difference this year at the hospitality suites of program syndicators and production companies attending the 1964 NAB convention. A visitor with a sharp eye for the typescript on convention badges could spot it for himself quickly at the Hilton, and at the TFE-'64 and other "outside" exhibits.

Here's how sales and programming executives in the syndication and services area themselves described it:

"There was a time when you couldn't find a major agencyman making the rounds of syndicators at the convention. This year, we've seen more agencymen and station reps than ever before," said Fred Wahlstedt of CBS Films. "Agencymen, and even client personnel, have been in our suite talking not only about what stations are buying but about color program and feature availability for this season and next," said MGM-TV v.p. John Burns. "It's the most active NAB convention I've seen in terms of agency and rep visitors at our suite . . . It also underlines the trend whereby stations often turn their back on full sponsorship of syndicated properties in favor of participation spots for national and regional accounts," said ABC Films' Jack Tillman. "We've had an unusually large number of agency people in our 'Triangle pub' to have a first-hand look at our new product," said Triangle's Mike Roberts.

A couple of blocks down Michigan Avenue, at the TFE-'46, the situation was similar.

"One of the major New York agencies had representatives in here talking about our trio of feature films, and about the stations buying them—particularly in color," said Desilu eastern sales manager Jerry Girouard. "Agencies and reps have not been our main visitors, but we've had an important number of them here," said King Features' Gene Plotnik. "I've never seen so many agencymen making informal surveys of new syndication product, and also asking about future shows and network properties," said executive v.p. M. J. "Bud" Rifkin.

Which agencies were involved in such fact-seeking tours? Judging by the visitors' books at most suites, these seemed to be the front runners: N. W. Ayer, Leo Burnett (which had a hospitality suite of its own at NAB), Grey, FCB, McCann-Erickson, Y&R, J. Walter Thompson.

What delighted the distributors and producers most was the interest shown by agencymen in updating themselves on new products available, and in what stations were doing, thinking and buying.

"We've written a tremendous amount of new station business here in everything from radio ID and signature packages to get-out-the-vote spots, but the agency interest has been unusually strong," Morton J. Wagner, president of one of the industry's hottest production groups, told SPONSOR. "We do most of our musical commercial work for local stations and advertisers," he added, "but now we're starting to draw agencymen from shops like Grey, Lennen & Newell, GB&S, and BBDO. In some cases, their regional branches have bought our jingles. Now, we're getting home-office interest, too."

(Wagner, in fact, is even planning a new division to make recorded musical/visual presentations for stations to ad agencies. "The first presentation, however, he said, "will be for ourselves.")

At other radio production and program suppliers, like Charles Michelson (The Shadow, etc.), Mark Century Corp. (*Festival Radio*, etc.), NANA Mars (which teamed up for a special "Radio Drama Room," displaying new taped radio shows) there were also indications of a boom in time-buyer/agencyman/rep interest in new radio properties.

On the TV side, distributors found themselves hard-put to find recognizable patterns in the looking and/or buying being done by station managers and program execs.

"It all depends on specific station needs'," said Four Star Distribution v.p. and general manager Len Firestone. "Some ABC-TV affiliates, for instance, have been asking about half hour properties to fill up the periods being relinquished by the network. Other stations have been looking for properties to continue successful daytime rerun strips. Some plan to put shows into nighttime prime time, even displacing network series. Everybody wants a 'hot property, but what that is will often depend on what kind of a station and audience a broadcaster has."

Color emerged as a factor in many of the convention's hospitality-suite film sales discussions. "Color is a big part of our business, and a prime reason for much of the business we've written or made appointments on at the NAB convention," SPONSOR was told by v.p. and general sales manager Stanley F. Dudelson of American International TV, whose current feature package is right up to the top in TV color availability: 100%. Other feature film distributors, such as Embassy (which also has a 100% -color score on much new product), Allied Artists, Jaymark, NTA (which showed a 52-title, 100% -color package), Screen Gems (which has a high percentage of color in its Columbia features, science-fiction thrillers and in such shows as *Empire*) and Seven Arts (whose various feature groups average about 40-50% in color) admitted that stations were showing high interest in color, often signing for it on a money-in-the-bank basis while awaiting delivery of local-level color film telecasting equipment. Color interest wasn't confined to features. "stations are finally starting to buy, in earnest, color film shows," said an MCA-TV source at the firm's hospitality suite as he started packing for the trip back to New York. ■

The Pay-TV Controversy

"DON'T LET THEM GRIND YOU DOWN"

The following address by Herb Jacobs, president of TV Stations, Inc., was a controversial high spot of last week's NAB Convention. SPONSOR is pleased to be able to acquaint a wider audience with Mr. Jacobs' remarks, which were delivered to an audience including all but one commissioner of the FCC.

I may not know all there is to know about Pay-Tv — but what I have learned and can foresee . . . makes me wonder, if I'm living in a dream world all my own.

Because so many people I know don't seem to share my concern about it. If they did — every session this week would be devoted to it . . . yet it's not even on the agenda.

Possibly some feel it's too embryonic . . . but that's my point.

I believe Pay-TV must be dealt with, when it is embryonic — or you'll never get another chance, even if you are a two billion dollar industry.

I don't want to sound altruistic or like a prophet of doom — because I believe in the system of free enterprise. And I believe that people should make their own decisions.

But I also believe that people should be well informed on issues . . . to avoid a minority from imposing its will on the majority through ignorance or deception.

You're the people too — and you're going to have to decide which way to vote on the Pay-TV issue.

The question is when . . . I say NOW — while there is still time.

That's the way I see it. So let's take a look at my dream world and see why I think so.

Whoever controls programming controls the viewing public. If Pay-TV is allowed to develop unchallenged — its economic potential is so vast — it will control programming. And that would be ironic because the most important sources of programming in the world today is free television.

The unfortunate thing about that statement is that for a long time, the public has been duped to believe otherwise, thanks to the audible minority of carping critics, intellectuals and other self-interest groups.

Well I'm sorry for them — it is they who are the dupes.

Despite their intelligence, they lack the experience to realize that genius is the rarest of all commodities — especially in the entertainment and sports world. And for thinking that the human brain has the capacity to create quality product — either in quantity or vastly better than is now available — merely by paying for it.

Pay-TV promises it will — Let's see if they're right — and start with the live theatre.

Challenge any intelligent audience to name just 25 outstanding Broadway smash hits produced since the year 1900 — and give them 10 minutes to do it.

I've never found any that could.

Oh, they'll name five or ten off-hand, but you'll find the struggle thereafter — brain-racking.

If in a span of 64 years the best producing, directing, writing and acting talent has not been able to compil a better track record from the many thousands o Broadway shows produced, at considerable investment how does anyone expect it to happen overnight by put ting money, in a coin box?

And while we are at it, we may as well throw some cold water on another Pay-Tv fable.

A "My Fair Lady," produced for the live theatre would not nearly be as good, on TV. Because it would lose the electricity that rebounds across the footlights between audience and actor, that sparks the illusion that makes live theatre vibrant.

Unless it was made with built-in motion picture techniques — but then it would not be live theatre.

And speaking of movies — In 50 years Hollywood's batting average for outstanding achievement has been minescule — compared with the tens and tens of thousands of features released. You play them, you know that.

And we know for sure no amount of money was spared the geniuses of that industry to do their best.

Despite popular belief, the answer does not lie in the amount of money available for or spent on productions . . . but the human element behind them.

For example — "Mutiny on the Bounty," starring Marlon Brando, is a 26 million dollar flop. Yet — "On the Waterfront," with the same actor, won several academy awards . . . and it was made for only $385,000.

No! No "Open Sesame" promise by Pay-Tv will ever force the human brain to satisfy the desire for greater attractions.

It's also hard to conceive that people can be so easily misled to believe that Pay-Tv will uncover so much untapped talent to make it outdo what is already theirs, for nothing.

Your networks spend nearly 200 million dollars annually to develop and supply you with programming. That's more than enough money to make any talent who's been in hiding crawl out of the woodwork.

Your viewers have had free access to every known super-star in the world — from the best of the dramatic and performing arts, to full coverage of Project Mercury.

And from Lincoln Center to the Olympics there's damn little they have missed — or ever will.

Does anyone believe the promise of a bigger pay-off will make Frank Sinatra or Joan Sutherland sing any better? Or Sandy Kofax and Y. A. Tittle pitch more strikes? Or for that matter, Ingrid Bergman and Sir Lawrence Oliver, bring their fine art to the screen in better fashion?

You know the answer is emphatically no.

Stars perform at their best all the time . . . the minute they don't, they're no longer stars.

Gentlemen, let's face it — the networks are doing a fine job. And if their detractors and harassers believe the results are mediocre and some even smell, I have news for them — and anyone else — that's all there is, there ain't no more — even if they dig up Cecil B. De Mille, Ziegfield and Toscanini — and that goes for Pay-Tv too.

Anyway, everyone will be taken care of by the development of UHF and ETV. When they come of age it will knock down another Pay-TV argument. That a Van Cliburn can be seen for only ten minutes on the Ed Sullivan Show, but they'll give you a two hour concert — by paying for it, of course.

What I'd like to know is — why has Congress appropriated all that money for the ETV and UHF development if Van Cliburn, won't be around to play on free television — because Pay-TV will have him under contract, long before. Who's kidding whom?

And if everybody holds gab-fests until the Pay boys get a foot in the door, what will VHF, UHF and ETV play — Scrabble? Or will Pay-Tv then be asked to share their good re-runs with us?

There can be no doubt that the prospects of a bigger pay-off MUST lure your top talent and biggest attractions.

The Actors Guild and every other Guild and Union in the entertainment field has already announced its support of Pay-TV naturally. And free-Tv, as we know it today would never recover from such a blow — because, there's only enough top talent around to make one master.

If Pay-Tv, should become that master would it put free-Tv out of business? No, but your prestige and earning capacity would suffer so greatly that you would lose your present potency and ability to serve.

The most recognizable comparison I could make would be to compare the effect Tv has on radio, when you come of age.

The public would say free-Tv is O.K., but all the good stuff is on the cable. And such propaganda would not be lost on sponsors and your critics who'd really have a field day with it.

But I'm also enough of a realist to know that it's impossible to stop progress. The best anyone can hope to do is delay it.

And before anyone damns Pay-Tv, just stop and think — it has an economic potential so huge as to defy the imagination. And selfishness and profit are not always the most ignoble of motives.

If Pay-Tv is to become a way of life, its undeniable potency demands that the public interest be protected against exploitation.

In the field of entertainment, there is only one group of men — in whose care such a trust could be placed, you the Broadcasters and you the Federal Communications Commission. Because you are the only group indoctrinated to act in the public interest.

It would be the only way the public could be assured of protection. Because, you men are already licensed by the government and under surveillance by its regulatory agency.

But I shudder to think of what would happen to the public if Pay Television is permitted to fall into the hands of some of the current crop of promoters. That is why I am urging all of you — Congress. The Commission and the broadcasters — to work in concert to have Pay-Tv put into the hands of the broadcasters and the FCC, while there is still time.

And should that be done would programming be better? No.

But if you don't fight for it — or against it — now — it will bury you. Quicker than Mr. Kruschev ever could. It's that potent.

If there are some who have doubts about my dream world, I expect it. They may feel that I've sold the networks short with their capability to step in and take charge if they have to. I haven't. But if they don't step in and help you now they'll lose more than you will.

It sounds unrealistic — but it's not as difficult to do as some think.

And while I have great admiration for some networks I'm not selling myself short because of it.

One thing in my favor is that I just so happen to know about these movie people — from way back. Don't sell them short or turn your back for a split second. These boys are far from amateurs and know every trick in the book. You can depend upon them not to repeat mistakes made in the Bartlesville, Toronto and Hartford experiments.

To a practised eye, it was a foregone conclusion they would all go down the drain. Each not only picked a wrong location for a test — but made the same programming errors.

I don't consider any of those tests — being more than an exercise — in losing money. But the men I'm talking about are not testing — they're playing for keeps.

They're not worried whether or not all children — rich or poor — see all programs. And they don't care how many years the FCC spent to develop a Tv system that did not create second class citizens.

They are among the shrewdest and most hardened businessmen and have few peers when it comes to promotion.

But mainly, they know the value of Barnumism.

It would be foolhardy to underestimate their determination and seriousness. And they are exceedingly well financed by Wall Street. The 22 million dollar public stock issue of Subscription Tv was underwritten by 53 of this country's leading brokerage houses, and over subscribed.

They now have one of the suavest — sharpest and most dynamic salesmen in the land heading their operation: Pat Weaver, who can gather headlines faster than bees honey.

Let's study a few samples of his technique at press conferences.

Here's the first bon-mot: "The fears of some broadcasters and most theatre operators that Pay-Tv threatens their future is nonsense." They also used to say "What's wrong with selling scrap-iron to Japan."

Let's try another one on for size: "Subscription Television will not even compete with commercial television for the attention of most regular TV watchers.

It's comforting to know — they don't want most regular TV watchers, just those in your prime time.

But I've saved the prize for last: "The three networks today compete with each other for mass audience with escape and habit viewing programs. Subscription Television will offer 'thought stimulating' programs of strong interest to small groups" and in the next breath, contradicts himself by saying "In addition to such mass audience programs as first-run movies and sporting events." He concludes "It is this capability to give small groups what they passionately want that demonstrates the difference between Free-TV and Pay-Tv."

Well, I passionately disagree. Because if he means to serve up whatever 'thought-stimulating' programs are

to small passionate groups, why is his initial pitch being made to your pet pigeon — the guy sitting around in his undershirt with a beer can in his hand, watching a baseball game?

And he must take us for fools to think that he or anyone else would dare try to convince any board of directors or stockholders that it's better business to go after $100,000 from small passionate groups than a million dollars from a mass of guys with beer cans in their hands.

No, Gentlemen! They're after your hide from the beginning. Because they know the only way for them not to become another Hartford is with your best programs.

And is anyone buying this mess of propaganda? You bet they are.

I needed some proof about two weeks ago, to show you why I thought it would be easy for the Pay-boys to take you — how, and how fast. And by coincidence, it arrived in the morning mail: a letter from a friend of mine who had no idea what stand I would take.

I agree with a lot of his thinking, and despite the fact that he knew I would take issue with several points, he gave his permission to use it — he's quite a guy.

Here it is —

"Dear Herb:

Today I received the tickets for the breakfast on April 6 to which I am looking forward with great expectation.

I notice in this invitation that the key topic, of this year's meeting, will be Pay Television.

This is a very touchy, controversial subject. I am completely familiar with Pat Weaver's project for California which would siphon off only about 5 percent of the people, at various times, who would be willing to pay for the outstanding programs he intends to present.

In other words, Herb, the Cable Television industry is coming of age. It will be owned and controlled by broadcasters. Any broad indictment of pay Tv would be completely out of line.

I have always been against pay Tv on a per-program basis. However, the great American custom is that the customer should have the 'right to choose'. Pay Tv will attract only a fraction of the audience of free Tv and I would bet that 95 percent of the people would never pay. Therefore, if anyone says that 5 percent of the people, watching some Pay Tv features, were going to ruin free Tv, it would be a generalization that would not hold water."

That's it — Mr. Weaver sure gets around.

Oh, I believe in my heart and soul that the Cable Industry is coming of age — but I can't agree that 95 percent of the people will never pay.

It may surprise some, but when Pay-Tv reaches 5 percent of the people, Free-TV will be just as sick as the Theatre Operators were when you arrived — probably lots sooner.

Did you know that in the motion picture industry a picture is a smash box-office hit when it's seen by a lot less than 5 percent of the people? Did you know, that 5 percent of the people is almost 10 million people? And translated into Tv receivers or cable connections it means 4 million.

When Pay-Tv is able to get 4 million connections to pay $2.00 each to see a National League Pro Football game they'll have 8 million dollars a game.

And if there is no other way for the pubic to see it, they'll pay.

Now let's see what that means to free-Tv.

CBS just paid 28 million dollars for 28 weeks o the same game — over two years. That's at the rate o one million dollars a game . . . but there's more. Mr Aubrey said the only way he could afford to outbid th rival networks was if CBS did not compensate the af filiates for carrying them. Therefore, both you an CBS are looking at the bottom of your financial bar rels.

Pay-Tv doesn't need anywhere near 5 percent o the people — to severly damage you and your net works.

Do you know how little could trigger it? Just 6/1(of one per cent.

Because, 6/10 of one per cent of the people trans lated into TV receivers or connections, is 500,000.

And 500,000 Pay-Tv connections paying $2.00 pe game is equal to the same one million dollars Mr Aubrey said was his maximum, but it would be Pay Tv's barest minimum.

Now, if you were the head of the National Footbal League, or the Baseball Commission, which way woulc you go? They will.

And I'm sure no one believes it will stop with sports.

So it doesn't take much, does it?

But will it be possible for Pay-Tv to get 500,000 connections?

Yes, they will get them, because the connections are already hooked up — all they have to do is turn them on.

Remember Subscription Tv is a Cable System. And while everybody was engaged in hearings for ten years CATV, which is also a Cable System, grew to 1,300 systems with over one million connections.

And they are multiplying at an astronomical rate. Only now, with the help of some of the most influential broadcasters — who saw their potential.

I surmise they were late getting into it because they are cautious business men and wanted to take a long look. That's something, you'll never get a chance to do with Pay-Tv — it's now or never.

Should anyone think my estimates are figments of the imagination, then heed those of a man in high authority who would have access to such information. I'm not at liberty to divulge his identity, but I'm not the only one who knows his thinking. His private estimate is that within 5 to 7 years 50 to 75 percent of the Tv sets in the country, will be wired for Cable.

But more important, he believes they will all be interconnected. And he isn't the only one, in high authority, of that opinion — I've heard several more.

If I were a broadcaster, that statement would stop me dead in my tracks.

But how much time do we have left to fight?

Very little.

On the West Coast where Pay-Tv is about to make its debut in three states — Washington, Oregon and California — there are in actual operation, or under construction today, 252 CATV Cable Systems. Amazing, 252!

And it's physically possible to interconnect them — on a moment's notice. That would blanket the West Coast from Vancouver to San Diego.

These boys aren't fooling. And my friends, that covers almost 25 million people or ten per cent of the population. And the rest of the country can go jump in a lake — the Pay Boys don't need them.

May I put a commercial in this spot, for the people?

It won't take 5 per cent for the minority to force its will on the majority — just 6/10 of one percent is

enough of a catalyst to make 99 and 4/10 pay to see a program they now have access to for nothing.

And I'd like you to know I'm fully aware that many of the CATV licenses granted by local authorities prohibit the use of the facilities for Pay-Tv, per se.

In addition to their legal eagles who know free enterprise is endorsed by law and court, the Pay promoters rely on help from local governments who always need money, and vocal self-interest groups to demand the right of self-determination.

But will they be able to get enough people to sign up when they clear their legal obstacles?

They will. It's their easiest job, because they will attack the soft underbelly of the people, the desire for multiple choice.

One million CATV connections prove it.

And they will attack your soft underbelly too — the small markets — where people don't have multiple choice.

These promoters are not going to look for trouble by arousing the wrath of the major and medium size markets. They want them lulled into complacency because they don't need them to win.

There's enough entertainment-starved people in the smaller markets to give them 5 per cent and more without a struggle.

That's why it's New York's, Detroit's, Denver's and Omaha's fight too. Because every new connection in the outlying markets will be another nail in their coffins.

They can't say it's not their business this time — it will be their necks too, if they don't help. If all broadcasters would have pitched in and helped the Ed Craneys and the Bill Groves ten years ago in their fight to control or contain CATV, when there was still only a handful, CATV would not now be the most dangerous potential to the success of Pay-TV.

Today, no one would think of doing anything about CATV without first consulting NCTA, because now, there's more than twice as many of them as there are of you — 1,300 systems, and growing like weeds.

But if Pay-Tv is going to be that easy to come by, because there are enough damn fools who want it, then I say, they are the people too — let's give it to them. But first — let's protect the interest of the majority.

There can be no doubt of the legal and constitutional grounds on which permission was granted, for the Pay-TV tests. But what happened to morality? has it lost its meaning?

It was never intended that 5 or 10 percent of the people — who are either uninformed, or starved, because they can't receive multiple signals — should impose their will on the overwhelming majority, as can happen in this case.

Therefore, it is the duty of Congress and the Commission to protect all the people. If there are no laws to cover it, or if they are inadequate, it is their duty to enact or change them — in the people's interest.

But it is your job, as broadcasters, to see to it that it is done. And it can only be done by putting all broadcasting — Free and Pay — under one roof.

If this monster is allowed to fall into the hands of promoters, everybody will lose: the people, the free broadcasters, the networks, and even the CATV operators, not excluding those who are also broadcasters.

It won't matter who they are — or how politically influencial. They'll be catered to, only long enough for the Pay boys to become well entrenched — then they'll be gobbled up too.

It's an old old pattern with some of these movie people, who don't know what loyalty is — even to each other. And they'll do it, because they'll control programming. And they'll do it, because so many broadcasters don't know their own strength.

Your power lies in a drug more potent than heroin.

I've seen its magic at work many times when an usher in one of my theatres asked a patron sitting between two empty seats to please move over so a couple could sit together. The patron would move, but with eyes glued to the screen — mesmerized. He or she, would not miss even a second of their dream world — potent stuff.

And they'll move over to Pay-Tv, without even knowing it — mesmerized. For whoever posesses their dreams, possesses them.

And the Pay-boys know it too, but they also know that everything isn't a dream. That's why they don't want everything you've got, they wouldn't take it if you gave it to them. If they did, they wouldn't have anything to use for comparison, to shout about.

They only want your best.

And it takes so little to get it — even 6/10 of one percent is enough of a catalyst.

That's why Pay-Tv is everybody's business — yours, the Commission's and Congress's. You have no more time for procrastination and indecision — because the moment of truth has arrived for all of you. And no matter what anybody says to the contrary the broadcasting industry, as we know it today, can't thrive Half Pay Half Free — can't serve Half Pay - Half Free. There aren't enough dreams to go around.

But the broadcasters are already fighting each other, if the news reports are true, instead of their would-be usurpers.

In the name of common sense you can't do this to each other. In the name of morality, the Commission and Congress can't do this to the people. And none of you can afford to stick your heads in the sand, and hope it will go away. The L. A. boys already have their one big attraction — after that the deluge.

If you divide — they'll conquer. If you procrastinate — they'll conquer.

If I were a station owner when this convention is over and we got finished talking about clutter, and forms, and piggy backs, I would urge my industry leaders to schedule another conclave — as soon as humanly possible.

I would urge them to see to it that every broadcaster in the country attended it. And I would urge them to invite the Commission, as well as Members of Congress, and call it a "Survival Meeting."

I would urge them to keep all of us locked up until we ironed out our differences and raised the biggest war chest in our history.

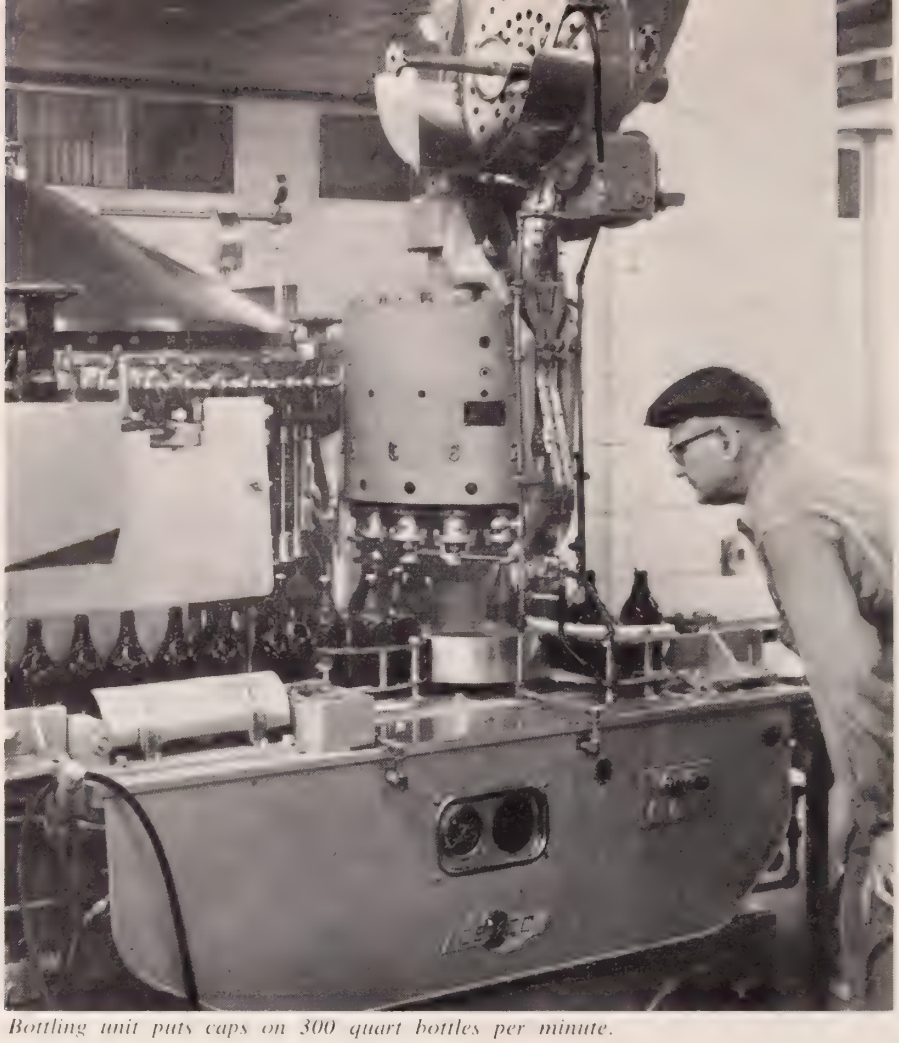
No Less Will Win. And the stakes are high enough to warrant such effort.

Which way you choose is your decision to make, not mine. But I will pledge to do whatever is asked of me, no matter what the decision. And if the battle is to be joined, I beg of you: Remove the veneer, and get rid of the well turned phrases — some of these people don't understand that. Put on brass knuckles and sling it out. And get down in the gutter, in the mud, and shout if you have to so they can hear you better, and know that you mean business.

It's the only way they will understand, and it's the only way to win.

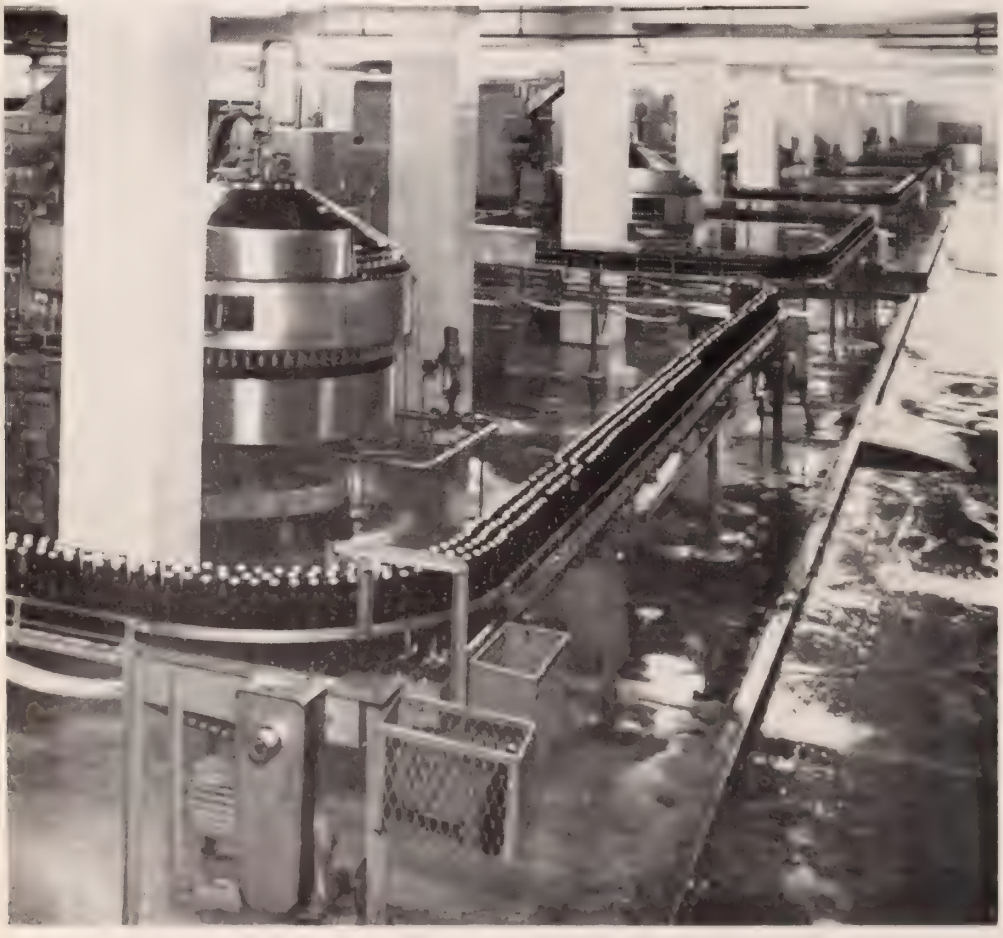
It's your life — It's your investment. It's your industry — and it's your right to save it.

Don't let them grind you down.



Bottling unit puts caps on 300 quart bottles per minute.

First floor of new packaging plant has six bottling units in operation.



BALLANTINE

THE 124-YEAR-OLD P. BALLANTINE & SONS BREWING COMPANY Newark, N. J., last week opened a new $10-million packaging, warehousing and shipping center as part of its 42-acre Newark plant, popularly known as Ballantine City.

With 300 distinguished guests, including New Jersey governor Richard J. Hughes and Newark mayor Hugh J. Addonizio, Ballantine officials identified their brewery — the only site at which Ballantine is made — as "the largest single brewing operation in the world."

At the new facility, 6 million cans (both 12 and 16 oz.) can be filled and packaged a day. Officials pointed with pride to the systemization they've evolved, under which an empty beer can delivered to the brewery at 6 a.m. is filled and sealed and ready for the consumer by 6:22 a.m. — just 22 minutes later.

The new portion of the plant can also fill and package 2.5 million bottles (12 oz. and quarts) a day. It takes longer to fill a bottle — 53 minutes, in all — because bottles have to be sorted as they're returned from taverns and stores, then inspected (both visually and by means of an electronic eye), and finally washed to clean off spillage, a process that takes longer than it does for cans.

A new storage warehouse will accomodate 700,000 cases of beer and ale under its 8.5-acre roof. Visitors, taken on bus tours of the 42-acre brewery, saw that storage is based on the pallet — a wooden rack on which 32 cartons of beer and ale can be stacked, then moved

opens $10-million annex

as a single unit by lift-trucks.

The key to the over-all operation, however, was identified as the brewery's conveyor belt, a 7-mile system that allows for speedy handling of daily production.

It was explained that some 700 route trucks and tractor trailers leave the brewery daily, including a new fleet of 525 white-and-gold route trucks, inaugurated last month.

Freight docks at the new section of the plant accommodate some 68 railroad cars, chiefly for unloading of raw matrials like malt and corn.

The latter gives beer its lightness and dryness, comes in "grint form" and is actually the heart of the corn kernal. Hops for Ballantine are produced chiefly in Washington, Oregon and Idaho, by growers who, under contract to the brewery, follow its recommendations on fertilization, irrigation, picking and packing.

Before going through its final finishing process, beer at the Ballantine plant is stored in 15,000-barrel vats, said to be the size of a three-room apartment.

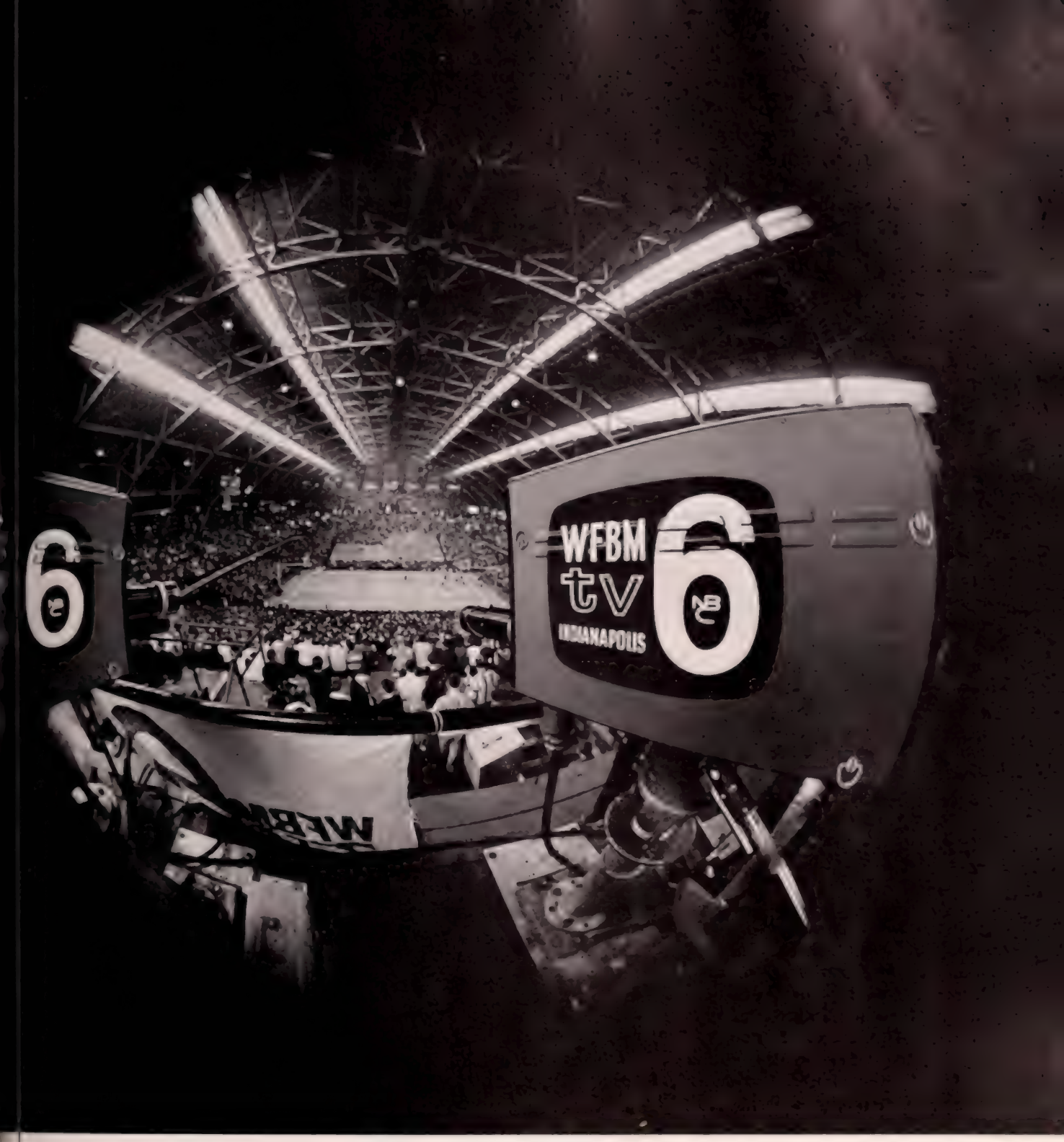
Design of the new facilities started in 1959. Construction started in 1960 and has just been completed.

Carl W. Badenhausen, Ballantine president, made a brief welcoming address, then led Gov. Hughes and Mayor Addonizio to an area of the new facility where they participated in the reception and shipment of a dedication load of beer. Jerry Coleman, Yankee sportscaster, was toastmaster for the dedication ■





Whenever there's any excitement around here...



we're there!

ere was a fine frenzy of excitement—widely known as oosier Hysteria"—at the final game of our state high hool basketball tournament recently.

teen thousand lucky ticket-holders packed Butler Uni-sity's vast fieldhouse to the rafters.

d just about every other Hoosier worthy of the name sat ll up toward the edge of his chair in front of a TV set, tching our exclusive live telecast.

this night of nights, we not only served our own 69-unty audience . . . we fed our telecast to ten other stations roughout Indiana, providing the only television coverage the climactic game.

xt comes the historic Memorial Day 500-mile race . . . d we'll be right in the middle of that, too. Plus all the big events of the "500 Festival." Plus the State Fair this summer. Plus the Antique Auto Tour this fall. Plus anything else worth covering.

Broadcast service like this makes WFBM your best TV buy in Indianapolis and its rich satellite markets . . . for the station that serves best *sells* best. Ask your KATZ man!

WFBM-TV TIME LIFE

INDIANAPOLIS

AMERICA'S 12TH TV MARKET • REPRESENTED BY THE KATZ AGENCY

Proctor Gamble leads network p.m. sponsors

The Proctor & Gamble Co., American Home Products Corp., and R. J. Reynolds Tobacco Co., were the leading buyers of evening programs on all three television networks during the first quarter of 1964, according to analyses made by Network Advertiser Report, New York. The three led a list of 164 companies and company divisions that were partial or complete sponsors of network programs in prime time, between 6 p.m. and 11 p.m. daily during January, February and March.

PSG program sponsorships totaled 348 commercial minutes distributed among 25 different programs and series on the ABC, CBS, and NBC networks during the three-month period, far ahead of all other advertisers.

American Home Products Corp., including all divisions, had a total of 269 commercial minutes on 12 programs and series on the three networks, and R. J. Reynolds Tobacco Co., in third position, had 248 and one-half minutes on 13 programs and series. Other leading advertisers included General Foods Corp., fourth with 216 commercial minutes among 20 programs and series, and General Motors Corp., including all divisions, fifth, with 214 commercial minutes among 19 programs and series.

Philip Morris, Inc., unique among the leading advertisers, concentrated all of its first quarter advertising on one network, with a total of 176 commercial minutes on eight CBS program series. All six major cigarette manufacturers placed among the top 15 network program sponsors.

The Chevrolet Division, General Motors Corp., had more scheduled commercial minutes, 115, than any other automobile manufacturer or division, contributing to the overall General Motors total that moved the parent company to fifth position.

Network Advertiser Report publishes semi-monthly and quarterly analyses of advance commitments for all prime time network programming in terms of commercial minutes per program for each advertiser. The first quarter report for 1964, from which the list of the top 15 advertisers has been compiled, was published last week.

The complete list of the first 15 advertisers among the 164 sponsors of prim network time for the first quarter, 1964, is as follows:

Advertisers	Commercial minutes	Number of programs and series by networks
1) Proctor & Gamble Co	348	ABC (5); CBS (9); NBC (11)
2) American Home Products Co (2 divisions)	269	ABC (1); CBS (10); NBC (1)
3) R. J. Reynolds Tobacco Co	248½	ABC (4); CBS (5); NBC (4)
4) General Foods Corp	216	ABC (4); CBS (15); NBC (1)
5) General Motors Corp (5 divisions)	214	ABC (8); CBS (2); NBC (9)
6) Brown & Williamson Tobacco Corp	187	ABC (7); CBS (2); NBC (3)
7) Philip Morris Inc	176	CBS (8)
8) Bristol-Myers Co *	167	ABC (3); CBS (10); NBC (5)
9) American Tobacco Co	159	ABC (3); CBS (3); NBC (2)
10) Gillette Co (2 divisions)	153	ABC (6); CBS (3); NBC (2)
11) Liggett & Myers Tobacco Co	138	ABC (6); NBC (3)
12) Block Drug Co	118	ABC (12); CBS (6); NBC (3)
13) Colgate-Palmolive Co	117	ABC (10); CBS (1); NBC (6)
14) Lever Bros. Co	115	ABC (1); CBS (6)
15) P. Lorillard Co	113	ABC (1); CBS (2); NBC (6)

(* Does not include 34 commercial minutes for Clairol, Inc., a Bristol-Myers subsidiary).

Advertising, marketing changes at Reynolds

Howard Gray has been named marketing manager by R. J. Reynolds Tobacco Co. Robert A. Rechholtz succeeds Gray as ad manager.

Gray has served as advertising manager since 1957. He became assistant advertising manager the previous year. He has served on the company's advertising committee and is chairman of the packaging coordinating committee.



Gray



Rechholtz

Rechholtz has been with Reynolds' advertising department since 1961. His previous experience was with the advertising department of Procter & Gamble Company, as assistant to the copy supervisor and assistant to the brand manager.

Ad tab to nearly double by 1970: B&B's McMahon

An estimated $22 billion will be spent in advertising in 1970, compared with over $12 billion today, says Benton & Bowles V. P. Joseph M. McMahon, who stresses that "with more and better advertising directed against tomorrow's consumer, the advertising . . . for our clients just has to be more forceful if it's to be really and truly effective."

Speaking at week's end to the Women's Advertising Club of Washington, D.C., he discussed changes in consumer attitudes and marketing techniques since 1945 and told the club members to look ahead to even more change and competition in the years to come.

McMahon pointed to "new product revolution" in last 20 years, which stemmed from alert marketers first identifying consumers' needs and then to satisfying them. And added that consumers haven't only grown accustomed to change but now seek and demand it in products and services made available to them.

The forces and changes of the past will accelerate in the future, he said. "We'll have more people to sell our products to . . . within a generation, nearly two-thirds of all potential customers will be people not in the market today.



What's missing from this scene that would arouse greater viewer identification, greater impact?



What's the best way to bring out all the feeling of icy goodness that this product has to offer?



What's the one way to convey the impression of elegance, intimacy and vitality that is afforded by this fine personal car?

How can these TV commercials be made to work harder, sell more?

turn the page and see . . . →



Color! Kellogg's drives home product identification, enhances appetite appeal the best possible way . . . with color commercials. It's one reason why Kellogg's is number one in its field . . . and stays that way!



Color! Sprite puts over its cool, mouth watering green packaging using color commercials that get higher sales and increased enthusiasm with bottlers. No wonder Sprite moved up to number two in its field in only 24 months!



Color! Ford uses color commercials to show off rich body colors and interior designs. Color, an essential factor in car sales, enhances consumer involvement. It's just one more reason why Thunderbird is number one in personal car sales!

COLOR . . .

makes the difference!

Here are just a few of the many benefits you get when you use color commercials:

1. Strongest possible trade name identification
2. Greater consumer involvement
3. You stand out from your competitor
4. Your best prospects see your products at their best
5. Less cost increase for color than in print media
6. Black-and-white viewers see even better pictures

The whole country is going color . . . more stations, more and more home sets. Work in color now and you get the greatest possible benefit in terms of experience and better transmission, even in black-and-white! Want to know a lot more about the benefits of working in color? Just contact: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY,** Rochester, New York 14650

SPRITE: Advertiser: Fanta Beverage Co., a division of The Coca-Cola Company. Agency: McCann-Marshalk Co., Inc. **KELLOGG Company** Advertiser: Kellogg Company. Agency: Leo Burnett Inc. **THUNDERBIRD** Advertiser: Ford Motor Company. Agency: J. Walter Thompson Company

For COLOR . . . EASTMAN FILM

AFA asks nominations for Hall of Fame honors

Nominations for advertising's Hall of Fame, sponsored by the Advertising Federation of America and the Advertising Club of New York, are being accepted between now and April 20 at AFA headquarters, 655 Madison Ave., New York. Election is made on basis of service to organized advertising by men or women deceased two or more years. Jury of judges, headed by Elon G. Borton, retired AFA chairman and president, will select two nominees this year for honor at the AFA 60th annual convention in St. Louis, June 7-10.

Falstaff's soft-sell puts emcee to sleep

Latest thing in soft sell is a way out TV campaign cooked up by Frank Rhylick, creative head at Wade Advertising on the Coast. It's unquestionably the answer to many of the critics of commercials. It eliminates any cause for federal complaints about loudness. And makes members of vogue-ish "Obnoxious Commercials" clubs look a little silly. But cleverness and popular appeal aside, can it sell beer for client Falstaff Brewing?

Titled "This is Your Minute," the 60-second spot which broke last week in San Francisco is almost entirely silent. No one ever listens to commercials anyway, opens Falstaff's pitchman, "so this is your minute. Why don't you run to the kitchen and have a beer—any beer —or go to the bathroom? We'll call you when the program is back on." In the ensuing seconds this new-styled salesman practically falls asleep on the screen, but perks up and gives a yell when the program is about to return.

A "Sound of Laughter" series of 30s features no audio at all. Just laughter and the visual impact of the product.

BMC announces $1 million campaign

British Motor Corp., which in 1963 moved into second place in the sales of imported cars in the U.S., has announced another $1 million advertising campaign for the fiscal year beginning this month.

Sales for BMC for the first quarter of 1964 will be second only to Volkswagen, according to BMC president, H.T.L. Sotfield, and 50% ahead of the third ranking importer.

Unlike Volkswagen which uses a great deal of TV, BMC will be putting the lion's share of the budget into print. Thirteen national magazines will be used through agency Reach, McClinton & Co.

Reingold buys color TV for Met home games

"This is, we believe, the first time a stadium's lighting will have been designed for colorcasting of night games," said G. P. Fitzpatrick, advertising director of Rheingold beer, in announcing brewery's sponsoring color telecasts of all Met home games on WOR-TV New York. The additional cost of special lights at Shea Stadium, now under construction at Flushing Meadow, will amount to more than $150,000.

Colgate to sell Ajax on NBC-TC color show

"As an important element in the massive March-April spring cleaning promotion," the Clogate-Palmolive Co. is sponsoring *"The Tennessee Ernie Ford Hour* in color on the NBC-TV network from 8:30-9:30 p.m. EST April 10, on behalf of all Ajax products. Other components of the two-month promotion, placed through Norman, Craig & Kummel, include a heavy schedule of network and spot TV, four-color ads in national print, direct mail and a $500,000 sweepstakes for a total described as "the biggest in Colgate's history" by Curtis Judge, general sales manager of household products division. Ajax products include the cleanser, all-purpose cleaner, floor and wall cleaner and a new laundry detergent.

Zenith's 1963 report highlights color TV

Expansion of wholly-owned subsidiary, The Rauland Corp., to produce more than 10,000 color picture tubes a month profitably was highlighted in Zenith Radio Corp.'s 1963 annual report, as cited by chairman Hugh Robertson and president Joseph Wright. They said the subsidiary would make a substantial contribution in 1964 "in continuing to increase Zenith's share of the fast-growing color TV market," to which the company has for several years keyed its engineering, manufacturing and marketing efforts. Sales in 1963 hit $349,802,000 or 12% above the previous record set in 1962. Earnings were $20,852,000 or 6% above the 1962 record. Both earnings and sales had been reported previously.

Putting contract to bed



Serta Mattress Co., via W. B. Doner & Co., has renewed its shared sponsorship for the third year of Chicago Cubs coverage by WGN Radio. At signing were Serta pres. D. C. Hirsch, Jr. (seated), and (l-r) Doner v.p. M. F. Kostman; WGN mgr. Charles F. Gates; Serta sales mgr. Kenneth Rakstang; and "Cubs Voice" Jack Quinlan. Home and away games are aired.

Computer use rises

Computers in agencies have tripled in 10-months but new applications are slow to develop. Only three agencies studied use EDP for media planning, evaluation

AGENCY COMPUTER INSTALLATIONS have tripled in the last 10 months, a study made by RKO General Broadcasting indicates. Most of the major agencies now have computers or are utilizing outside data processing equipment.

Of the 24 agencies studied by an independent research firm for RKO, six have added computers (EDP) since April 1963: Ted Bates, Compton, Dancer-Fitzgerald-Sample, Doyle Dane Bernbach, EWR &R, and J. Walter Thompson.

Two new agencies have EDP equipment on order (Foote, Cone & Belding and Benton & Bowles) and three have purchased service from outside companies (Grey, Kenyon & Eckhardt, SSC&B).

Accounting and general fiscal applications remain the outstanding use of data-processing equipment, with few agencies using EDP for media planning and evaluation (Lennen & Newell, Young & Rubicam). BBDO could also be included in this group.

These facts were released by RKO General Broadcasting.

Computers are used in various ways within the agencies, but their importance in media selection has been particularly stressed. Agencies are quick to point out that the computers are not an end in themselves in media selection, but rather should be used as a starting point and as a basis for the media man to exercise his own good judgment. For this reason BBDO declined to be categorized as using "EDP for media planning and evaluation."

While electronic computers, men and organizations go through the same basic steps in the initial information processing stage of decision-making, only men are "capable of coping with uncertainty and taking decisive action by making the leap of faith across the decision gap," according to Dr. John C. Maloney, manager, research development, Leo Burnett, Chicago.

Media decision-making is a complex and difficult business, Joseph St. George, v.p., Y&R points out. And when considering the even greater complexities of the broad spectrum of the business, it seems to him that a truly effective program designed to help make business media decisions may have to be developed from scratch, using wholly new hypotheses, approaches and programs.

St. Georges explains the role computers play in selection at Y&R, using spot TV as an example.

Data from availabilities are fed into the computer via teletype paper tape from a machine in the media department, he says. The immediate output from the computer is cost-per-1000 data which is delivered back to the media buyer. Not only does the computer do all the necessary calaculations on cost-per-1000, but it also arranges spot in order of efficiency by station.

Then the buyer considers the opportunities provided in each market for which he must buy. When he has a reasonable idea of what he has to work with, and what he wants to do, the buyer goes back to the computer, simply by picking up the phone and dialing it. When he is connected he reads into the computer the identifying number for each of the spots which he wished to consider, and almost instantly the teletype begins to print an answer.

St. Georges said the computer then comes up with such data as reach and frequency for all stations in a given market, plus the weekly cost, number of spots and cost-per-1000 for each, gross rating points, and other essential information needed for a media buyer.

From there, in a matter of mi utes, the buyer can try any numb of combinations of spots in a ma ket until he finds the buy whi most effectively and efficient meets his agency objective.

Agency media heads concern

AGENCY AUTOMATION STATUS REPORT

February — 1964

Trend toward automation	
Equipment on premises:	
ADP	
EDP (computer)	
Own equipment	
Leases equipment	
Equipment on order:	
ADP	
EDP	
Purchase	
Lease	
Buy service from data processing co panies	
No major automation effort	

Current application of automation procedures	
For all media	
For some media	
On all accounts	
On some accounts	
Researching applications	
No activity at present	

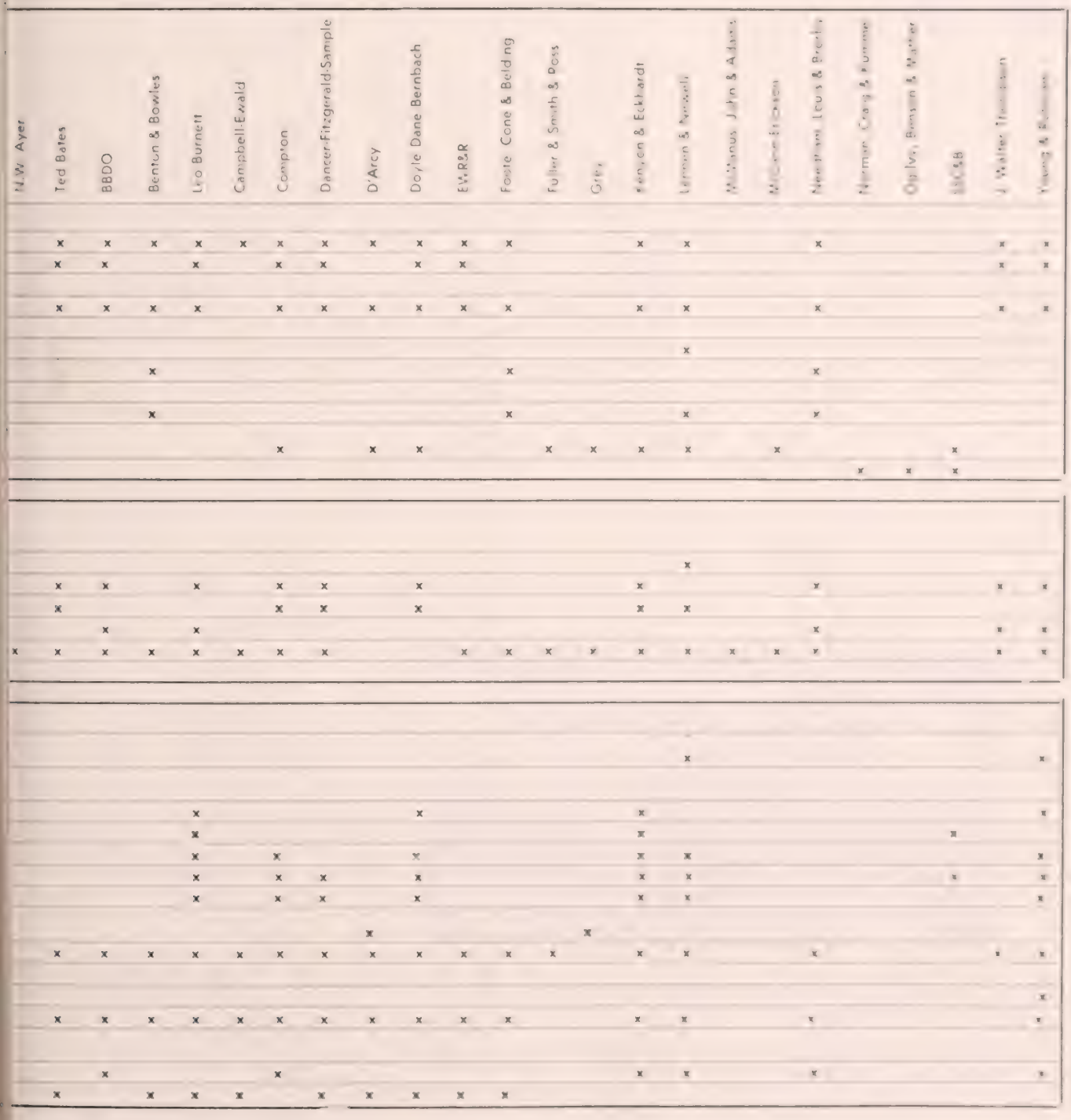
Current use of automation	
Media planning & evaluation: Print Broadcast	
Media decision implementation Buy orders:	
Insertion (print)	
Contract (broadcast)	
Estimating: Print	
Estimating: Broadcast	
Media paying: Print-Broadcast	
MATEC—applying media data and/or costs to sales territories	
Accounting & gen'l fiscal applications	
Are media decisions made by equipment?	
Yes	
No	
made from data generated by eq ment?	
Yes	
No	

with the application of the computer: N. W. Ayer, (Philadelphia), Leslie Farnath, director of media; Ted Bates, William J. Kennedy, director of media; BBDO, Herbert Maneloveg, v.p., media director; Benton & Bowles, Bern Kanner, director of media; Leo Burnett, (Chicago), Tom Right, media director; Campbell-Ewald, Emil Tacovsky, director of media; Compton, Frank Kemp, media director, v.p.;

Dancer-Fitzgerald-Sample, L. T. Fischer, director of media; D'Arcy, Frank S. Ott, vp.p, media director; Doyle Dane Bernbach, Al Petcauage, v.p., media director; EWR&R, Sam Scott, director of media, Foote, Cone & Belding, Frank Gromer, Jr., v.p., director of marketing services;

Fuller & Smith & Ross, John Nuccio, v.p., director of media, Grey, Hal Miller, media director; Kenyon & Eckhardt, Joseph Braun, director of media relations; Lennen & Newell, Herbert Zeltner, senior v.p., media director; McManus, John & Adams, J. P. Courtney, media supervisor;

McCann-Erickson, K. M. Traeger, v.p., media director; Needham, Louis & Brorby, Robert A. Wulfhorst, v.p., director of media and research; Ogilvy, Benson & Mather, Sam L. Frey, v.p., media director, SSC&B, Lloyd Harris, v.p., media director, J. Walter Thompson, Dick Jones, v.p., media director; Young & Rubicam, Warren Bahr, v.p., director of media relations, planning ■



New Midwest head by McCann-Erickson

Carl Johnson, Jr., has been named executive vice president in charge of the Midwest region of McCann-Erickson, Inc. He will also be chairman of the board of management and directly responsible for management of the Chicago office.



Johnson

Johnson has been president of the McCann-Erickson office in Tokyo for the past three years. Before that he was a vice president and management service director for the agency in the United States. He joined McCann-Erickson in 1956 after being associated with Young & Rubicam, Affiliated Retailers, Inc., and Montgomery Ward, Chicago.

The appointment of Bernard Gross as vice-chairman of the board of management of the Chicago was made at the same time. Gross is a senior vice president.

Baisch agency expands, changes its name

Baisch advertising agency, a 15-year old Cleveland advertising and public relations firm, has changed its name to Baisch, Blake & Gabriel.

The name change is made to reflect the growth and expansion of operations or personnel, according to a spokesman. Blake joined the agency in 1954 and Gabriel in 1958.

"In 1963 our sales reached an all-time high," president Paul Baisch reports, "and we anticipate our billings will increase 20% in 1964."

BB&G serves some 50 local, regional, and national firms in industrial, financial, mail order, and retail fields.

Smith/Greenland uses shock approach for ABC

Smith/Greenland has come up with the "shock" approach to create interest in the ability of its client, The ABC Radio Network, to produce products sales.

In its first of a series of advertisements for the ABC Radio Network, Smith-Greenland uses this headline:

"Bab-O tells everybody that network radio is terrible."

And then goes on to explain:

"They hope their competition believes it.

"Why shouldn't BAB-O's competition know how effectively network radio moves product?

"No reason.

"On the other hand, why does BAB-O have to be the one to tell them?

"After all, how BAB-O took long-term declining sales curve, r versed it, and achieved a 24% i crease, is their business.

"It's also the business of netwo radio. BAB-O used network rad effectively to create its remarkab sales success.

"There are over 210,000,000 r dios out there. Home radios, c radios, transistor radios. And som body's listening to them.

"Just ask Bab-O. Privately.

"For an even broader view o how network radio moves produc call on network radio.

"As a matter of fact, call a four radio networks.

"Alphabetically.

"The ABC Radio Network."

Spiro now Lavenson president

Walter A. Spiro has been electe president and chief executive o Lavenson Bureau of Advertisin here, succeeding James H. Laven son, who continues as member o board. Agency, with current bill ings of $5 million, was establishe 35 years ago by Jay Lavenson, Sr. who continues as chairman of board Newly named to board are Vic Presidents Mira Berman and Harr A. Egbert.

Spiro has been exec. vp. of La venson since 1958, in charge o client service. Before that, he wa ad manager of Gimbel's here an held exec. posts in advertising, pub licity, sales promotion and displa with such firms as Allied Stores James McCreey; Loesser; and Gim bel's, New York.

FC & B's Italian Expansion

The 100% acquistion of Radar & Benson here by Foote, Cone & Belding makes new firm, to be known as FCB-Radar, S. P. A., the largest American agency in Italy and third largest of all agencies in this country. Acquisition, first by FC&B since it went public in September, involves purchase of majority interest from Italian principals with agreement of S. H. Benson Intl. to sell to FC&B the minority interest it holds.

Radar & Benson's annual billings

Sorry, piggybacks count as two



Howard H. Bell, Code Authority Director of the National Association of Broadcasters, explains NAB's new Television Code amendments on multiple product announcements to industry leaders at recent meeting (see Friday at 5, March 23). Shown (l-r): Howard Bell, Edward Fleri, BBDO; Samuel Novenstern, Lever Bros.; Fred Plant, Block Drugs; Lawrence Rogers, Jr., Taft Bcstng., member of new TV Code review board; Newman McEvoy, C&W.

total $5-$6 million. Other Amer-an agencies in Italy: Y&R-Itamco, $4 million; JWT, $4 million; BBDO, $3 million; McCann-Erickson, $3 million; Gardner (and partners), $1.5 million; D'Arcy (and partners), $1.5 million; Ted Bates, $500,000.

Announcement of acquisition was made by FC&B Chariman Robert F. Carney, who said it's "first step in long-range program of creating well-rounded network of offices throughout Western Europe." Other FC&B offices are in London and Frankfurt, as well as in Mexico City, Toronto, Chicago, Houston, Los Angeles, San Francisco and New York.

FCB-Radar will continue under Italian management, with founder Gian Luigi Botter staying on as chairman of the board and managing director. FC&B will name three execs of its International Division to the board: Kenneth G. Taylor, Anthony Newell, and Richard R. Romanelli.

Clients of FCB-Radar include newly acquired Alitalia, plus Berlagni (General Foods); C. G. E. (General Electric); CIBA S. p. A.; Ideal Standard S. p. A.; Rank Xerox, S. p. A.; and Regie National Des Usines Renault.

Young & Rubicam elects two women v. p.'s

Dr. Virginia Miles and Syliva Simmons have been made vice presidents at Young & Rubicam.

Dr. Miles came to Y&R in 1962 from a ten-year stint with Inter-



Miles



Simmons

public where she was vice president and director of research for McCann-Marschalk, vice president and director of business development for Marplan, and director of international research for McCann-Erickson. She joined Y&R as a member of the special projects group. Her present position as vice president special planning, encompasses all phases of the agency's activities.

Miss Simmons joined the agency in 1960 as a member of the special projects group. Previously she was associate creative director at McCann-Erickson and director of its contest and direct mail division.

Agency shifts

Tucker Wayne & Co., Atlanta, has been appointed by Pharmaco to handle all advertising for its Sulfur-8 and Gloss-8 lines of hair care products . . . *Ogilvy, Benson & Mather* will conduct a corporate advertising campaign for Morgan Guaranty Trust Co. Morgan will continue using Albert Frank Guenther Law for its financial advertising . . . *Zimmer, Keller & Calvert*, Detroit, has been appointed p.r. counsel for AMT Corporation, manufacturer of scale model plastic automobiles in assembled and kit form . . . *Klau-Van Pietersom-Dunlap*, Milwaukee will handle advertising and p.r. for Chef Pet Foods.

Arthur Pine Assoc. have been chosen to handle complete p.r. and publicity for Cooper Textile Mills, Wycombe, Pa. . . . *Doyle Dane Bernbach* has been appointed by the Democratic National Committee to handle its national advertising for the 1964 election campaign . . . *Wilson, Haight & Welch*, Hartford, Conn. and Boston ad agency, to handle the Friendly Ice Cream Corp. of Wilbraham, Mass. advertising and publicity.

Benton & Bowles will consolidate all advertising for S. C. Johnson & Son in the United Kingdom. New assignments include Pledge, shoe polishes, Glade air freshner, and service products for industrial users, products currently being handled by Erwin Wasey, Ruthrauff & Ryan, Ltd. Benton & Bowles already handles Pride, Glo Coat, paste waxes, and automotive products in the United Kingdom.

Friend-Reiss, New York, has been appointed by A. C. Gilbert Co. The agency replaces BBDO which resigned the account. Last year Gilbert spent $1.4 in television and print advertising . . . *Speer & Mays* to handle all advertising and p.r. for Fiesta Pools, a privately owned swimming pool construction company . . . *Richard C. Lynch*, St. Louis, appointed by Champ-Items, manufacturer of auto repair parts, to handle advertising, promotion, and sales publicity.

London & Associates has been named the agency for the Chicagoland Dealer Advertiser Assoc. The account involves an estimated $150,000 in billings . . . *Kenyon & Eckhardt* has been awarded advertising responsibility for Brownberry Ovens. Company has partial distribution in 45 states, more heavily in Wisconsin, Minnesota, Illinois, and California . . . *Hoag & Provandie* appointed by the New England Confectionary Co.

Henry J. Kauffman has been selected by Security Home Mortgage Corp., specializers in second mortgage home loans and debt consolidation . . . *Norman Malone Assoc.*, Akron, have been chosen by the San Hygene Furniture Manufacturing Co. to handle advertising, merchandising, and sales promotion for its furniture lines. Mattresses are not included in the assignment.



WNDU-TV

The Notre Dame Station

SOUTH BEND · ELKHART

ADAM YOUNG INC

Guide to becoming a first-rate ...as a rep sees it

How to get into the wonderful, yet demanding, field — and then how to succeed by really trying — as told by a veteran who's seen the 'in' of inside operations

Starting out with a one-man office in Los Angeles 13 years ago, Carl Schuele has built the rep firm into a nationwide complex. He opened the second office in San Francisco two years later, in 1953. In 1954 he moved into New York and Chicago, in 1955, Detroit. During the periods of organization he lived in each one of these cities. In 1957 he set up an office in Philadelphia. Schuele claims he has personally called on virtually every major agency in the U. S. Now he handles 26 radio stations, secured $10 million in new business for them over the years. Before starting BTS, Schuele worked as a disc jockey for WSRS, Cleveland; then announcer and salesman WICU-TV, Erie, Pa.; later as a salesman for KPOL Radio, Los Angeles.

By Carl L. Schuele, president Broadcast Time Sales

HAVING PERSONALLY called on nearly every agency in the United States that buys spot radio, I have had a bird's eye view on what it takes to succeed as a timebuyer. I'd like to share these findings in the hope they will say 'thanks' because I owe everything I have to agency timebuyers.

Among the ways of getting into timebuying are the following:

a) Go to personnel agencies that specialize in advertising - agency placements.

b) Go through the SPONSOR guide or the yellow pages and call a minimum of 10 media directors, arrange appointments and follow their guidance.

c) Produce a selling resume on yourself and state how and why you've selected timebuying as a career. Send it to media directors.

d) Take any agency job offered and work your way to the position as buyer.

Once in the buyer's seat, your first goal should be to *become the best buyer in your agency*. And to do this you must always bear in mind the job you do for the agency (your employer) and the client (your employer's employer). Spend that money as if it were your own. Each purchase should receive the total consideration you'd give a major purchase made with your own money.

Take pride in your appearance. Bill Abrams, when buying for SSC&B was one of the best dressed men you'd ever find. He still is, and he's an account executive with Ted Bates now!

Be constantly alert. Look for ways to improve your company and yourself. Show management you want the agency to be outstanding. Advance your ideas every chance you have. Mike Laterre of Peerless Adv., N. Y., did and today he's one of the highest paid buyers in the industry!

Organize your week in advance. Devote special hours to seeing salesmen and let them know the specific times that are best for them to see you. Make room for upgrading present schedules on a regular basis. Don't merely route incoming surveys to file. Instead, study the buys you have running in the market with an eye towards getting the most for your money. Leave room for those hectic last minute jobs, but let "upstairs" know you have a planned schedule. They'll respect you for this—it's the mark of a true professional. Can you imagine BBDO's Hope Martinez alarmed by an AE?

Bring salesmen into your plans. Work with them and they'll work with you. Your job will be far more interesting once you get the salesmen on *your* side . . . and you'll be amazed by the amount of good they can do *you* and *your client*. Nick Inbornone is an expert in this area and it's paying off!

Steer conversations. Always keep talk on a constructive plane. Nearly every dedicated buyer knows what it takes to sell his client's product and cares little about small talk.

Learn your product. Do everything possible to know the product inside and out. Find out how the client believes the medium can help move more goods. Always listen to the "et" before making a buy. Pay particular attention to the copy theme and judge the stations accordingly.

Learn your prospects. The buyers who know the profile of the prospect are better able to select the proper station and the proper commercial setting. Dick Sheppard Pontiac buyer, and Woody Crouse, BBD&O Dodge buyer, are shining examples of professionals who *know* the difference between numbers and prospects!

Develop a "buying system". Inaugurate a procedure that enables you to grab choice availabilities which are quited on the basis of first come, first served. An orderly system can save hours of meaningless loss of effort. When you call for avails, be sure you inform the salesman exactly when you plan to buy his market; this will save the interruptions of call-backs too. Study Y & R's operation here.

Give the salesman time. Never ask that avails be left with the receptionist. Today's modern salesman deserves to be heard. He'll respect the value of your time and



resent helpful information on many important points. Don't prejudge the stations without hearing the full story—as it is *today!*

Take pride in your agency—and yellow media people. Talk it up on every possible occasion. Joan Stark, Grey, is so sold on her firm and her associates that it pours out all over the place. This generates enthusiasm and it's contagious. Brag about those new accounts!

Double check everything that goes out with your signature. Some mistakes are very costly. The people you deal with will respect the extra care you give. June Kemper of George Hartman, Chicago, notes all incoming calls briefly (just the facts) on a yellow pad—just one point that explains her success in this profession.

Explain your buys. This is doubly important to visiting station owners. Each will then see how he can improve his facility and make it better for your client in the future. Just watch.

Be prompt for all appointments. The buyer who keeps people waiting in the reception room is thoughtless. We all realize things come up at the last minute, but even if they do make it a point to explain this to the salesman who is waiting. It only takes a moment to step out and apologize in person.

Keep an open mind. Advertising is a fast breaking business. Don't be afraid to switch a buy if something better comes along. Your boss will respect the fact that you're constantly alert and trying to get the most for the client's money. The J. Walter Thompson buyers realize their loyalty is to the client, rather than the salesman or station, and so is the loyalty of many other top agency buyers.

Take advantage of merchandising. Don't be one of those buyers who looks at merchandising only *after* the buy is made. Your best opportunity many times involves the "total" offer of a station. Be sure to get the merchandising you've been promised. Ask for an "evidence report," and your account executive will thank you for the effort.

Be a positive buyer. Don't be afraid to "take charge," when you know you're right. At Dancer-Fitzgerald-Sample there's a buyer (maybe he's a supervisor *now*) named Shel Pogue. Here's a man who fights for what he knows is best for the client, but he's armed with all the facts before he charges off. This *buy* to pay off!

Make field trips as often as possible. Don't rely on printed material; go out to visit as many markets as possible. Talk to your counterparts in other cities; find out the stations your field sales force recommends; talk to folks in supermarkets (especially the ones buying competitor's products) to learn *their* favorite stations.

Building a successful career in this industry is simply a matter of understanding that the first-rate timebuyer must have something extra, something that makes him stand out. The extra something I've learned in my 15 years of calling on buyers, is the willingness to work, and to work . . . longer . . . harder and smarter.

Find out what your agency and client want, then give it to them. You'll see, as countless others have—in fact nearly every top buyer who has forged ahead—that buying is an exciting profession and one that pays off in both pride and accomplishment.

Remember, just as there's a difference between a representative and a *salesman*, there's also a difference between a buyer and a first-rate buyer. ■



Schaefer (r) holds luncheon at Chicago with (l to r) Dick Anderson, WBBM, Chicago; June Kemper, George H. Hartman Agency, Chicago; and Jim Hobart, vice-KCBC, Des Moines

Is quality of programing a neglected

MJ&A v.p. sees over-improving research techniques a boon to timebuying, but a main sales ingredient—program quality—is sorely neglected, he states

Rollo Hunter
vice president, television and radio programming and administration MacManus, John and Adams, Inc.

WE'VE READ SOME BRAVE WORDS in this section of SPONSOR during recent months. There has been undeniable evidence adduced by bona fide experts that science has at last come to the buying and selling of broadcast media. It's encouraging.

A new breed marches forward toward exactitude. Today's buyer, even as Tom Swift, is undismayed. Fearlessly he faces mountains of numbers, accumulations of instantaneous automated data on media and markets. Electronic data processing has entered upon the scene, not exactly unheralded.

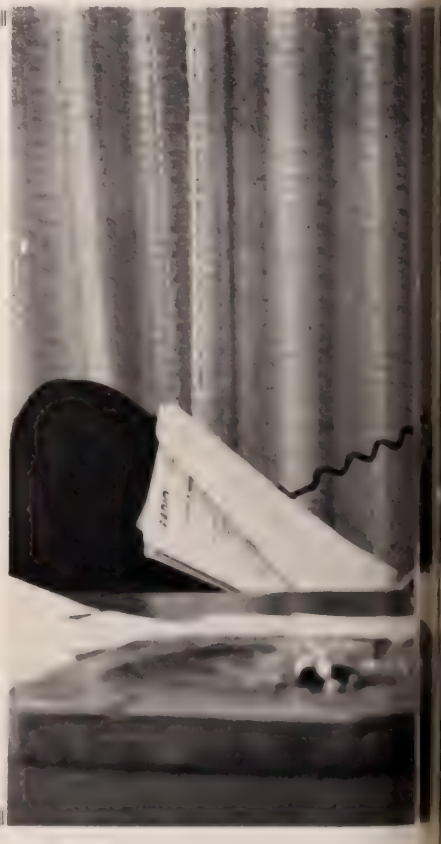
Yet while the marketing-media-research men cope with their complex universe of data from which to make bigger and better decisions (and in the main, they seem to be doing just that), a single facet of all this complexity may deserve some special attention: programing, which means applying broader judgment and understanding to influences which matter a great deal — program quality and *fitness*, the time period, its competition and lead-in, audience composition and demographic characteristics. Exactly what and who will the people we want to reach *prefer* to see and hear?

With the approach of each new season, the network program juggling game becomes a wilder and wilder scramble. Pilots win "firm" scheduling on Tuesday only to lose it on Wednesday. "Stump the Stoops" is penciled out. "Scare the Saps" is penciled in. Stars rise and fall overnight. And who is to say that all these formidable decisions are well-founded?

The drift of network programing over the years (in concept, content, casting, positioning, whatever) toward absolute control in the hands of a few has been somewhat depressing to many of us. It now takes the muscle of many million of advertising dollars to influenc programing *before* it gets on th air. Agency buyers of compara tively modest package and scatte plans are learning to queue up With less money to spend than th mightiest, they steel themselves t a few frustrations in their program ing efforts. These men are *no* really pterodactyls perched in th TV trees, but sometimes they d feel slightly extinct.

The chances are that we can wel

Rollo Hunter *joined MJ&A in March 1964, coming from Erwin Wasey, Ruthrauff & Ryan where he had served as v.p. and director of TV and radio for eastern and central divisions. He started at EWR&R in 1952 as a TV-radio copywriter in the Los Angeles office, later becoming production manager. Hunter began in radio as a juvenile actor at KDYL Salt Lake City in 1934. He graduated from U.S.C. in 1941, served in the Navy until the end of World War II when he joined KFI-KECA Los Angeles. Later went to ABC Hollywood, where he held successive posts as local program manager, assistant network program manager and production manager of the western division, later joining EWR&R.*



sales tool?

se a broader base of program ex-
erience and judgment than is pres-
ntly being brought to bear. Pro-
raming mediocrity hasn't been
vercome yet. In fact, there are a
ot of people around who think that
he mean average is getting pretty
nean indeed. Despite the fact that
here are brilliant practitioners
mong those accepting the horren-
lous responsibility of deciding what
vill and will not be presented to
he public, we will soon go into
nother season during which there
vill be stand-out examples of "band-
vagon jumping" — seasonal fash-
ons in program categories.

In a business where this week's
heories have a way of becoming



ridiculously invalid by next Monday morning, you'd think that rule-book thinking would be a capital crime. Yet there is still some finite mindedness around in programing and in the buying and selling of it. We have not seen the last of its deleterious effect. The woods are still reasonably full of oracles out there on those limbs sawing industriously.

As a vote for the open mind over any catechism of musts and don'ts, let's look back through the years at a few seasons of cliches that went awry. For instance, there's that ancient one, still heard once in a great while: "Television is pricing itself out of existence." Well, if it is, nobody told the people who put up the money to make it a $2 billion advertising business in 1963.

You don't have to be exactly a contemporary of William Boyd to remember when you could pick up this feedback: "Westerns are for kids." Sure they were. Big kids. Another message from the past, long ago seen in the clouded crystal ball, declaimed: "You'll never get away with trying to sell beer in the morning." Strong refutation has come from hundreds of stations for years. Now we read of late night programing in radio designed to sell harder stuff than beer.

If you go back many, many years, you'll recall when television was supposed to kill radio just as talking pictures killed vaudeville. (Could that relate to current fee vs. free TV pronouncements?). And at one time you were expertly advised that there was no place whatever in television for the big dance band. Lawrence Welk was more worried then than he is now. Then there was the stuffy bit of etiquette once intoned in many a program conference to the effect that when you go into a viewer's home, you must behave there with the same decorum as an invited guest. That rule never got through to Jackie Gleason.

There are, of course, many other examples to cite. Such hind sight is easy and not always exactly fair. The point of dredging up these disproved theorems is to remind ourselves to "stay loose and easy" in our thinking. Freshness is a quicksilver thing. A fat rule-book often stultifies it. ■

Carlsberg beer spots brewing in 8 markets

Carlsberg Breweries, in a campaign well over $100,000, via Weston Co., will introduce its new beer bottle through more than 3,000 spots on a dozen radio stations in eight markets.

Aimed at the growing imported beer market, the commercials utilize humor to get the message across.

The spots run from a minimum of 10 weeks (WHN, New York) to a 26-week maximum (WQXR, New York) and are concentrated mainly in eastern markets. In addition to WHN and WQXR, other stations here and the number of weeks scheduled are: WFPG Atlantic City, 13; WHDH Boston, 17; WFEG Marathon, Fla., 13; WGBS Miami, 13; WISN Milwaukee, 13; WCBS New York, 15; WNEW New York, 20; WPAT Paterson, 18; WLKW Providence, 13; and WGMS Washington, 20.

Below is one of three spots prepared for the present campaign:

GIRL (Voluptuous voice) I know, Doctor, I behaved like a child, but I couldn't help it. It was so unusual — the perfect blend of taste and texture.

(almost cry) You know, Dr. Schumpeter, I have a touch of the gout. It was the loveliest thing I'd seen in months. So I began using it to decorate my apartment. I framed one. Even coated one with zapstar. Nothing wrong with that is there, Dr. Schumpeter? I mean this person for the new Carlsberg Beer bottle?

DOCTOR (Viennese-type voice — reassuring) No, no, it's quite all right. (lowers voice confidentially) I'm sorry, your time is up. Goodbye, my dear, and don't worry. See you next week.

(voice louder) A little frightened? No? No? Not that dear?

SOUND: Door open — loud prolonged crashing of bottles.

DOCTOR (almost weeping) You have ruined my whole collection of rare Carlsberg bottles.

ANNOUNCER: Much as you'll admire the new Carlsberg bottle, you'll find drinking the beer even more rewarding. Carlsberg, the glorious beer of Copenhagen — the satisfying beer — a mellow, flavorful beer — the secret of Carlsberg's the brewing. It takes four months to make Carlsberg. That's about [illegible] longer than it takes to make most of the beers you used to drink — before you drink Carlsberg. Let's see Carlsberg come in this classy restaurants and bars in the country and at the World's Fair — and America has the best beer.



YOUR MONEY IS WORTH MORE IN *TAMPA ST. PETERSBURG*

Your advertising dollar goes three times farther on WSUN abc TV the pioneer station

WSUN abc TV

Tampa - St. Petersburg

Natl Rep VENARD TORBET & McCONNELL
S E Rep JAMES S. AYERS

Soft drink spots set

With warm weather approaching, both Coca-Cola and Canada Dry are readying spot TV promos to reach thirsty family viewers.

Cola-Cola's Minute Maid Hi-C orange drink is slated for one-minute fringe spots in approximately 50 markets for a 16-week period. Agency is Dancer-Fitzgerald-Sample.

Canada Dry, for various beverages, will be whetting the palates of viewers with 20-second commercials, some to continue to the end of the year in selected markets. The campaign is through J. M. Mathes.

Eastman rep firm buys AM station in Flint

Robert E. Eastman & Co. has bought WTRX Flint, Michigan, subject to FCC approval, and will operate the station as a wholly-owned subsidiary.

This may be the first time a national station representative firm has owned a radio station and operated it as a corporate subsidiary, although individual reps and firms have held partial interests in stations.

Operating on 5 kw. day and kw. night, the facility is currently represented by Eastman, which plans to continue in this capacity.

After FCC approval, the rep firm plans several innovations: use of "imagination" in public service programing; initiating a "farm team" setup for the development of salesmen starting with a college-recruitment plan leading to "graduation" to other Eastman offices; and a program director consultant service based at WTRX, available for hire to Eastman-repped stations.

JUDY ANDERSON: a wealth of information



"Reps have a wealth of information at their fingertips about markets, stations, coverage, programing, personnel, facilities, and all the other factors that must be weighed in final decisions for placing of advertising. They can be very helpful and share all this with timebuyers," says Mrs. Judy Anderson, radio-TV supervisor with responsibility for buying time for Buick (nationally) and Coca-Cola (regionally) at McCann-Erickson's Detroit office. Judy was recently named 1964 advertising woman of the year by the Detroit women's ad club. Her timebuying ideal is Frank Silvernail, a man who has influenced her philosophy, although they have never met. "About six years ago," continues Judy, "I ran across a piece he had written. From it I've borrowed seven commandments of dealing with reps: 1) don't high-hat them; 2) don't keep reps waiting; 3) ask them for information; 4) save face for them; 5) keep them posted; 6) tell them the truth; 7) help them with others. As rules for everyday use," she concludes, "these would have more meaning for timebuyers who have had 10 to 12 years with radio and TV stations, as I've had." Before joining McCann-Erickson more than eight years ago, Judy was traffic manager at WJIM-AM-TV Lansing. Prior to that, she was assistant to the station manager in her native Johnstown, Pa., at WARD-AM-TV. She has three children, and makes her home in Detroit's St. Clair Shores suburb.

Few really new themes in TV Commercials Festival

Despite fact that largest TV advertisers are represented admen see no breakthrough. Production quality up; use of live actors, cinematic art increased, entries indicate.



Wallace Ross, head of Commercials Exp. tal. with Barbara Love, SPONSOR assoc. editor, at end of afternoon judging session.

THERE ARE NOT as many new original commercials this year as there were a year ago, say admen judging at the American TV Commercials Festival. Scores are lower than other years, in fact so low that judges may not give an award in some categories.

Categories with generally low scores, according to the Festival head, Wallace Ross: building products, cake mixes, cigarettes and cigars, cleansers, dentrifices, men's toiletries, coffee, toys and utilities.

The winners will be announced at the American TV Commercials Festival award luncheon May 15 at the Waldorf Astoria.

The generally low scores might well be attributed to stiffer judging by the advertising elite, but when asked as a group the agency men disagreed said it was because the commercials were not as good.

But admen can't expect breakthroughs and exciting originality every year, according to A.C. Dunham, corporate advertising manager of Westinghouse Electric. With the cost involved, all the research and testing necessary, growing sophistication in the field, it takes time to bring out something really new, he feels. Agencies with a good thing, like Goodyear, are continuing to use the same themes.

Even though there are no major breakthroughs, the quality of production is up, Gordon Webber, director, broadcast commercial production, Benton & Bowles, believes. The trend seems to be toward more use of cinematic art and fewer words, Webber noted. Photography carries the weight, he feels. Among the commercials cited: Laura Scudder potato chips, Cracker Jacks, Goodyear, and various travel commercials. Another participant notes the use of live actors has increased.

On the other hand, it was pointed out that the use of animation has decreased, except perhaps in cereals where animation is used heavily.

Frank Scoppa, executive art director, WW&B, (l) scores commercial with Manning Rubin, v.p., dir., commercial production, Grey; Gordon Webber, v.p., dir., broadcast commercial production, B&B.



Patricia Daniels, recently with McCann-Erickson on the Nestlé account, scores a commercial in the finals of competition. At her right is Stephen deBaun, copy group director, N.W. Ayer.





Georg Olden, v.p., McCann-Erickson, listening to A. C. Dunham, manager, corporate advertising for Westinghouse Electric.



Sy Frolick, senior v.p., TV/radio director at Fletcher Richards, Calkins & Holden.

The quality and number of institutional commercials in the Festival is also down.

Jack Sidebotham, TV art and production director, Y&R, feels that frequently the same advertisers showed up in the finals of the competition. He also believes that some of the commercials that score highly in the Festival are those with a refreshing twist or feeling of warmth, particularly because of the large number of commercials seen at one time. (This statement was made after a day admen viewed about 195 commercials.) He felt that the twist or cleverness might very likely be turned down in many agencies during planning sessions because admen are sometimes afraid the idea is too far out and they'll be laughed at, or the amount of money at stake requires them to think more seriously.

Admen settle down for screening of finals. Shown here: (1st row) Jack A. Sidebotham and Marvin B. Kunze, Y&R; (2nd row) A. C. Dunham, Westinghouse Electric; Arthur R. Ross, Ketchum, MacLeod & Grove; Arthur C. Mayer, Hicks & Grist (3rd row) Helmut Krone and Bob Levenson, DDB; E. P. Genock, Eastman Kodak; (4th row) Bob Margulies, Bates; Rollo Hunter, MJ&A.



"If you kept all the commercials that the clients made you throw out, you'd have a winning category right there," an executive from Compton commented.

The bulk of judges are repeats, according to Ross. This year there is a heavier proportion of creative judges, he says. People like Georg Olden, Bob Levenson, Helmut Krone, and Sy Frolick are among them. For some reason, the judges from the creative side tend to rate lower. Ross feels. This tends to weight the elements represented, perhaps, but marketing men just aren't interested enough to attend, according to Ross. Also, many admen believe, you can't consider the marketing story when appraising the commercials.

It has been suggested to have consumers judge, and even kids doing the judging of kids, commercials, but that would turn the competition into a popularity contest, the Festival head contends.

Of the 165 judges, organized into an advisory board and six regional councils (East, Midwest, Southwest, Canada, Southeast), 68 advertising agencies are represented, 36 sponsors, 6 TV stations, 17 associations and craft unions, and three consultants.

Ross has been traveling to the different cities to conduct the judging sessions. He comments that the many sessions throughout the country do greatly affect the winners, as the evaluations are colored by regional viewpoint and a closer view of the market. Considerations are more material than in New York and California, where the creative is more heavily weighed.

Categories which the judges have been rating high: automobiles, gifts, insurance, institutional, packaged foods, pet products, travel, pharmaceuticals. Average ratings are going to auto accessories, appliances, bakers and confections, soaps and deodorants, beers and wines, hair preparations, cereals, cosmetics, dairy products, gasolines, home furnishings, paper products, and soft drinks.

According to Ross, 194 companies entered 1,396 commercials, representing 685 national, regional, and local advertisers in the United States and Canada. In order to be eligible, commercials had to be telecast for the first time not before 1963. This is a record number of entries, 29 more than last year's total. Of all the entries this year 95% were on film (1284). Video tape commercials totaled 112. Color films and video tape numbered 213, or 15% of the entries. This is more color by far than previous years.

Festival board members for 1964: BARTON A. CUMMINGS, Compton Advertising *Agencies*; CHARLES H. BROWER, BBDO; LEO BURNETT, Leo Burnett; FAIRFAX M. CONE, Foote Cone & Belding; JOHN P. CUNNINGHAM, Cunningham & Walsh; GEORGE H. GRIBBIN, Young & Rubicam; BRYAN HOUSTON, Fletcher Richards; ROBERT E. LUSK, Benton & Bowles; DAN SEYMORE, J. Walter Thompson; WALTER WEIR, Donahue & Coe; WILLIAM BERNBACH, DDB; DAVID OGILVY, OBM. *Advertisers:* EDWIN W. EBEL, General Foods; JAMES S. FISH, General Mills; DAVID J. MAHONEY, Colgate-Palmolive; RALPH P. OLMSTEAD, Kellogg; HARRY F. SCHROETER, National Biscuit Co.; A. CRAIG SMITH, Gillette; DOUGLAS L. SMITH, S. C. Johnson & Son; JAMES D. STOCKER, Scott Paper; RAY WEBER, Swift & Co.; ALFRED A. WHITTAKER, Bristol Myers; WILLIAM F. HAESCHE, New York Telephone Company

Analysis of representation in the largest categories showed the following number of entries: beers and wines (75), automobiles (64), packaged foods (62), baked goods (46), pharmaceuticals (42), tobacco products (34), retail stores (29), banks and finance (29).

There were 60 series of three commercials each entered for consideration regardless of product category. A new 20-second category drew 77 entries. The 20-second commercials are considered both within their product category and as 20s.

Scoring was designed for automatic processing by John Felix Associates, in order to achieve easier more efficient tabulation.

In the preliminary screenings by small panels of judges, three to five commercials were selected for the finals in each category which were later viewed by the six councils in toto.

Commercials were scored from a low of one to a high of 10. Ross outlines the purpose and criterion for the judging thusly:

"We seek to recognize unusually effective advertising, outstanding in concept, and imagination in execution . . . advertising which promises to realize exceptional results, based on the judges' appraisal — without benefit of supporting data — of what its objective was, and the judges' evaluation of its comparative success."

Commercials were grouped in product category because marketing objectives most closely parallel in that way, Ross comments. However, each entry was appraised as an independent entity. ■

88,977 Tv sets produced in January

Electronic Industries Assn., reporting for first time on color TV set production, notes that 88,977 units were produced during January 1964. (RCA says its sales of such sets in January were higher than in any previous month, and expects record first-quarter profits).

Other EIA figures show TV and radio set production increases in all categories for January 1964, compared to January 1963.

Monochrome TV set production rose from 484,415 in January 1963 to 642,080 this January. Of these units, 116,218 are all-channel receivers, nearly double 58,032 figure of last year. Distributor sales for same month rose to 588,555 units, compared to 503,821 sets sold in January last year.

Total radio set production increased from 1,229,507 to 1,413,293. Other comparisons show auto radio sets produced rose to 700,848 from 594,505, while FM sets manufactured (excluding auto sets but including combinations of AM/FM or other types) total 151,343, up from 87,641. Distributor sales (again excluding auto sets) also are up, reaching 544,815 units from last year's January figure of 353,348.

Group W Promotes David E. Henderson

David E. Henderson, WBZ assistant sales manager, has been appointed sales manager of the Group W TV station in Boston. He succeeds Kenneth MacDonald who has been named assistant general manager of WJZ-TV in Baltimore.


Henderson

TvAR, the representative firm for the Group W TV stations, was Henderson's association prior to December 1963 when he joined the Boston station. He joined TvAR as an account executive in 1959 when it was formed, having had over 10 years previous experience at both the agency and station levels. He started at WBAL-TV Baltimore as talent and producer-director, and then moved to WFIL-TV Philadelphia as producer-director.

With time out for Marine Corps service, Henderson's career subsequently included two years with Al Paul Lefton as assistant to the vice president in charge of TV in the Philadelphia office; broadcast supervisor on major accounts at Gray and Rogers Advertising.

Supermarket TV spots

NBC—Hugh Downs TV show, *Concentration*, to serve as basis for new supermarket sales promotion game. Customers match windows in card, picked up free at supermarket, with scores published in store's newspaper ads. Downs, in radio-TV spots to be placed and paid for by individual supermarkets, will introduce game to local markets.

Concentration last week began 10-week run at 94 Penny stores, San Francisco, moves on to "three or four" additional food chains in April and June.

FM listeners becoming "mass"

Study by Portland, Oregon station shows that FM listeners still hav above-average characteristics but are approaching "general" levels even though they listen to FM during TV's peak viewing hour

WITH CONSIDERABLE attention focused this year on FM broadcasting at the NAB convention, radio-TV admen are showing more interest in qualitative studies which establish new boundaries for the special-market FM audience.

One of the latest studies in this area, now the subject of new promotions to timebuyers and account personnel, was recently completed by KPFM, an independent outlet whose FM signal covers the Portland, Oregon, metropolitan market.

Seldom are FM stations equipped with either the research facilities or budgets necessary to accomplish much more than a surface fact-gathering. The KPFM-commissioned study — which the station claims is "the first time an attempt has been made to measure FM listening on an individual station basis" — is therefore of considerable significance to agencies which may feel the FM audience is a small, oddball, a typical group with a sky-high average income which divides its time between going to concerts and driving around in racy sports cars.

Perhaps the most significant fact which emerged from the KPFM study, made under the direction of psychology professor Dr. David Sellers of Lewis & Clark College, is that the FM audience isn't so very unusual after all.

This doesn't mean that the claims for above-average income in FM. homes are wrong. What's happening in FM is something like the socio-economic audience factors in color TV homes; as the medium becomes more widely used, as its penetration grows greater, the over-all markt begins to lose its "specialized" aspect and more closely resembles the "average" home.

In the case of Portland, Ore., KPFM learned, through a combination of random phone and questionnaire sampling, that FM penetration in Portland is now almost one out of every four homes — 39.4% (In numbers, this is an estimated 112,870 homes). Median incomes for FM *are* substantiali higher than among non-FM s owners; 22% of the FM set owne said they earned over $10,000 year as compared with 10% of no FM set owners reporting compa able figures. There was, howeve "no significant difference in FM s ownership" from the $10,000 bra ket downward.

Audience tastes in music — lor the staple element of FM progra ming — also ran more towa "mass" than toward a "specialize taste. Light classics, jazz and fo music rated high on the audien preference list.

One area in which FM home a tivitiy does *not* merge with ma patterns in that of TV viewing.

"The FM audience apparen shows no great interest in telev sion," reported KPFM last wee "Only 18% of those who said th listened to KPFM purchased a tel vision set during 1963, while 30 of the non-listeners reported pu chase of TV sets."

Furthermore, FM listening, u

WHEN FM LISTENING TAKES PLACE

Share of Homes Listening to FM on Daily Basis *

TIME	MON. THRU SUN.	MON. THRU FRI.	SATURDAY	SUNDAY
6 a.m. noon	4.36%—12,500 homes	4.48%—12,850	5.24%—15,040	3.15% 9,000
Noon 6 p.m.	6.3%—18,050 homes	5.87%—16,840	6.64%—19,000	7.0% 20,100
6 p.m. Midnight	6.4%—18,550 homes	8.0%—22,450	4.9%—14,050	3.85% 11,000

Based on research study conducted for KPFM Portland, Ore., by Dr. David Sellers, Lewis & Clarke College

audience

ike AM listening generally, runs somewhat parallel to TV viewing. That is, when TV families are watching TV (at the current rate of six hours daily nationally, according to A. C. Nielsen Co., with the peak period — 65% veiwing — landing in the 8-10 p.m. segment at night), FM homes are often spending their time listening to FM instead. Sellers' findings showed that average listening to FM per home is 15.65 hours per week, or 2.24 hours per day, and peak listening occurs between 6:00 p.m. and midnight, Monday through Friday."

The survey itself was a three-pronged study of statistical data gathered through a random sample of 1,000 completed telephone calls in the Metropolitan Portland market of Nultnomah, Washington and Clackamas counties in Oregon, and Clark county, Washington. Questionnaries on listening and buying habits filled out by visitors to the Portland Boat and Trailer Show in February were also used, plus a random sample of listening preferences and demographic data obtained from questionnaires mailed to KPFM program guide subscribers.

Said KPFM manager Del Leeson: "We believe we know more about our audience than virtually any FM station in the country. We know how many, when they listen and to which stations. We know what kind of cars they drive, their income, what they spend for groceries every week and whether they prefer plane or train travel. We even know what they plan to do with the money they save from the new Federal income tax cut: a majority are either going to save it or invest it in the stock market or in mutual funds." ■

Exercise in your car wherever you are



This new road to physical fitness is the brainstorm of Donn Colee of WHEW West Palm Beach to put an extra push behind the largest spot schedule ever run by the local Pepsi people in the market. It's on behalf of Patio Diet Cola. On the theory that while most Americans don't exercise, almost all drive cars on a regular basis, Colee came up with the series of one-minute capsules. Strongman Wes Hardin, here greeting Palm Beach Bottling Works head Frank Frazier, details Dynamic Tension exercises which listeners can perform while driving or riding right in their cars. Series is aired throughout the day and evening.

MBS adds three

New stations joining the Mutual Broadcasting System are: WJUN Mexico, Pa., operating with 1 kw on 1220 kc, owned and operated by Lewiston Broadcasting; WEIC Charleston, Ill., operating with 1 kw on 1270 kc, owned by Friendly Broadcasters; and WDOT Burlington, owned by Hunter Broadcasting, operating with 1 kw daytime and 250 watts night on 1400 kc.

Stock conversion delay by Gross Telecasting

Gross Telecasting, Inc., owner and operator of WJIM (AM-FM & TV) Lansing, has deferred for three years the date for conversion of the Class B common stock into common stock. An amendment of the Articles of Incorporation pushes the date up to March 31, 1967.

The regular quarterly dividend of 40 cents a share was declared on the common stock, payable May 11, 1964, to shareholders of record at the close of business Apr. 24, 1964. The quarterly dividend of seven-and-a-half cents a share was also continued on the Class B shares.

New outlet in Windsor

CKWW signed on the air Mar. 29, with a signal reaching down into Detroit and Toledo, as well as Windsor, Ont. President of the new company is Royce Frith, who has done a weekly show on the CTV Network and now does a daily talk program on CKWW. Robert Willan is operational sales manager and Norm Aldred is program manager.

More WSB-FM stereo

WSB (FM) Atlanta, the most powerful FM station in the state, has expanded its broadcasts of stereo multiplex music to include the full day, from its 7 a.m. sign-on to the midnight sign-off. One of the pioneers in Southern broadcasting, the station operates with 100 kw.

Three AP committees study broadcast wire

The Associated Press' recently announced intention of reevaluating its service to broadcasters in view of new trends in newscasting was not an idle one. Three study committees made up of members of the AP Radio-Television Assn. will put into effect a three-pronged nationwide survey to seek qualitative data on broadcasting patterns, usage of the AP broadcast wire, and unsatisfied station needs. Returns will be classified according to both station power and geographic location.

The three committees and their chairman: Fact Finders, Tom Frawley, WHIO Dayton; Watchdogs, Jay Crouse, WHAS Louisville; and Wirephoto-Photofax, Grant Price, WMT-TV Cedar Rapids. Committees were chosen, said APRTA president Robert Schmidt, with a view to equal representation by both large and small stations and will work in liaison with AP bureaus and officers of AP state broadcasters associations in their respective areas.

Both the Fact Finders and the Wirephoto - Photofax Committees are expected to employ the questionnaire technique. The Watchdogs will keep an eye on the broadcast wire's over-all performance in covering the news, with special attention to writing, processing, and pack aging to meet the special needs of broadcasters. All three committees will submit their findings to the annual meeting of the APRTA board next September.

RAB ups Birchfield to head member push

Lewis P. Birchfield, a regional director since 1961, has been named RAB's director of member development. He's directing the bureau's efforts to broaden its membership, while continuing to administer the RAB Sales Clinic's one-day course in radio salesmanship which the bureau offers on an individual basis to member stations.



Birchfield

Birchfield brings to his new job a background in both media sales and retail advertising. He has served on the sales staff of WDSU New Orleans and the promotion department of the New Orleans *Times Picayune*. He was advertising and promotion manager in Sears-Roebuck's southern territory for almost six years. Prior to joining RAB he was also general manager of WFAI Fayetteville.

$325,000 buys KMBY

KMBY Monterey has been sold by John L. and Muriel L. Burroughs for $325,000. Buyer is Stoddard J. Johnston, formerly president and general manager of KRGV and KRGV-TV Weslaco, Tex. KMBY is a fulltime station operating on 1240 kc at 1 kw days and 250 watts night.

WARM WSBA lead off RAB's 'College Plan"

Susquehanna Broadcasting' WARM Scranton and WSBA York Pennsylvania, are first subscriber to Radio Advertising Bureau's "College Plann," agreeing to underwrit plan on behalf of Pennsylvani State University. Plan makes RA sales material available to college and universities at nominal cost a spur to interest more college-trained sales-oriented young men and wo men in radio careers. Also enrolle under plan is Kansas University Material includes complete backlo of RAB sales and research studies as well as weekly mailing of currer matters.

Commenting on action by Penn sylvania company, RAB Presider Edmund C. Bunker said: "I woul like to salute the Susquehanna ex ecutives who saw need for traine sales personnel and administrator within our industry, and decided t do something positive about it.

"As our industry grows in im portance to advertisers, and in th number and variety of its adver tisers, the shortage of trained peo ple may someday be our graves problem," he continued. "Onl through corrective measures lik this one — instigated and sup ported internally by broadcasters– can we begin to attract some o the intelligent, educated young peo ple we will need within the nex decade."

Schlosser tops ABC's ad, sales development



Schlosser

Don S. Schlosser has been appointed directo of advertisin and sales deve opment for ABC Radio. He ha been advertis ing coordinato and manager sales develop ment since Jul 1961.

CBS was Schlosser's affiliatio prior to joining ABC as a sale promotion writer. With CBS thre years, he had been a member the press department.



YOU SHOULD HEAR

M. Jay Corrington, Radio Operations Manager of KODE, Joplin, Missouri, says, *"First let me say I believe the CRC library was designed by Radio Men . . . I believe our image in the minds of our advertisers and listeners has improved greatly . . . Sponsor Identification Jingles . . . the greatest . . . give a local advertiser closer identification with his national produce, but builds a quality image for his business."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

THE WEEK IN WASHINGTON

WASHINGTON BUREAU, Washington, D.C., April 10, 1964

Spending Mood Sustained

With the threatening self-examination of the TV/A convention behind them, broadcasters can cheer up with Commerce Department predictions of record 1964 sales of products advertised on TV--from chewing gum to cars, soap to soft drinks. Commerce says that from the prosperous financial launching pad of $479 billion in personal income in 1963, consumers are sustaining the spending mood that made new highs in year-end retail sales for that year.

Cigarets Included

The Business and Defense Services Administration has not backed down from its Outlook position that even cigaret sales may not prove an exception, over the year's course. Outlook forecast was for "relatively stable" cigaret sales in 1964, and Agriculture Department's recent report of an all-time high in cigaret smoking for 1963 indicates a momentum sure to carry over.

Majority observers both in and out of government lean to Commerce's Outlook viewpoint. Factors in addition to 1963 momentum are 1964 increases in income and population; an expected psychological swing back, as fanfare over Smoking and Health report dies down, and as crash research programming buoys up hope of safer smokes.

Recently reported lift in March sales announced by American Tobacco and Liggett and Myers seem to bear out the stability prediction.

Reassurance of sustained sales may make it easier for cigaret advertisers to accept compromises in broadcast commercials approach.

And Alcoholic Beverages, Too

It might be apropos to mention here that beer, wine and hard liquor (ahhh!) sales from vodka to brandy were all substantially up in 1963, and will probably keep on the up side in 1964. No alcoholic beverage ads accompany imbibing, in any media advertising--the slant is from young married to seasoned sophisticate, in all markets.

Much has been made of cigaret tax dip in the early weeks of 1964. Agriculture's final tally of the $7.3 billion retail cigaret sales for 1963, does not note January, 1964 dip in taxable removals: down 3.5% from January, 1963. But Agriculture points out that January, 1963 taxable sales were at an all-time high, and a full six percent up over the same month in 1962.

In its look-ahead for 1964, Agriculture appears certain there will be a difference between short-range effects of the Smoking and Health report and long-range ones. The Department says it needs 2 or 3 more months before venturing to estimate even the short-range impact.

"Longer term impact depends not only on wide public attention given to the report, but also on developments generated by the report."

The "developments" would include such moves as FTC's proposed warnings and curbs on cigaret advertising; crash programs by HEW, and local groups to warn the young away from smoking; and on the cheerier side--success of safety research programs.

Smokers Set Record

Agriculture's profile of American smoking for 1963 shows a record 524 billion cigarets consumed, 3% more than in 1962.

Per capita rate was 217 packs a year, for those 18 and over, a 2% rise above 1961 and 1962 years of no change. Filter tips grabbed nearly 58% of the total 550.5 billion cigarets produced in this country last year, as against 42% nonfilter. In 1962, the split was about 54.5% filters and about 45.5 nonfilter.

King-size filters gained 12% in 1963 over the previous year--a gain that more than offset a decline of about 8% in regular size nonfilters, Agriculture says.

Cigarillos, Cigars Do Well

Cigars and cigarillos are bowling merrily along--the trend apparently having started well ahead of actual publication of the Surgeon General's Smoking and Health report. Agriculture says the 1963 total consumption was 7.2 million, highest since 1923, with additional sharp gains for the cigaret-size in the final quarter.

Car Sales Speed Along

As for noncontroversial products, Commerce's Outlook series, slightly less dead pan than usual, predicts glowing futures in 1964 for TV favorites: Cars, soaps and detergents, soft drinks, appliances, candy, bake goods, toys--you name it and it's up. New cars sold in the first four months of the 1964 model year (Oct. 1963-Sept. 1964) were at annual rate of 7.5 million--almost 6% above comparable period of previous record-breaking 1963 model year, and "the most favorable start of any model run," says Commerce Survey.

In dollars it spells annual rate for sales of cars, tires and accessories of $23.3 billion in calendar 1964, topping 1963 annual (calendar) rate of $22.3 billion. Commerce finds sales of intermediate size cars continuing to chew into sales of compacts and imports, reversing earlier trend toward smaller cars. Standards edged up from 59% to 60% of the market at this point in the 1964 model year.

Trade-up continues with one-in-five families in two-car class and even modest car buyers going in for air conditioning, and V-8 over V-6 engines.

Routt buys piece of Rayville stations

Edd Routt, vice president and general manager of KNOE Monroe, La., for the past four and one half years, has purchased 49% interest in KRIH Rayville, La., and assumed duties of operating partner there April 1. Sellers Aycock, Jr., has been sole owner of KRIH for two years.

A career which began with the McLendon Corp. in Dallas, has since led Routt into various fields of management at many stations throughout Texas.

N.Y. Broadcasters boost transient radio audience

Always on the lookout to promote radio, the New York State Boardcasters' Assn. has mounted a campaign to put "More Radios in Hotels and Motels," with a particular eye on the more than 70 million people expected to visit the World's Fair.

Under the direction of the Special Projects Committee, Steve Labunski (WMCA v.p.) as chairman, the drive includes both live and recorded announcements and community projects. For instance, one operational plan calls for local stations to supply the hotel or motel with several reasonably priced radio sets. These are to be kept in working order by each station's engineering department. The sets are left at the hotel or motel desk with a sign indicating that they can be rented overnight for a nominal fee. This money is turned over to the station until the sets are paid for. After that, rental money goes to the motel.

Butte stations merge

There'll be one less station on the dial in Butte. In one of the infrequent station mergers, KBOW, Inc., has acquired the assets of KOPR for $140,000 and will retain the latter's frequency (550 kc with 5 kw power days, 1 kw nights), deleting the frequency of its own less-powerful KBOW (1490 kc with 1 kw days and 250 watts nights).

Principal stockholder of KBOW, Inc. is Richard R. (Shag) Miller. KOPR was owned by Copper Broadcasting Co., which also owns KGHL Billings.

George Hatch, chairman of the board of Intermountain Network, is Copper's principal stockholder.

Negotiations were handled by Edwin Tornberg.

KNOK to build FM

On another new-station front, KNOK Dallas-Ft. Worth received a go-ahead from the FCC to build an FM station, which will probably be on the air 24 hours a day.

WNDY, signs on air

WNDY Indianapolis signed on the air mid-March, featuring a format of modern-styled folk music, news, and station-produced vignettes.

It broadcasts with 5-kw power at 1500 kc.

The station is owned by Douglas D. Kahle, Edwin Tornberg, and Edward Wetter.

Tom Howard is general manager and Roger Kiley is sales manager of the new station.

Will oversee community affairs



On general manager Mike Shapiro's right is his new right-hand-man George Utley, just named administrative assistant to Shapiro for WFAA (AM-FM & TV). His special area will be community relations and service which has become so demanding as to require full-time management. Utley, who brings nearly two decades of broadcasting experience to his new post, has been manager of WFAA radio for the past six years, a job which will now be filled by Dan Hydrick, Jr. (l). Hydrick's been account exec. at WITH Baltimore, general manager of WGH Norfolk, assistant to the president of Metropolitan Broadcasting in Kansas City, general manager of KBOX Dallas and sales executive for KIXL Dallas.

Tape wrinkles abound in both TV and radio

New developments in tape recording for air media put stress on portability, sophisticated editing, and automated operations. Here's a special news roundup

Tape recorders, both video and audio, are back in the news this month, with several developments announced which should add to the versatility of electronic recorders in the production of programs and commercials for TV and radio.

One new development, hatched by network offshoot ABC Engineers and General Electric with an assist from Eastman Kodak, combines some of the elements of video tape recording and film photography to produce a brand-new type of kinescopes. Previewed at the recent NAB meeting, the "Electro-Photographic Recorder," as ABC calls it, by-passes the usual kine process of photographing a TV image as it moves on a picture tube screen. Instead, the system shoots the TV electron beam directly at motion picture film, rather than a TV picture through an optical system. Thereafter, the film goes through a development and printing process and is ready for use.

Ampex-developed Editec made possible current "Science in Action" episode with 100 splices in 25-minute show. Here, director Dave Parker (r.) discusses scene with program host Dr. Earl Herald (c.) and Ampex consultant Joseph Roizen.



ABC's new gadget is a step up from kinescopes (distortion from picture tube face and lens system is eliminated) and even skips the need for conventional TV line standards converters. It is also a cousin of TV tape, which puts an electronic signal directly on tape through a recording head, rather than through an optical system. Possible future uses: high-quality film prints for spot TV use of taped TV commercials and shows, plus prints of live/tape TV events that can be shown in theaters or on large projection screens.

Hottest new area in TV tape recorders is that of transistorized "portable" units. Generally speaking, such units do not have the control-board flexibility and picture quality of the larger TV tape units, but they cost less than half the price of the big Ampex and RCA recorders and have a number of applications and advantages.

One recent break-through in portable TV recorders was announced by Precision Instrument Company and Machtronics, Inc. Now, a tape recorded on one of Precision's compact recorders, generally used in closed-circuit TV applications such as commercial-testing or ETV, can "be replayed immediately on a Machtronics' recorder for broadcasting." Such interchangeability is likely to be instrumental in furthering the spread of commercial TV in Latin American countries, such as Mexico, where initial costs of full-sized video tape equipment is a major hurdle.

The big electronics producers are extremely active in miniaturizing TV tape recorders as well. At the recent NAB convention in Chicago, a featured highlight of the RCA exhibit was the demonstration of RCA's trio of compact TV tape machines: the TR-3, a playback unit; the TR-4, a compact and low-cost record-playback system, and the TR-5, a portable (in the sense of a Volkswagen station wagon and good set of muscles) recorder for field use. The units are all transistorized.

The Ampex-developed Editec, now used in such studio installations as Videotape Productions of New York, Toronto's Advertel and the NBC color studios in Burbank, has already given new editing dimensions to the production of tape commercials (See SPONSOR, March 2, 1964, p. 54). Now, Editec is making its mark in taped program production as well.

Last month, an episode in the *Science in Action* series, produced by the California Academy of Sciences and syndicated to stations as a public affairs series, became the first taped TV show to be shot using automated electronic editing. Within the 25-minute show, which will be seen this month and next in a number of major markets, there are approximately 100 electronic splices ranging from four frames to five minutes in length. These include closeups, time-lapse effects, frame-by-frame animation. In the opinion of Ampex, "such effects were virtually impossible on video tape prior to development of the Editec system." Scene of the telecast, incidentally, was the video training center of Ampex at Redwood City, California, with Ampex consultant Joseph Roizen as guest.

In the realm of audio recording, the twin trends of automation and transistorization continue to roll along, with sound recording and playback devices becoming more portable and more automatic all the time. As in video recording, where such developments as the Japanese-made Sony portable TV tape recorder, the British-made Marconi and Pye cameras, and the German-developed EMT Vid-E-Dit 62 tape editing unit, are making inroads, Japanese, English and other foreign audio tape devices have become an influence.

Automated tape hardware—principally, tape cartridge systems whereby stations can play commercials, station breaks, programs, etc. without the bother of reel-to-reel playback—is now available from many sources. These include, to name some major producers: Automatic Tape Control, Inc., Collins Radio, Electra Megadyne, Inc., Gates Radio, Ma Car Ta, Inc., RCA, Sparta Electronic Corp., Visual Electronics (Spotmaster). ■



Newest film programs ride sales trends

Steady product buying by stations in the syndication market—much of which eventually becomes spot carriers for national and regional advertisers—is clearly reflected in the latest round of sales reported by syndicators and distributors. Many of the sales are part of the heavyweight push given new properties in the rerun market in the wake of the recent NAB convention.

Here are highlights of current activity among syndicators:

MCA TV is getting ready acceptance for the 167-episode *Wells Fargo* series recently launched in syndication. The half-hour off-network series, in the first two weeks of national selling by MCA, was signed by stations in 22 markets. Noting that there are no half-hour westerns scheduled on networks this fall, MCA has also decided to put another 30-minute rerun oater in syndication: 75 episodes of *The Tall Man,* starring Barry Sullivan.

CBS Films, which staged its 10th annual sales meeting in Chicago during the NAB conclave, is also riding a western trail in syndication, having launched a 156-episode rerun package of *Gunsmoke* half-hours under the *Marshall Dillon* title. Some 10 markets were sold on a pre-release basis for a gross of more than $650,000.

Jayark Films Corp. this month totalled up its first-quarter sales, particularly of its *Blockbuster* feature-film package, and discovered it had just racked up "the strongest sales record of the past three years." Since the first of the year, 24 stations have signed for the firm's latest feature package, including outlets in such major markets as Los Angeles, San Francisco and Boston.

Four Star Distribution Corp., which is placing most of its sales bets this season on comedy reruns, has been locking up some early large-market sales (New York, Chicago, Los Angeles, Washington, Detroit) on its Ensign O'Toole series. Four Star has high hopes for the series as programming material for stations in early-evening time or in the late night 10:30-11 p.m. slot, largely returned to stations this fall.

Seven Arts, whose latest package is the big (215 pictures) Universal feature backlog, has been selling the post-1948 group briskly in recent weeks. Outlets in seven of the top 10 U. S. markets have bought the Volume 9 package, and the station total is over 20.

Screen Gems, which is also marketing a large post-1948 package this sales season (210 Columbia pictures), has rung up an impressive score so far: 50 out of the top 50 market, with a total of over 150 stations signed for the picture group.

ITC, doing well in syndication with its *Jo Stafford Show,* has scored steady sales with its feature packages *(Jungle 4, Edward Small, Action Theatre),..* its kiddie-appeal shows (*Supercar, Ramar, Brave Stallion,* etc.), and various action-adventure series. United Artists TV, whose sales emphasis this season is on *Bat Masterson,* has reached a total of 123 station sales on the half-hour western adventure series.

Cool ghoul picked by Lon Chaney



Horror movies are getting to be a bit oldhat on TV, and what's needed these days is something to jazz up a shock-movie show a bit. Such a restorative was found recently by KSLA-TV Shreveport, La., for its "Terror on Saturday Nights with Evilum" seres, a feature show hosted by a Charles Addamsish monstress of ceremonies. She offered a small prize to the program fan who designed her the "worst" monster. In four weeks, there were some 5,000 entries submitted. Payoff exploitation came when the station booked a large exhibit hall, showed off the "folk art," and imported movie monster Lon Chaney (left, see photo) to help Evilun judge the winner.



YOU SHOULD HEAR

John S. Booth, General Manager of WCHA, Chambersburg, Pa., says, *"Without a doubt, CRC offers the finest Library Service on the market today. The sound is modern . . . a strict departure from 'old hat' techniques . . . The Money Maker's Sponsor Identified jingles are a real boon. They are original and unique for both Station and Sponsor alike."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

NATIONAL FILE

ADVERTISERS

George Condon appointed public relations manager of Alberto-Culver Co. He was formerly CBS press chief for the midwest, headquartering in Chicago.

Howard Gray, advertising manager of R. J. Reynolds Tobacco Co. since 1957, promoted to the newly created post of marketing manager. His successor will be **Robert Rechholtz.**

Walter V. Flood appointed account executive for Prestolite Co., Toledo. Since joining the company in 1949 he served as a wire and cable representative, a spark plug territory representative, die casting and small fractional horsepower motor fields salesman, and most recently as product sales manager, small motors. **E. P. Lockhart** appointed an original equipment sales rep. for Wisconsin, Iowa and Illinois. He will headquarter in Milwaukee.

Mrs. Gladys D. McKinnon named advertising and sales promotion manager of Aeroceuticals, Inc. As manager she will supervise the 1964 "New Directions" program for dealers. Formerly, she was associated with her husband, Howard J. McKinnon, in advertising and public relations for retail stores in the Bridgeport-New Haven Waterbury area.

Robert L. Jenkins named to the new position of product manager, institutional food sales, for H. J. Heinz Co., responsible for marketing programming for quantity food service product lines sold to hotel, restaurant, drive-in, vending and institutional feeding customers.

Carl E. Lantz, formerly vice president of marketing for the Admiral Corp., appointed assistant to the general marketing manager for Philco Corp.'s consumer products division. **Donald F. Johnston,** formerly vice president of marketing for the Avco Manufacturing Div. of B. F. Goodrich Co., appointed to sales planning manager for television. He succeeds **John J. Kane,** recently promoted to assistant national sales manager. **Charles S. Grill** joined the merchandising department of Philco. He was formerly advertising and sales promotion manager for all consumer products at Admiral Corp.



Walter

Bert M. Walter named director of organization, personnel and industrial relations for Chesebrough-Pond's, Inc. Formerly, he was vice president - industrial and community relations for Clark Equipment, Buchanan, Mich. He was a founder and president of the American Society for Personnel Administration.

Everett Taylor Martin, vice-president, public relations and advertising, Jaguar Cars, Inc., New York, named winner of the International Motor Press Association Annual Award for the most successful accomplishment in the field of automotive communications during 1963. He is a former newspaper and wire service man, a Jaguar vice president for ten years, editor of the *Jaguar Newsletter,* a monthly publication, which was selected the top communications achievement of the year by a panel of editors, radio/TV production men, and heads of schools of journalism.

Charles R. Turner named advertising manager of Nationwide Insurance's five-state Northwest Region, working out of Portland, Ore. Since joining the company in 1950 he has worked as underwriter, advertising field services supervisor and most recently as cooperative advertising manager.

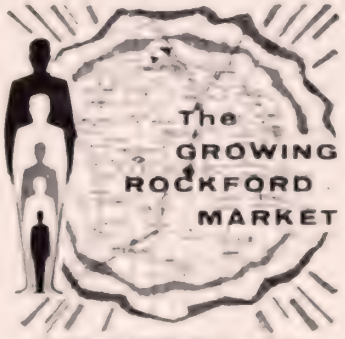
Donald Spangler appointed to the general line sales staff of Wellington Sears Co., Chicago. Since joining the company in 1956 he has been a salesman in its Philadelphia office where he will be succeeded by **Robert Kress.**

Eugene R. Pillifant named director of marketing, candy division, Ovaltine Food Products, Villa Park, Ill. For the past three years he has been director of sales for D. L. Clark Co., Pittsburgh.

John J. Oakes, formerly national sales manager of the Esquire div. of Revlon, appointed national sales manager for Seabrook Farms Co., based at Carlstadt, N.J.

Dr. James G. Affleck appointed assistant general manager of American Cyanamid's Consumer Products Division. Since joining the company in 1949 he has been manager of the new product development department, manager of rubber chemicals department, and most recently assistant general manager of the Commercial Development Division.

William H. Sapiro resigned as sales promotion manager of the Magnavox Co. His resignation was a result of re-location of the sales promotion department. He was formerly sales promotion manager at Ben Sackheim, Inc., advertising agency.



DELIVERED BY
WREX-TV *Channel* 13

NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1965
- New $8 million airport
- New Gates Rubber Plant Expansion — 500 new jobs

THE MARKET

- 580 in U. S. at E.B.I.
- 73rd in U. S. at E.B.I.
- $1,440,547,000 market

WREX-TV COVERAGE

- Broadcasting Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America

WREX-TV 13 Remarkable ROCKFORD, ILL.

Paul C. Castellanos and **Robert Chapline** appointed manager and assistant manager, respectively, of the World's Fair exhibit for the Borden Co. Castellanos is manager of promotion services bureau. Chapline, experienced in the field of theatre management and direction, will take charge of the selection and training of exhibit staff personnel. The 10,000-sq. ft. exhibit, located in the Better Living Center, will feature a musical production, "All About Elsie."



Silverstein

Maxwell Silverstein promoted from advertising manager to vice president and creative director for packaging and printed media of Glamorene, Inc., Clifton, N.J. He joined the agency ten years ago as art director.

Richard D. Knowles, eastern O.E.M. sales manager for Ratheon's Industrial Components Div., promoted to industrial O.E.M. sales manager. Since joining the company in 1954 he has served in field sales for the Industrial Components Div.

E. Clifford Frank regional sales engineer and corporate commercial manager in the South Atlantic Region, succeeds Knowles and will make his office at Englewood Cliffs, N.J.



Frisch

Judy Frisch appointed public relations coordinator for Ideal Toy Corp. She has relocated to New York from Chicago where she was with Mayer & O'Brien. She will be responsible for the company's public relations activities with the trade media, as well as supervising internal and cutsomer relations programs.

AGENCIES

Robert L. Brownwell appointed production manager of MacManus, John & Adams, Inc., Bloomfield Hills, Mich. He will continue to handle production on the Pontiac and Cadillac accounts. **Robert B. MacQueen** transferred to the New York office as traffic manager. His new duties will include supervision of traffic for Pfizer Laboratories Div. and Pfizer Chemical Sales Div. **J. W. Ingham,** 45-year veteran of the advertising business, retired from the agency. He started in the business as an after-school apprentice in the production department of MacManus, Inc., predecessors of MJ&A.



Brownwell

Berton Helfner joined H-R Television as creative sales analyst. **Mary Lee Allen** named assistant to research director Martin E. Goldberg at H-R. Helfner was formerly an account executive at Wood Grand Rapids, and Miss Allen was with Curtis Publishing Print Research.

Stuart Mark Ganon named vice president in charge of creative production facilities of Smith & Dorian.

He is the winner of first prize printed media for Ashland Oil C second prize in television for t same client from the Advertisi Federation of America 1962, thr awards or Amoco, including one the 1959 Rome Film Festival.

Christopher W. Conway resign as executive producer and radio writer for N. W. Ayer, New Yo to join Lynn Baker, Inc. as direct of the radio and TV departme During his seven years with Ay he supervised commercial work films, videotape, recordings as w as live broadcast.

Victor Armstrong joined T Bates & Co., New York, as v president and account group he He comes to the agency from All Murden, Nystrom & Armstro Inc., international public affairs a marketing consultants.



Slattery

Martin Sl tery appoint vice president charge of te vision comm cial producti for Compt Advertisi New York. H has been asso ate producer the agency f the past six and a half years, ha ing had previous experience at Walter Thompson and Your & Rubicam where he was produc of the early Bert & Harry Pie Beer commercials.

Herbert G. Drake elected vi president of N. W. Ayer & Son, S Francisco. Prior to joining the age cy in 1963 he was senior vice pre dent and director of Ted Bates Co. and earlier vice president of Walter Thompson Co., New Yo

Kenneth J. Ward, Jr., and **Jam A. Hanlon** promoted to account e ecutives; **William V. B. Nixon, J** and **James J. Svec** named assista account executives at Needha Louis & Brorby, Chicago. All fo men have come up through t agency's executive training progra

Richard Ferber named to the n post of creative administrator Guild, Bascom & Bonfigli, S Francisco. Prior to joining t agency in 1962 as a copywriter, was copy chief of Richard N. Me zer Advertising.



YOU SHOULD HEAR

Mr. Al Kahn, General Manager of WAGR Radio, Lumberton, North Carolina, says: *"CRC Library Service is the finest that we have ever had the occasion to work with . . . The sounds are completely up-to-date. The sponsor I.D.'s are terrific aids. The quality is outstanding, and the cataloguing is simplicity itself."*

Hear "MONEY MAKER"
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COMMERCIAL RECORDING CORP.



Burke

John D. Burke, vice president and manager of the creative department, appointed senior vice president at Compton Advertising. He joined the agency in 1956 as a copy group head.

Walter W. Bregman and **John Kinsella,** both former brand supervisors, promoted to account supervisors at Leo Burnett Co., Chicago.

Milton Schwartz promoted to copy supervisor of Kenyon & Eckhardt, New York. He joined the agency in 1962.



Blake

H. Blake Chatfield named public relations director of Fuller & Smith & Ross, Los Angeles. He is replacing A. C. McCarroll, who resigned to become newswriter at NBC, Burbank. Chatfield was formerly with TTV, in charge of the press information section of its public relations department.

Jane Heil joined Mogul Williams & Saylor as a copywriter. She served in the same capacity at Macy's, and WAVZ New Haven, and WHAY New Britain, Conn.

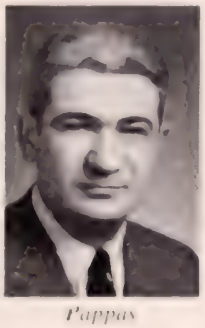
Robert McElwaine joined Maxon, Inc., as director of product promotion. He has been executive vice president of Paul Bradley, Inc., and previously senior account supervisor in public relations of Interpublic.

Carol Leonard, formerly a copywriter at Edward H. Weiss & Co., joined the creative staff of Tatham-Laird, Chicago.

Dwight Jarrell, former Detroit newspaperman, named account executive for the A. R. Gloster advertising Agency on the CKLW-AM-FM-TV account.

Tony Hillard named art director at Ronalds-Reynolds Co., Toronto. He has previously been with agencies and studios in London, England, Cape Town, South Africa.

Evelyn Stern joined the radio and TV department of Hoefer, Dietrich & Brown. She was formerly with McCann-Marschalk, New York, as assistant art director, print and television departments.



Pappas

Nicholas Pappas, group head art director of Cunningham & Walsh, New York, appointed vice president. His current account assignments include "21" Brands, Inc., Hoffman Beverage Co., St. Regis Paper Co. and Sterling Drug, Inc.

Robert T. Nugent to D'Arcy Advertising Co., New York, as a writer-producer in its radio/tv department. He formerly held the same position with Fletcher Richards, Calkins & Holden.

Patrick J. Bohen, formerly with Foote, Cone & Belding, joined C. J. LaRoche, New York, as account executive.

Stanley Winston joins Fladell Advertising Assoc. as executive vice-president. For the past four and a half years, he has been promotion director of *Redbook* magazine.

Murray Klein and **Miss Sandi Butchkiss** appointed creative director and copy chief, respectively, of Smith/Greenland, New York.

TV MEDIA

William P. Dix, Jr., general manager of WCHS-TV Charleston, W. Va., named to the Board of Trustees of the United Fund of the Kanawha Valley.

John Mileham promoted to director of sales promotion for KTVH-TV Hutchinson, Kans. Since he joined the staff in 1960 he has been executive, Local Sales Division, and promotion director.

Peter G. Robinson, director-program development; **Bruce Lansbury,** director-programs; **Len White,** director-program projects; and **Ethel Winant,** associate director-program development were all recently appointed to those posts by CBS-TV, Hollywood. Robinson has been associate director-program development and executive producer since joining the network in 1961. Lans-

Do your sales promotion and presentations ring the bell that gets business?



I can do that for you!

Are you hitting the right notes on your audience promotion and publicity horn?



I can do that for you!

Yes, and I've got the big market broadcast experience, success stories and recommendations to prove

I'M THE PROMOTION MANAGER YOU'RE LOOKING FOR!

Write Box 200 for resume
SPONSOR, Opbway Building
Duluth, Minn. 55802

bury joined the network in 1959 and has held the following positions: assistant director-program development, director of daytime programs, general program executive, and last October was named producer of "The Great Adventure" series. White joined the network last May as director of program development. Miss Winant most recently was a producer for "The Great Adventure" series.


Cohen

Aaron Cohen named manager, program services, sales development, and merchandising, Participating Program Sales, NBC. For the past two years he has been director of research and sales development with WCBS-TV New York.

Rocco N. Urbisci returns to KYW-TV art department after two years with the Army, serving with the Army Security Agency at Arlington, Va., and Frankfort, Germany.



YOU SHOULD HEAR

Al Leighton, General Manager of KDLM, Detroit Lakes, Minnesota, says: *"Spring came early to KDLM, for C.R.C.'s Program Service breathed new life into the sales force. Not just the sales force either, because the announcers certainly enjoy the quality production and music of the service."*

Hear "MONEY MAKER"
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Edward C. Carlson named assistant sales manager of WVUE-TV, New Orleans. He was formerly an account executive and co-owner of WJBW New Orleans.

John Hart appointed bureau manager-correspondent of the CBS Owned Television Stations' Washington News Bureau. He succeeds John Edwards, who resigned. The bureau will expand its staff to include Ivan Scott, second news correspondent.

RADIO MEDIA

Irene Blanchard, former office manager and women's news commentator at WQMR-WGAY-FM, Washington, appointed the station's first woman account executive.


McKibben

William T. McKibben appointed general manager of WGR Radio, Buffalo. He came to Taft from the Balaban station group where he was assistant to the vice president, headquartering at WIL Radio, St. Louis. He is vice president of the Missouri Broadcasters Association, is active in NAB.

John O. Downey, CBS vice president and general manager of WCAU Radio, appointed by the Care Committee of Greater Philadelphia to serve on their board of public relations advisory committee. Committee meets twice a year to establish policy directions for CARE public relations.

Monroe G. Gordon appointed general sales manager of radio station WOLF Syracuse and the Northeast Radio Network, divisions of Ivy Broadcasting Co. He comes to the station after serving as regional sales manager for Universal Publicizers, Inc., Chicago.

Claire Hughes, director of community relations for KHJ Radio, Hollywood, accepted membership to the board of directors of the Women's Division Executive Committee of the Los Angeles Chamber of Commerce. Miss Hughes is past president of the Los Angeles Advertising Women and the Radio-TV Women of Southern California, of which she is founder. **Ken Stratton,** formerly with CBS Spot Sales Chicago, joined KHJ Radio as sale representative.

Cy Cobey, Jr. appointed accou executive of KOOL Radio Phoeni He formerly served in the U.S. arm for two years.

Don Bertrand appointed regio sales representative for WMT st tions. He comes to his new positio from WEBC Radio Duluth.

Dona Anderson, Graham Whit and **Michael C. Cary** appointed t the Radio Advertising Bureau's n tional sales staff. Anderson rejoi RAB after a three year absenc during which he was account execu tive for both a New York rep fir and San Francisco radio statio White was formerly an account e ecutive with NBC Spot Sales, Ch cago. Previously Cary was an execu tive with a national food brokera firm.

SYNDICATION & SERVICES

Sig Kusiel appointed manager an supervisor for all theatrical and te evision activities in Latin Americ for Seven Arts Productions Inter national. For 20 years he was vic president in charge of Latin Ameri can activities for Columbia Picture International.


Waldrep

Jack W. Waldrep named CB Films' southeast ern divisio manager, head quartering in At lanta. Sinc 1962 he wa manager of th Atlanta office.

Lawrence H. Rogers, II, presiden of Taft Broadcasting, joined TAC nine-man Broadcaster's Advisor Committee. He succeeds **Davi C. Moore,** president of Transconti nent Television Corp.

Robert Kuhl added to Visua Electronics Corp.'s west coast sale engineering staff. For the pas year he has operated his own busi ness providing engineering servic to Bay radio stations. Prior t that he was with Gates Radio Co. Quincy, Ill., where in 1949 he en tered broadcast sales as a sale engineer.



Tempting Totals

You don't have to rob a bank to strike it rich. Just take a peek at North Carolina's Golden Triangle Market: Total retail sales, over $1 Billion. Total consumer income, over $1½ Billion. Total population, over 1,360,000. And it's all yours when you buy WSJS-Television.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 12 STATE

WSJS

TELEVISION NBC

WINSTON SALEM / GREENSBORO / HIGH POINT

If you lived in San Francisco...



...you'd be sold on KRON-TV

THE WEEKLY MAGAZINE RADIO / TV ADVERTISERS USE

Sponsor

APRIL 20, 1964 PRICE 40c

spon'sŏr — *a sponsor is a client, is a station, is an agency — is a sponsor.*

LATEST NEW STATION IDENTIFICATION CONCEPT

Sponsors

WKNR, Detroit; WBZ, Boston; KOL, Seattle; WBT, Charlotte; WFIL, Philadelphia; WVON, Chicago; WIFE, Indianapolis; WDSU, New Orleans.

AMONG RECENT BASIC PROGRAMING-PRODUCTION SERVICES

Sponsors

KXA, Seattle; WXYZ, Detroit; WFUN, Miami; KXYZ, Houston; WHDH, Boston; WIBC, Indianapolis; KELI, Tulsa; WSPD, Toledo.

MORE VIGNETTE AND SHOW

Sponsors

KTOP, Topeka; KENI, Anchorage; WROW, Albany; KFOR, Lincoln; KMBC, Kansas City; WEST, Easton, Pa.; KIOA, Des Moines.

SOME MUSICOMMERCIAL

Delta Airlines; Standard Oil of Kentucky; American Bakers Cooperative Inc.; G. Heileman Brewing Co., Inc.

Hundreds of clients and agencies rely upon the creativity and quality that won the World's Best Radio Announcement Award.

MORTON J. WAGNER COMPANIES, INC.

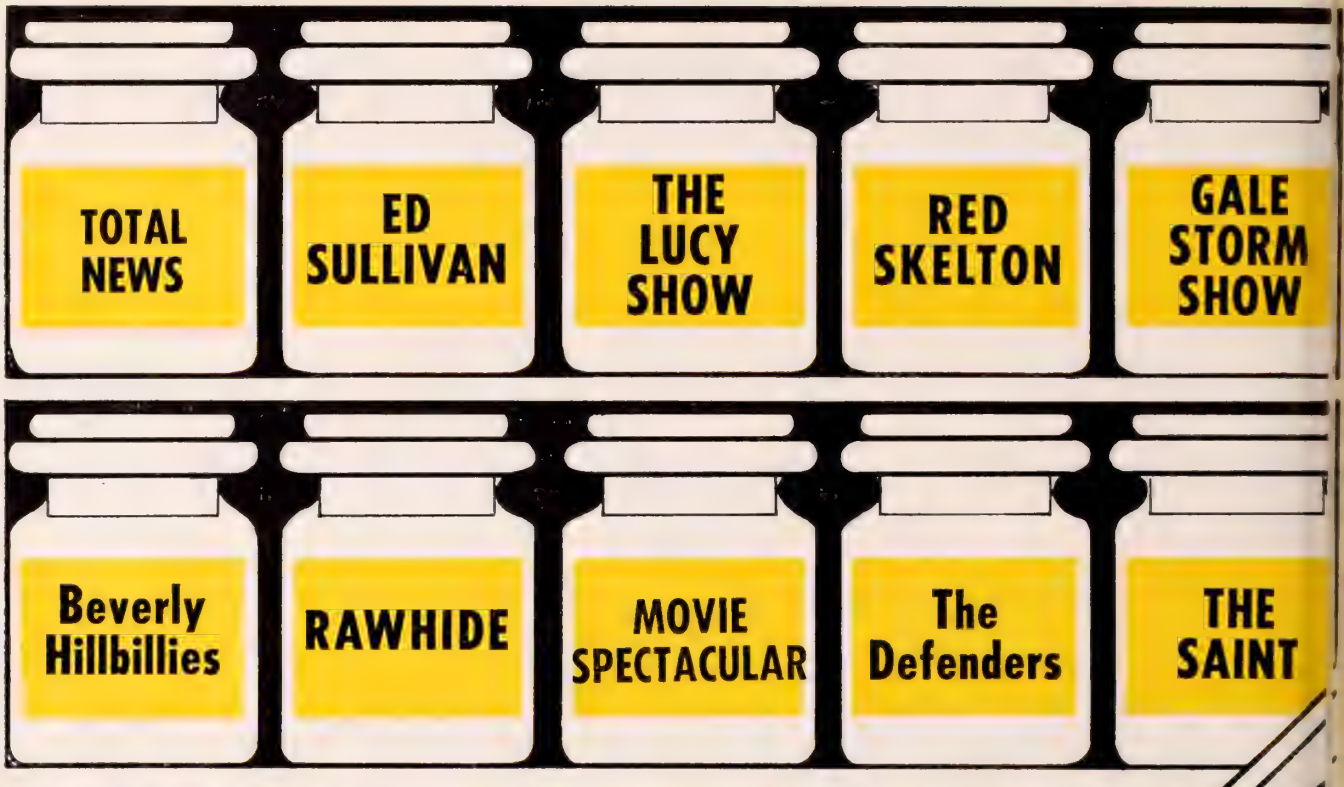
CREATORS AND PRODUCERS OF AUDIO SERVICES FOR BROADCASTERS

CURRENTLY SOLD WORLDWIDE TO OVER 1300 'SPONSORS' BY

RICHARD H. ULLMAN ASSOCIATES, INC.

5420 MELROSE AVE., HOLLYWOOD, CALIF. 90038 TEL. 213 HO 2-6027

"Seasoned to Please!"



WKRG-TV

Mobile—Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager

'orbidden' Cigarette Talk Clears Air

New York — Many of Madison enue's tacitly forbidden words out cigarette-smoking were said d and clear on air last week via S Television's second look at oking in as many years. Program s *Cigarettes: A Collision of In-st* (whose very title drew criti-m), aired by producer-writer hur D Morse for CBS Reports.

Smoking controversy was pin-nted as economics vs. health, with a $8-billion-per-year industry (which lds $3 billion in taxes, supports 0,000 farm families plus countless ers) opposed by future health of a 0-million nation.

alling program "valuable, coura-us, and truly public service," New rk *Herald-Tribune's* tv critic John rn wrote: "If honest self-criticism s a mark of maturity, then television last night gave every indication of ng grown up."

ighlight quotes:

r. Luther L. Terry, U.S. Surgeon eral: "My advice to the smoker uld be to stop smoking."

r. Eva Salber, senior research ociate, Harvard School of Public lth: "If present trends continue, th 1 million present school children the U. S. will die of lung cancer."

ather Thomas Garrett, philosophy fessor, University of Scranton, on ality of cigarette advertising: t's put it this way, the man who drives the getaway car in a bank robbery is as guilty as the man who holds the gun. . ."

David Ogilvy, chairman, Ogilvy, Benson and Mather: Some cigarette commercials "are intentually dishonest and the men who wrote them and paid for them know it."

NAB's Leroy Collins: ". . . the need is to restrain the over-all advertising program so that it will not mislead, deceive, be false . . ."

Mrs. Mildred Brady of the Consumer's Union: "I don't see how this (broadcasting) right and privilege given to this industry can justifiably be used to damage the children of the nation. So on these two media (radio, tv) — no advertising."

JACK PAAR WINS APPROVAL OF N.E. STATION BUYS

Washington — FCC has approved $3,678,000 buy of WMTW-TV (CH 8) Poland Springs, Me., and WMTW-FM Mt. Washington, N. H., by Jack Paar's Dolphin Enterprises. Chmn. Henry and Comr. Cox disapproved of the transfer from Mt. Washington TV, Inc., original owners of the broadcast properties.

If broadcaster Paar lives up to his unpredictability as a performer, Maine viewers could be in for some jolts — but even the Paar temperament may have to bow to financial exigencies of running a television station.

More personal judgment seen key to bettering programing

Biloxi — Charles M. Stone, radio manager of NAB's code authority, urges broadcasters to improve industry by exercising more personal judgment in what they offer public. He said they shouldn't rely exclusively on polls, surveys and ratings to determine likes and dislikes of audiences. Rather than downgrade their opinions, he said, they should strive for improvement by putting more reliance on own convictions.

Addressing combined meeting of Mississippi and Louisiana broadcaster assns., Stone said broadcaster should ask self if he approves of what his station is producing for public and not consider material acceptable merely "because it sells."

This, he emphasized, does not prove that broadcaster's own judgment would necessarily result in financial loss. It's possible that a better job could be done by trying, he said.

Cone claims 'bad handling by advertising people' A major piggyback problem, wants Code to take look

Chicago — A major advertising executive has expressed the hope that the NAB code "will really look into" the piggyback issue. Fairfax Cone, Foote, Cone & Belding executive committee chairman, says he's concerned that some advertisers run two 30-second commercials in a minute, others want to run 30-20-10. The audience is convinced that they got an awful lot of commercials. When it was really a matter of bad handling on the part of the advertising people," Cone stressed.

He was speaking on the Northwestern/WGN-TV program, *Your Right to Say It*, aired here Saturday (18th). Appearing with him were NAB code authority director Howard Bell and Ward Quaal, exec. V.P.-Gen. Mgr., WGN, Inc.

Bell pointed out: "From our monitoring reports, we find that over 90 percent of the stations and commercials comply with the time standard limitations — among code subscribers — but our problem today, and it is the number one code problem at the moment, is not stations exceeding commercial time limitations. "It is the appearance, or impression of the viewer, of the non-programing content of tv—including promotional announcements, billboards, credits, commercials, including piggybacks, etc. We need to reduce the non-program elements to which the viewer is subjected.

"The problem is not the excess," Bell asserted. "But the content, in terms of the representations, the claims, exaggerations, derogation of the competitors, lack of substantiation of claims. This is a serious problem within the clearance progress of the code authority."

Cone, meantime said he wasn't convinced the advertisers were getting "a fair shake" for their minutes. "Once they sponsored a program, having three one-minute commercials — then costs went up and they began sharing sponsorships, participating every other week, etc. The result is watered down impact," he said, adding he doubts it will work.

Discussing minority programing, Bell noted a station can afford this "only if it has successful majority programing producing enough revenue to underwrite the unprofitable programs of culture, etc."

Quaal pointed to an example from WGN's experience. "We aired for four years the distinguished *Great Music From Chicago*. The highest rating we ever had, in prime time, was a 4.5 — and we never received as much as 1/12th of our out-of-pocket expenses in return from advertisers locally. We hope to get our money back over a period of years through syndication — largely overseas. Through all of our efforts (to serve minority audiences), we received not as much as five letters one season, 22 letters another season, and 40 another season."

He said the airline which sponsored the show one season when approached the following season, commented: "Ward, it was a fine show, in the public interest. But if I had one letter, I could have gone to my people and said support this station, it is doing a job."

Food, grocery products put $350.1 million in tv to lead all advertising classifications for '63

New York—Twenty-two product classes increased tv expenditures last year, and 8 advertisers are among top 100 for first time in TVB's common classification report of estimated gross time sales for 1963.

Dollar-wise, groups were again led by food and grocery products, up 10.6 percent to $350.1 million total, with other leaders: cosmetics-toiletries, up 15.8 percent to $189.7 million; drug products, up 14.7 percent to $177.9 million; tobacco products-supplies, up 13.2 percent to $134.3 million.

Largest percentage increases were for transportation and travel, up 88.1 percent to 14.9 million; garden supplies, up 78.4 percent to $2.4 million; stationery-office equipment, up 69.3 percent to $3.6 million.

Eight advertisers on list for first time since its 1958 inception are: American Cyananid, Shulton, American Motors, Sunbeam, General Cigar, Chrysler Dealers, Royal Crown, and Green Giant.

Pointers-in-the-wind? Clothing-accessories, up 52.2 percent, and amusements, up 56.8 percent—large increases, though dollar-expenditures were relatively low. Pet products spent $2.5 million more on tv than clothing advertisers. Nine categories cut tv investments, notably household furnishings group (down 24.8 percent to $5.5 million), as well as sporting goods-toys, radio-tv set manufacturers, and watch-jewelry advertisers, all down about 19 percent.

Natl. religious group urges denying 2 Southern Stations

New York — Jackson, Miss. tv stations WLBT and WJTV (both up for license renewal) have been charged with anti-Negro bias, over commercialization, and failure to provide adequate public service programing, in petition asking FCC to deny new licenses to both outlets, filed by United Church of Christ, national religious group.

Charges stem from continuous monitoring of programs from Mar. 1-7, according to Rev. Dr. Everett C. Parker, director of office of communications for church organization.

Specific charges are: discrimination against Negroes in news broadcasts, in presentation of "controversial issues," in failure to use Negro talent, and to announce Negro community affairs; lack of sufficient public affairs programing; and excessive commercial announcements, resulting in failure "to serve the public interest, convenience and necessity."

Henry urges more programing geared to teen audiences

New York—Always careful to avoid the heavy-handed "Vast Wasteland"-accusations of his predecessor, FCC chrmn E. William Henry gingerly suggested in an on-air appearance yesterday (19th) that broadcasters could and should do more in the area of teen-appeal programing.

Questioned by two teen-age science students, Eric Sundberg and Barbara Tepper, on ABC-TV's *Science All-Stars*, Henry noted that programs particularly for adolescents "are conspicuous by their absence, except for the limited kind that I've usually seen of the teenage dance party. I think for young people tv could do much more than it does now. I think this is one area where perhaps as much improvement can be made as in any other." Suggesting that ex-teenagers write their local stations and let them know they're interested in "better tv service," Henry also touched on science programing, said stations are doing some work in this area but "could well do more."

Honeywell sponsors the program, which was pre-taped at the NAB convention in Chicago and was one of Henry's rare video appearances.

NAB's Taylor says better programs could boost radio revenue by 50%

Albuquerque — NAB radio v. p. Sherril W. Taylor says radio broadcasters could increase revenues by 50 percent by developing more creative programing which would appeal to larger segment of potential audience. He told New Mexico Broadcasters Assn. here that despite "general up-beat feeling in radio today," he detects an "inexplicable lethargy" on part of far too many radio broadcasters.

"This lethargy," he said, "stems from areas relating to programing, rather than sales, for in all too many cases, salesmanship has been better than the product. Even so, the radio industry should be grossing 50 percent more in advertising dollars, and the reason we are not is not a lack of sales effort, but a partial lack of universal creative courage in areas of programing which would appeal to a larger segment of the audience."

Todd Storz, 39, dies suddenly in Florida

Omaha, Neb. — Services too place here on Apr. 16 for Tod Storz, 39, president of Storz Broa casting, which operates WDG Minneapolis; WHB Kansas Cit Mo.; WTIX New Orleans; WQA Miami; KOMA Oklahoma Cit and KXOK St. Louis. Storz die of an apparent cerebral hemorrha while at his home in Miami Beac Apr. 13.

Generally acknowledged in th broadcast industry as the majo force in establishing "formula" – or top 40 — radio, his first mov in that area came in 1949 wit KOWH Omaha, 500 watt da timer purchased that year (alon with KOAD-FM) by a corporatio he set up with his father, Robe H. Storz, in his native city.

Storz' second broadcast tran action came in 1953, the purchas of WTIX, which was followed b the acquisition of the other st tions in his group. His last st tion buy was KXOK, in 1960. I between, he sold his first outle KOWH.

Survivors include his wife, Lor a daughter, Lynn; two sons, Robe and Bradley; his parents; and sister.

FCC starts looking into licensees' CATV links

Washington—Planned takeover H&B Microwave Corp., CATV op ation with 37 systems in 12 stat by RKO subsidiary Video Indepe ent Theaters, has prompted FCC look into all aspects of licencees' ov ership of community antenna syste It's called for available informati and opinion by June 19.

Whole question of CATV's role the future of free tv—including mu ple ownership rules, the possibilit of far-flung programing compet with local stations, and monopolis consequences opposed to the pub interest—has been many months bre ing. It foamed up at the NAB c vention when FCC Chmn. E. Willi Henry warned that CATV service 1.2 million homes has accustom America to think in terms of subscr tion tv.

Hovering on the horizon, but n mentioned in this proceeding, is sensitive matter of the LBJ (trust held) one Austin tv station KTBC-T and its option to buy 50 percent Capital Cable, an all-wire CATV op ating in Austin.



why buy WBAL

RADIO BALTIMORE

REACHES A 5-STATE AREA

MARYLAND'S ONLY 50,000 WATT STATION

HIGH RATINGS—LOW COST PER THOUSAND

QUALITY MUSIC STATION—FULL RANGE PROGRAMMING

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VOICE OF THE BALTIMORE SYMPHONY

ONLY FULL-TIME MARYLAND STATION WITH A WHITE HOUSE ACCREDITED NEWS DIRECTOR

MARYLAND'S RADIO REPRESENTATIVE AT THE N.Y. WORLD'S FAIR

NBC AFFILIATE IN BALTIMORE

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GENERAL

19 Anatomy of a $15,000,000 beer campaign
Nine week campaign uses tv, radio spots to boost beer sales

24 Advertisers still get breaks in Canadian broadcasting
Increased demand for tv time forecast at Canadian Assn. of Broadcasters meeting

ADVERTISERS

27 France sent Raphael
Gallic grapes and soil, plus Julius Wile Sons' know-how brings "new" aperitif to U. S. cocktailers

AGENCIES

31 What new IBM System/360 means to advertising agencie
As cost goes down, efficiency increases—making possible broader agency use of computers than ever before

33 Minimum research standards set for maximum results
As another step in industry self-regulation, BRC probes heart of program ratings by pointing out valid way to research

TIME/BUYING & SELLING

37 FM is a muscle medium
Buyers and sellers alike must realize radio is a dynamically growin sales force, not a rarefied type of advertising

TV MEDIA

40 Bright future for dark horses
ARB says not all top 10 are mass-appeal laugh shows; some wi because they supply no-comedy to the discriminating

RADIO MEDIA

46 The forgotten 51st market
How to do business—profitably—if your radio outlet is in a mediu or small community

SYNDICATION & SERVICES

52 Ultra-identification not good, says spokesman
Veteran air personality Bob Emerick takes a look at fall trends i commercials, sees more "direct sell"

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...in a class by itself...

Depth Quality Study of 1,000 adults in the Cleveland Metropolitan area shows...

	WJW RADIO LISTENER AVERAGE	CLEVELAND MARKET AVERAGE
TOTAL INCOME CHIEF WAGE EARNER	$6,400	$5,700
OCCUPATION		
Professional, Executive, Proprietor	27.3%	16.2%
HOMES		
Own Homes	72.0%	60.4%
$25,000 or over	32.7%	23.8%
Median	$21,100	$19,100
TRAVEL BY AIR		
7 or more trips per year	42.0%	29.9%
AUTO OWNERSHIP		
Own 1 or more cars	94.3%	83.6%
Average cars per home	1.27	1.08
1960 or newer	48.7%	43.8%
1959 or older	51.3%	56.2%

or detailed information, call your Katz representative

ource. November-December 1962 Special PULSE survey

"Any audience-size data used herein is based on the sources indicated, is subject to the limitations on its accuracy inherent in the method of survey used, and should be considered as an estimate."

LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	STORER BROADCASTING COMPANY
NEW YORK WHN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV	



NOW THAT WE'VE HAD A GOOD YEAR...







1963 was a year of innovation. The "new ABC" was success. Seven of its new shows will be back this fall. Tha half the new shows we programmed. (Not even Ty Col hit .500.)

Almost all of our returning shows are having their be years ever. And that includes such long-time favorites Donna Reed and Ozzie & Harriet.

Current ratings show ABC in its best competitive po tion of the season—with 20 half hours delivering 10 m lion or more Average Audience homes—and half again many programs in the Nielsen Top Forty as another n work competitor.

Our new shows are playing a large part in this gai The Fugitive has joined the ranks of television's all-tin greats. Patty Duke has run off with a remarkable share the young audience. Outer Limits and Burke's Law ha become popular viewing habits. So have Farmer's Daug ter, Jimmy Dean and Hollywood Palace. All of these ne shows will be back next year—an amazing 50 per cent the shows that made ABC "new" this season.

ABC made news in news this year, too. Howard Smith and Edward P. Morgan, paired for the New Ham shire primary, were hailed by critics as the hot new ne team.

Former President Dwight D. Eisenhower, Senato Hubert H. Humphrey and Sam J. Ervin, Jr., were signe to augment ABC's political convention coverage.

In sports, ABC's Winter Olympics coverage reached million different homes—more than two-thirds of all U. television homes in a two-week period. ABC will contin its Olympic coverage during the trials this summer.

Now, ABC is on the move—with a stable base of prov entertainment on which next fall's schedule is built

Sources: NTI Feb.-Mar. 1964 Average Audience, regular progra Winter Olympics Nielsen special analysis, 2 weeks ending Feb. 11, 1

WHAT WILL WE DO FOR AN ENCORE?









1964 will be a year of opportunity. This fall's ABC schedule has real roots. Our ratio of new shows is decreasing while that of the other networks is increasing.

We've got momentum. Every single one of this year's situation comedies will be back next season. So will long-run favorites like Ben Casey, Wagon Train and Lawrence Welk.

We've got a schedule full of new ideas. Peyton Place will be the first serialized drama ever to appear in prime time. Jonny Quest will introduce a new kind of animated adventure. The Addams Family will bring Charles Addams' famous cartoon characters to life. Bing Crosby will appear in his first continuing series. Bewitched, one of the most sought after properties of the new season, will be treating viewers to contemporary Witchcraft on ABC.

There will be seven Dinah Shore specials—both nighttime and daytime. Walter Brennan will be back with a new show. Broadside and No Time for Sergeants are two sure-fire new comedies. There will be exciting adventure in a unique setting on Voyage to the Bottom of the Sea. Suspenseful drama on 12 O'clock High. Mickey Rooney will star in a new family situation comedy. And George Burns and his cigar return to television in Wendy and Me.

We're not alone in sensing an exciting year for ABC.

We've got an unprecedented list of new and returning sponsors with us, with names representing the entire alphabet of top American advertisers. And the list continues to grow.

To sum up. We have stability—based on proven entertainment and momentum—prodded on by exciting new ideas.

We can't wait until you see our encore!

ABC Television Network abc

FOOD CZARS



buy WNBC-TV. Top names in the food business know it's the most efficient means of garnishing the tables of discerning New York consumers. Among the czars:

Del Monte
Progresso Foods
Foods International
Green Giant Co.
Campbell Soup Co.
General Mills
Borden's
Pepperidge Farms
Kellogg Co.
General Foods Corp.
Quality Bakers of America
National Dairy Corp.
Levy's Bread
Holland House Coffee
Dugan Bros. Inc. Bakers
Romanoff Foods

Take a tip from the food czars: whatever product or service you sell, feed more power into your selling on WNBC-TV!

WNBC-TV
NEW YORK



PUBLISHER'S REPORT

TODD STORZ SET THE PACE

TODD STORZ WAS A PARADOX. He had a quiet modest manner. But he bur across the radio firmament with the dazzling impact and speed of soun

He ventured into radio in 1949 when hundreds of radio owners wer quaking in their boots with the advent of television.

He stayed with radio. If he ever gave thought to buying into televisio I never heard of it. He started with KOWH, a 500 watter in Omaha, h home town, and added stations in New Orleans, Kansas City, Minneapoli St. Paul, Miami, Oklahoma City and St. Louis.

At the time of his death last week, at the age of 39, he still owned a but the first of these stations. And he made millions with them.

He established headquarters in Miami and ran his stations with th help of his dynamic executive vice president in Kansas City, George (Bu Armstrong, and a loyal group of long-time associates.

But first and foremost he established a new kind of radio—forma radio. His radio was based on fast pace, on quality control, on hit tune on snappy disc jockeys, and on big gobs of promotion.

I always felt that his emphasis on promotion and advertising stemme from his kinship in the Storz Brewing Company which, like all brewerie used them as essential ingredients.

He helped glorify the dj. His disk jockey conventions were, like every thing Todd did, prime examples of organization and promotion. But he fe a cropper at his Miami Beach Convention through no fault of his own, re ceived a bad press, and never held another. When he moved to Miami, h removed himself from industry sight and was seldom seen thereafter.

But his stations pushed on, gathering strength. And the Storz geniu was evident behind-the-scenes.

In the meantime hundreds of other stations tried to follow the Stor techniques. Storz-trained men were among the most sought-after in the in dustry. But most stations found it difficult to duplicate the recipe.

Word has gone out to the Storz Stations that there will be no chang in ownership, management, or policy. His father, Robert H. Storz, was wit him in ownership. Perhaps the industry will be hearing from Storz Senio in the days to come.

* * *

This is the year of color.

The April 13 issue of SPONSOR is loaded with assorted informatio about tv color. We didn't seek it out. It's coming to us.

I note that the EIA reports that 90,850 color tv sets were produce during February. That means that well over 1,000,000 will be built this year

At the NAB convention syndicators reported that color interest was a the boiling point. RCA and other equipment manufacturers say the same.

Color broadcasts are multiplying.

But the crowning touch! I turned on my color set for the first Met Phillies baseball game of the season last night and—*surprise*—got livin color. I understand I'll be getting them all season.

Now I know that General Sarnoff has done it again.

Norman Glenn

WCTV-land — land of YEAR-ROUND good living, good business





We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

WCTV

TALLAHASSEE 6 THOMASVILLE

BLAIR TELEVISION



Inside SPONSOR

"When copy unacceptable under our standards is acceptable in other media, our job is all the tougher."

That's the essence of what Code Authority director of the NAB, Howard H. Bell, told members and guests of the Poor Richard Club in Philadelphia last week.

But he said more.

"I urge our colleagues in the print media to join with us in this endeavor, to urge the advertising community to accept what we have set out to achieve and to work with us, as many agencies and advertisers are doing at the present time," he said.

While the type tyros who heard him were not likely to react like kids caught with their hands in the cookie jar, I'm sure that his message was understood, particularly that "it's not really a question of whether one medium is licensed and another is not."

Like a modern John Donne, Bell was tolling a message for all the "thees" in the advertising firmament . . . "Contrary to the belief of some, no medium is impervious to the hand of government.

Nor is it concern for the government meddling alone. The best self interest in advertising should hear clearly his call to "share a common role to serve the public's interest and declare ourselves for industry-wide professional standards to protect the public's confidence. To destroy that confidence is to undermine advertising's effectiveness wherever it appears."

Rather than just plead for the cause, SPONSOR has begun to look and listen for specifics to spotlight. We'll pin them down for you as we find them. It will be particularly interesting to report on what the A.A.A.A. research on the consumer judgment of advertising will reveal. at the end of the month.

Sam Elber

555 FIFTH

WBT sales repeat?

We are the national advertising agency for National All-Jersey and The American Jersey Cattle club. They have asked me to contact you for permission to reprint in their publication, *Jersey Journal,* your feature, "WBT milks a good sales gimmick," in the March 23 issue of SPONSOR. They would, of course, credit the article to your publication.

Owen Carroll
Byer & Bowman Advertising
Columbus, Ohio

Happy to oblige—Ed.

"Real Issue" Touched

Since the release of the government report on smoking, many thousands of words have been written and spoken on the subject. But we at WXLW Indianapolis felt that in many cases the real issue was never touched upon. Therefore, we prepared an editorial on the subject, which we thought was one way in which broadcasters could aid their audiences.

We told the public: "At this very time, the FTC is studying methods of controlling the advertising of cigarettes. The advertising profession is exploring new ways of presenting the product. The tobacco industry is spending thousands of dollars in research in an effort to answer the results of the report on smoking. The NAB Radio and Tv Code Boards are hammering out new controls because proposed guidlines are 'not adequate to meet the need.'

"All of this activity and additional restriction because of a government report!

"Has anyone ever written a government report on the abuses of the automobile in America? Has anyone made an effort to label all automobile advertising as an implement that could injure and possibly destroy the careless user? What does the FTC say about such labeling and restriction in automobile advertising and promotion? How many more Americans were maimed or killed each calendar year in abuses of driving as compared to smoking? What will the Radio and Tv Code Boards do with this much more deadly problem?

"Someplace in the American scheme of things there was, at one time, the right and privilege of freedom of choice.

"Somewhere at the beginning of man's choice the word Freedom was born. It originally came from the contraction of a phrase — Free to choose one's doom. Whatever happened to Freedom?"

Robert D. Enoch
President WXLW
Indianapolis, Ind.

Costs & controls

As old subscribers to your SPONSOR magazine, we will be grateful to you for the following information.

We are interested in buying the latest out or considered best book or publication dealing with Costs and Control of Operations in a tv/radio station and network.

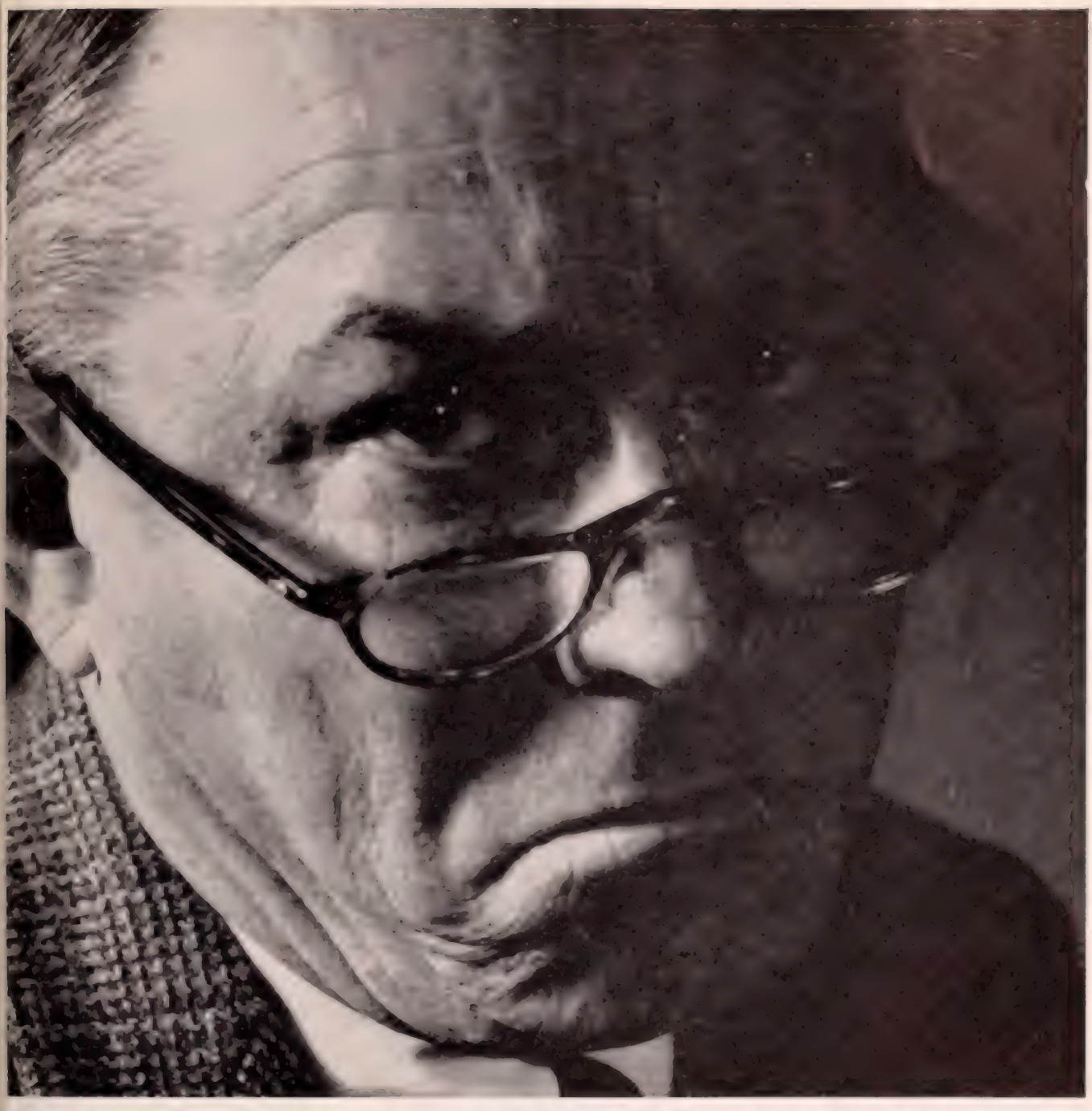
Kindly give us the name of such a book with its publisher's name and address, for us to order it.

Carlos Touche
Telesistema Mexicano, S.A
Mexico City, Mexico

NAB, RAB, network libraries and the New York public library suggest these possibilities: The first covers accounting procedures only, while the second pertains to general administration.

Ogden, Warde B.: The TV Business: Accounting Problems of a Growth Industry. Ronald Press, N. Y., 1961. $6. (The author is a partner in the widely known accounting firm of Price Waterhouse.)

Reinsch, J. Leonard and Ellis, Elmo: Radio Station Management. Harper, N. Y., 2nd revised edition, 1960. $6.50.



OK, KPRC...WHAT'S SO SPECIAL ABOUT YOUR TV?

All sorts of things. Mainly, the friendly things that happen on the KPRC-TV screen.

FRIENDLY? And then some! Everybody in the KPRC-TV family knows just how to make television fun for you. Unexpected little pleasures pop up all along the way. Real color at station breaks. Your own personal merchandising. Many other welcome touches.

S IT FAST? RESULTFUL? Well, KPRC-TV cruises at a little more than 18 hours every day. And every hour produces high-flying sales. Availabilities free, too. And local participation announcements custom-contoured.

WHEN CAN I GO? Anytime. Make reservations now and—Whoosh! Go! On the KPRC-TV Ch. 2. See your Edward Petry man (professionals plan better sales trips) or contact KPRC-TV, Royal Houston, Texas Television.

KPRC TV

HOUSTON'S TELEVISION

VORITE OF A HALF A MILLION HOMES IN HARRIS, [illegible] ARANSAS, [illegible] GALVESTON, CHAMBERS, JEFFERSON, ORANGE, MARION, LIBERTY, POLK, HARTON, JACKSON, VICTORIA, GOLIAD, DE WITT, LAVACA, COLORADO, AUSTIN, WALLER, [illegible] SAN JACINTO, [illegible] TYLER, JASPER, TARRIN, N AUGUSTINE, TRINITY, WALKER, GRIMES, WASHINGTON, FAYETTE, BASTROP, LEE, BURLESON, BRAZOS, MADISON, HOUSTON, [illegible] MILAM, ROBERTSON, ON, ANDERSON AND FREESTONE COUNTIES.

CALENDAR

APRIL

Financial Public Relations Assn., South Central regional meeting, Brown Palace Hotel, Denver (20).

Associated Press, annual meeting, President Johnson to speak, Waldorf-Astoria, N. Y. (20).

Society of Typographic Arts, first annual Trademarks/USA national retrospective exhibition of American trademarks, symbols, and logotypes, Marina Towers, Chicago (opens 20).

Sales & Marketing Executives of Greater Boston, luncheon meeting, Somerset Hotel (21).

National Academy of Recording Arts and Sciences, third annual symposium in association with Bureau of Conferences and Institutes of N.Y. University's Division of General Education, titled "Recording and Music: Culture, Commerce, and Technology," at Hotel Lancaster, N.Y. (to 22).

Television Bureau of Advertising, annual spring board of directors meeting, Greenbrier, White Sulphur Springs, W. Va. (22-23).

American Assn. of Advertising Agencies, annual national meeting, The Greenbrier, White Sulphur Springs, W. Va. (23-25).

Advertising Federation of America, fourth district convention, Tampa, Fla. (23-26).

Pennsylvania AP Broadcasters Assn., annual meeting, Boiling Springs, (24).

Advertising Club of N.Y., 14th annual Inside Advertising Week for college seniors, Biltmore Hotel, N.Y. (to 25).

Georgia AP Broadcasters' Assn., annual meeting, Atlanta (25).

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (26-May 2).

Wometco Enterprises, annual stockholders' meeting, Forest Hills Theatre, Forest Hills, N. Y. and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Mutual Affiliates Advisory Committee, executive committee meeting at Las Vegas (27-28), followed by regular session (29-30).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Dallas/Southwest Industrial Trade Fair, State Fair Park, Dallas (28-1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Southern California Broadcasters Assn.—University of Southern California's joint third annual Radio Seminar, USC campus (1).

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Missouri Broadcasters Assn., annual meeting, Columbia (5-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment. Sheraton-Jefferson Hotel, St. Louis (5-7).

Greater Augusta Advertising Club, annual election meeting, Downtowner Motel, (7)).

Montana AP Broadcasters Assn., session at Lewiston (7).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

California AP Radio-TV Assn., session at Hyatt House, San Jose (9).

Indiana AP Radio-TV Assn., session at Indianapolis (9).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, Hotel Americana, N. Y. (10-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut, Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N. Y. (11-13).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

Chicago Federated Advertising Club, 22nd annual advertising awards presentation and dinner, Palmer House (13).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

Association of Broadcasting Executives of Texas, annual awards banquet, Dallas (22).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Art Directors Club of N.Y., awards luncheon, Americana Hotel (26).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego, (31-June 6).

JUNE

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria, N.Y. (4).

Advertising Federation of America, 60th annual convention, Chase-Park Plaza Hotel, St. Louis (7-10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (7-10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

Why does everyone pick on tv?

By Thomas Knitch, Foote, Cone & Belding

I often find myself defending television advertising, even though I agree that it could and should be improved. After all, advertising is much like that in any other medium: some good, some bad, and a hellova-lot inbetween.

Television commercials have made tremendous strides in the last ten or twelve years. From the stand-up, on-camera pitchman (which is still hard to beat in some instances) we have arrived at an exciting era of creative innovations on film and videotape. Videotape started as a mere imitation of live commercial techniques, with an added safety factor—make an error and you can re-do it, again and again if necessary. Today techniques in tape have greatly advanced. Tape can now be edited, can be used on location shooting, can even be used to create a form of animation.

This taped animation proves another point in television's emerging influence. No longer is animation limited to funny little cartoon characters who sing and dance. Now we can blend graphics, still photos, and live action for interesting new effects. This is strictly a product of tv, yet you'll find this same approach being used today in other areas. Motion pictures, for example, are using it for fresh, new title executions. And if you've seen the recent splendid film *Tom Jones*, I'm sure you recognized some technical highlights that are television-bred.

I took special care one night to monitor tv commercials. Perhaps it was an exceptionally good evening, for I saw little that was distasteful. In the span of about three hours I viewed these commercials:

Four airlines commercials. All well done, all with a strong sales message. In fact, one of the four, extolling the beauties of Britain, was downright marvelous! Fine photography and a good musical score created a mood and atmosphere that I hated to see end.

Two soft drink commercials. Both handsomely finished, both created an exciting visual image, yet they were distinguished carefully from each other.

One automobile commercial. I disagreed with the advertising approach, found it pretentious, extremely loud, and lacking in any real sales message. But it was beautifully photographed and professionally executed. Perhaps it did reach the audience for which it was intended. I'm not that audience.

One cigarette commercial. An interesting blend of graphics, tight close-ups, and live photography, plus a pleasant musical score. Very little "sell" involved, but the mood was pleasant and a nice reminder of the product.



Tomas Knitch, group head art & writer at Foote, Cone & Belding, entered the advertising field through animation in 1950, worked at UPA Transfilm, and Lars Calonius Productions. He joined N. W. Ayer & Son in 1958 as a tv art director, working both in Philadelphia and New York. He also worked at Lennen & Newell, J. Walter Thompson, and Del Bonis as a tv creative consultant. He joined FC&B in 1961. Knitch has exhibited paintings widely, having one man shows in New York, Paris, Los Angeles, Philadelphia, New Hope, and Upper Montclair, N. J. He is married to a former Disney artist and has three children.

One food commercial. Actually, this was for a foil wrap. It was informative, but not very visually exciting. I was disappointed because I have recently seen some very mouth-watering food photography for television. Tv can be used to create a powerful appetite appeal through the use of tight close-ups, combined with food preparation, serving suggestions, etc.

One beer commercial. Bright, taste appealing, and memorable.

Maybe it was an unusually good night. But I did see a lot of quality, a lot of creative thinking, and certainly a lot of effort that does not deserve the criticism tv advertising has been getting.

As for the amount of advertising on tv, I agree that it should be cut down. I agree that it could be more carefully positioned. But, although I have not been asked to comment on print advertising, how about those magazines? How many have you looked at lately that weren't three-quarters or more advertising? And newspapers—how many really good ads have you seen there, aside from the classifieds?

So when Avis asks me, "Avis can't afford commercials. Aren't you glad?" my answer is "No, I'm not!"

I like working on tv. I like combining sight and sound and motion to achieve a personal impact on the buying public. No other medium can give us all this to work with. Tv offers us a unique opportunity for effective demonstration of a product. Tv lets us give our audiences an unprecedented emotional involvement with our products.

Do you suppose that's why everybody picks on TV? ■

Where are people ready to speak out against pay-tv?

Opponents of pay television have apparently taken a vacation, at least from standpoint of making themselves heard. New York chapter of Academy of Television Arts & Sciences had to call off last week's (16th) planned panel discussion on "To Pay or Not to Pay," due to "lack of names willing to speak out" against pay-tv. Slated to have presented case for subscription tv were AFTRA exec secretary Donald F. Conaway and John L. Pinto, gen. mgr. of RKO General Phonevision Co., currently conducting pay-tv test in Hartford. Moderator was to have been Washington Post tv editor Laurence Laurent. In calling off panel, chapter told members: "The forum has been postponed until further notice due to the unavailability at this time of guest panelists willing to speak against tollvision."

BBC turns to Cuba in seeking source of program revenue

Seems the British Broadcasting Corp. can't find enough buyers for its products in the free world. It has now ventured into Cuban market. BBC last week signed contract to sell to Cuban tv service 30 programs, including four feature films, a cultural series, and documentaries on travel, adventure, and research. Venture's in line with British government's policy on trade with Cuba.

Colgate, Con. Cigar each put $8 million into ABC nighttime

Colgate-Palmolive and Consolidated Cigar shape up as two of the biggest supporters of ABC-TV next season, with each reported to have earmarked nearly $8 million in the network's nighttime schedule. Colgate previously spent most of its web tv budget on NBC. Consolidated Cigar has been a prime user of ABC.

Report on smoking boosted ad outlay by cigarette-makers

Surgeon General's report on smoking, in addition to booming sales of regular and little-size cigars, also resulted in increased advertising expenditures from cigarette manuacturers hoping to offset report's effect. Among them, P. Lorillard Co. said its first-quarter advertising this year reached record levels. Company noted this was done "in the full knowledge that commitments of this magnitude would sufficiently affect our already-depressed earnings" for first three months of 64, which were "down substantially" from last year, along with sales. Lorillard President Morgan J. Cramer adds, however, "it has already been proved sound by . . . increased sales in April.'" He points out company's sales reached "low point in February . . . turned upward in March . . . and so far in April are ahead of corresponding '63 period." Cramer also reported "gratifying gains" in sales of all of company's non-cigarette products (smoking and chewing tobaccos), with sales of its little cigars for '64 first quarter already exceeding category's sales for entire year of '63. In addition, he announced new filter-tip, king-size little cigar, Omega, goes on sale this week in Metropolitan N.Y. with distribution to follow in New England, the Midwest, West Coast, and then rest of U.S.; York Filters charcoal granule cigarette introduced in March is "doing nicely in its initial (test) markets;" York non-filters are being withdrawn; there are "no plans to relinquish" non-filter Old Gold Straights; "accelerated diversification investigations" are under way.

Wrinkle-removers' face-to-face fight in tv marketplace

Tv looms as battleground for new wrinkle-covering cosmetic field which, if it follows classic case of all-purpose liquid cleaners, could mean millions more in ad revenue. Cleaner market, built by tv, didn't exist until late '50s, is now $100-million business. Latest to enter wrinkle field is Coty, which began tv push Apr. 13 and will spend some $1 million annually for product—75% of it in spot tv. Helene Curtis was first out.

UNITED ARTISTS **SHOWCASE 2**

Happy Anniversary

DAVID NIVEN · MITZI GAYNOR
PATTY DUKE

The first time on TV . . .
Three of Hollywood's most enjoyable stars get fouled up in the hilarious hazards of homelife . . . exactly the kind of comedy-with-action your viewers love!



Running time:
105 MINUTES

WRITE, WIRE OR PHONE

U.A.A. UNITED ARTISTS ASSOCIATED

a division of UNITED ARTISTS TELEVISION INC.
555 Madison Avenue, New York 22, N.Y. • Area Code 212 • 688 4700

A pretty melody is like Florence

Florenz Ziegfeld to Florence, South Carolina—glorifier to glorified! But Florence doesn't need glorification. Largest single-station market in the nation, Florence and WBTW go together like words and music.

WBTW

Florence, South Carolina

Channel 13 • Maximum power • Maximum u
Represented nationally by Young Television C

A Jefferson Standard Stat
affiliated with
WBT and WBTV, Charl



FIRST OF TWO PARTS

PICK A PAIR

ANATOMY OF A $15,000,000 BEER CAMPAIGN

Nine-week campaign includes tv, radio spots as principal stimulant to already-rising sales



ANHEUSER-BUSCH, the St. Louis brewing giant, advertises its favorite Budweiser the "The King of eers." Assertively staking out its claim to leadership, nheuser last May became the first U.S. firm to sell ore than 1 million barrels of beer in one month — as uch as its newest plant, to be opened in Houston 1966, will be able to produce all year long.

Obviously, Anheuser does things in a big way.

And one of its biggest right now is a nine-week, ng-size advertising campaign, entitled *Pick a Pair* hich encourages the customer to buy two 6-packs Budweiser instead of one. This year, from May 1 rough the Fourth of July, when picnic- and home-rbecue fevers are mounting, *Pick a Pair* will make its mark on millions of shopping lists, thanks largely to Anheuser's mammoth $15-million effort.

Although budget details will be discussed in a subsequent article, it includes:

* Some 3,143 television spots on 163 markets, plus *Johnny Carson's NBC-TV Tonight Show* in 152 markets, for well over 500 million consumer impressions.

* Another 77,917 radio spots with a listener exposure of more than 2 billion, 103 million.

* Ads in seven national magazines with 113 million reader impressions.

* Sixty-nine newspapers with another 50 million readership.

Normally, details of a $15-million advertising effort are top secret.

Anheuser-Busch finds that it gets extra mileage for its Budweiser beer campaigns, however, by sharing its strategy and goals.

With both the advertiser and its agency, D'Arcy Advertising, agreeing to an "open-door, answer-all-questions" policy, SPONSOR recently covered the two-day briefing for Bud's 1964 campaign.

The two-part report that follows in this issue and next chronicles what SPONSOR saw, heard and asked. Although some SPONSOR questions fell into areas usually marked "sensitive," no questions were ducked.

Here, then, is the blueprint of Budweiser's 1964 advertising approach.

Brewery spokesmen call it "the greatest sales promotion in America." And they may be right.

The *Pick a Pair* campaign is a masterfully articulated marketing machine that leaves little — except the color of the customers' socks — to chance. It meshes sales, advertising, promotion, merchandising, wholesalers, retailers and media people into one huge cooperative effort. Everybody gets into the act, and everybody's welcome.

Normally, a campaign of this magnitude is considered top secret. And to a point Anheuser-Busch is security-conscious, too.

Nevertheless, the brewery invites media representatives to an annual get-together. And what happens there is unparalleled among national advertisers. In a fast-moving, tell-all session, top Bud executives and leading officials from their agency, D'Arcy Advertising Co. of St. Louis, give guests the real inside track on objectives, strategy and details.

THE OBJECTIVE

The objective of the *Pick a Pair* promotion is the same as in previous years, but the over-all message that Anheuser is attempting to get across this year is more complicated than those of the past. Boiled down, it follows these words of John C. Macheca, D'Arcy vice president and account executive who, with A. J. Amendola, head of field marketing, directs the 8 regional account executives:

"We know Budweiser is a better beer. It is brewed from the finest ingredients available. Every ounce of it is naturally carbonated. And we still use the beechwood method of brewing, which is the time-honored, European way of making beer. We also know that it costs more money to brew Budweiser this way, and we proudly make such statements right on the label."

Budweiser's emphasis, then, is on the product. With key phrases like "The label tells you why," consumers will be urged to read the label (which has been revised slightly to emphasize brewing methods).

"That Bud — that's beer!" is the key theme this year, supported by "King of beers," "Only Budweiser and Michelob are beechwood aged," and "The label and the taste." Themes will be used interchangeably in all media and, says Macheca, "anything we do in one medium will be reinforced by what we do in all the others.

THE SALES GOAL

The sales goal hasn't always been so neatly put in place, however. When *Pick a Pair* started in 1957 as Budweiser's effort to promote their best-selling package still farther, Anheuser-Busch and its chief rival, Schlitz, were fighting for fir place in the beer sweepstakes. Eac was rolling out 6 million barrel

In the following month, the tw battled it out, pretty much neck-tc neck.

The Bud suggestion to buy doubl proved a click, however, and by th end of 1958 Anheuser had nearl reached the 7-million mark, a Schlitz yielded sales and slipped t 5,893,000 barrels. Last year, An heuser continued the forward tren it's followed ever since, selling 9 397,224 barrels, by far the majc portion of which was Budweise (see chart I).

It's also interesting to consid Bud sales in terms of calendar yea (see chart II). In the last 30 year for example, annual volume ha multiplied 15-fold, to rise from scant 607,000 barrels to an eno mous 9-million-plus. (The change i dollar volume has been even mo impressive — from $15 million t $343.5 million.)

Sales growth was steady, if slov right up to World War II, whe in 1941, activity pretty much levele off at the 3-million-barrel rate. Th end of the war in 1945 resulted i slight backpacing as militar oriented consumption was channele back into civilian patterns. In fac it wasn't until several years lat that sales were climbing steadi again and really exceeded 4 millio barrels a year.

Then, in 1949, came commerci television. From 4 million barrel output jumped to 4.5 by year end — then two years later to 5 million. The foam was rising in th stein and the company was mer

While Anheuser's share-of-ma ket has changed impressively, th market itself isn't that all elasti however. Major sales increas come, not so much from totally ne to-beer consumers (the teen ar college crowd, mostly) but fro competition's share (i.e., by wi ning steady customers over to yo label from some one else's). Th makes for hot competition and bus ness can, as they say, be tricky.

While Anheuser isn't out to figl a beer war by any means at all, it well aware of the need to establi —and maintain—identity in a som times fast-shifting market. And company officers are ever tempte to bask in the security of their cu

rent leadership, all they need do is review histories of breweries that have missed the advertising boat and slipped into the quagmire.

President and board chairman August A. Busch, Jr., is himself cautious: "We have never made a practice of predicting the outcome of the years ahead," he recently told stockholders. Nevertheless, the company's advertising finesse allowed him to add, "We are confident, however, of our ability to sell our fine products in increasing amounts in the years ahead." The significant word, of course, is "increasing." How do they manage it? Essentially through advertising.

THE GOLDEN KEY

And the key to Anheuser's enormous advertising impact is merchandising.

Budweiser's theory is that "any promotion stands or falls at the local level." We've said this in the past, but we feel it bears repeating, company spokesman has explained, adding, *"Pick a Pair's* success is due to many, many people; but a large share of the credit should go to the radio and tv stations that have put so much effort into helping us locally."

Let's take a quick look at a small portion of the media cooperation that was won during last year's campaign.

* One station packed a pair of good-looking socks into a pair of empty Bud cans, tied the cans together with ribbon, stuffed a card in explaining the *Pick a Pair* theme and delivered them to 16 local executives who controlled food and package-store sales.

* A pair of key cases — marked "Mr." and "Mrs." — were sent by another station to the homes of all local Bud salesmen, just to announce a contest for their *wives!*

* A third station delivered lunch — a cold can of Bud, plus a ham sandwich, packed in a basket with a red-and-white napkin — to 30 pivotal retailers.

* Another broadcaster got his local laundry to use *Pick a Pair* wrappers for newly ironed shirts. Similar tie-ins included matchbook covers in duplicate, double bottle cappers, dual pocket pencil-holders, sets of coasters, salts and peppers.

* A not-so-botanically minded station manager boxed pairs of carnations for delivery to Bud retailers with a note that began, "For the sweet smell of success . . ."

* Placards and signs bloomed on painted bulletins, lighted marquees, taxi and bus cards, downtown bus benches, window displays, even on top of mobile units and bald heads.

* Some TV stations requested — and got five — ID or program promotion ballops produced by Budweiser's agency, all gussied up with *Pick a Pair* artwork. Others subtly echoed the theme by wording, say, their *TV Guide* ads: "Pick a Pair of top Saturday night shows . . ."

* On-the-air promotion included contests to identify famous couples in history, prizes for couples marrying during the two-month promotion, special welcomes to children (especially twins) born during the period, record-show plugs for picking song-title duos and even contests for picking a pair of the hottest days — good for a cool drink of beer!

* Monthly papers, jumbo cards, letters and sales bulletins and trade-intended folders went out in such volume across the nation that many a postman noticeably bent under his extra load.

* In-store promotions, besides the usual window and counter displays, featured *Pick a Pair* tie-ins with other merchandise. One suggestion to supermarket managers: "If you've overbought brooms,

Radio and television representatives gathered in the poolside patio following recent Budweiser briefing session in Hawaii.



BUDWEISER MEDIA POLICY, A THUMBNAIL REPORT

Q. What's the average number of radio spots per market per week?

A. This is extremely difficult to answer in that most of our radio is concentrated in approximately 100 markets. Some schedules are 52 weeks . . . the shortest, for 13. However, using the figures available, we will have Budweiser radio for **Pick a Pair** in a total of 471 markets and an average of 21 spots per week.

Q. For television?

A. We will be in 163 markets and average 3 spots a week. In addition, we'll average 3 per week on **Johnny Carson** over 182 stations.

Q. What is expected from stations in the way of merchandising support?

A. We have never in the past, and do not plan in the future, to make any **demands** from reps in the area of merchandising support.

Q. Is anything specific expected?

A. We have never considered merchandising superior to, or even equal to, the advertising value that we expect to get from a radio or tv station. If the station isn't a good solid advertising buy, it won't be on our schedule.

Q. Is merchandising support voluntary?

A. Most media people are smart enough to realize that we are partners in this enterprise and if a promotion is not a success all of us get hurt. With this in mind, they have given us an extraordinary amount of cooperation . . . To put it simply, we have a job to do and have enlisted the voluntary help of our media friends . . . The response has been far beyond our expectation.

Q. Can a station expect to stay on the schedule without giving merchandising support?

A. We have never cancelled a schedule if a station was unable to contribute media support.

Q. Are any media stronger in the 1964 media mix? Which? Why?

A. We will continue to use a media mix rather than an all-put concentration on any one medium. We will, however, because of the nature of our 1964 campaign, intensify the use of magazines, tv and radio.

Q. What motivated specific changes in the 1964 campaign from strategy, media and copy's standpoints? Please be specific.

A. The reason for this intensification lies in the fact that the message we are attempting to get across this year is somewhat more involved and requires longer copy that we have been using in the past. Thus, the switch in the copy approach and intensification of those media that enable us to use longer copy. It is quite conceivable that once the basic story has been put across, we might again change our media mix.

Q. Do print and billboard give as much merchandising, proportionately?

A. Yes, with the exception of **Life** whose policy prevents them from doing the same type of merchandising as the others.

Q. How does advertising in various media link with one another?

A. The same theme will be used in all media, and everything we do in any given medium will be reinforced by what we do in every other medium.

CHART I:

The Beer Battle since Pick a Pair's first year

Rank	Company	1957	1958	1959	1960	1961	1962	1963
1.	Anheuser-Busch	6,115,762*	6,982,022	8,064,756	8,477,099	8,508,286	9,025,000	9,397,22
2.	Jos. Schlitz	6,050,000	5,893,000	5,863,000	5,694,000	5,775,688	6,870,000	7,834,25
3.	Pabst	2,900,000	2,550,000	4,500,000	4,738,000	5,216,808	5,842,707	6,670,00
4.	Carling	3,150,988	3,531,182	4,418,484	4,822,075	5,047,323	5,351,000	5,681,14
5.	Falstaff	4,300,000	4,502,000	4,750,000	4,915,000	5,120,000	5,315,000	5,548,17
6.	Ballantine	3,981,728	4,035,529	4,324,563	4,408,895	4,510,000	4,358,000	4,495,00
7.	Theo. Hamm	3,376,413	3,394,206	3,551,859	3,907,040	3,714,444	3,724,000	3,826,40
8.	F. & M. Schaefer	2,850,000	2,887,000	3,050,000	3,202,500	3,466,550	3,623,000	4,042,39
9.	Liebman	2,966,315	2,847,000	2,929,000	2,950,268	2,987,146	2,888,000	3,018,00
10.	Miller	2,322,060	2,219,635	2,358,976	2,376,543	2,706,806	2,805,000	2,907,00
11.	Adolph Coors	1,146,567	1,400,000	1,648,874	1,907,238	2,303,000	2,785,000	3,050,00
12.	Lucky Lager	1,966,800	2,265,540	2,180,000	2,168,000	2,238,000	2,160,000	1,982,44
13.	Stroh	2,583,515	1,922,871	2,110,967	2,075,475	2,029,300	2,069,925	2,045,35
14.	Drewrys Ltd., U.S.A.	1,371,501	1,527,304	1,628,894	1,607,754	1,650,812	1,947,526	2,600,00
15.	C. Schmidt	1,950,000	1,660,909	1,731,604	1,802,413	1,854,842	1,874,000	1,934,00

* Annual sales in terms of 31-gallon barrels



Representatives attending the Budweiser media-merchandising session parade their confidence in the 1964 PICK A PAIR promotion.

ow's the time to double them up r fast sale." In fact, to be successful the promotion really depends upon retailers selling other ems by the pair, too. Double ales have been so helpful to one t Louis liquor chain that it features *PickaPair* campaigns twice a ear. The second one (which uses romotional material from the first) sually occurs about the first of the ear.

The above are gimmicks selected om stations at random. Just consider the impetus that KTUL-TV ulsa gave local beer sales all by self, however: Point-of-sale displays in 122 stores, a front-page ory on its merchandising magazine hich is sent to 3,000 grocers and tailers, pocketliners for Bud routeen to give customers, a lawn party r local Bud salesmen, in-person ills to grocery executives to deliver t key-chains, tours by a circus illiope.

Some time ago, Budweiser reorganized its marketing areas so that, r the most part, they relate to rritories covered by broadcasters' gnals (see SPONSOR, Jan. 2, 960). That obviously ties closer gether the efforts of broadcast vertising and their sales operans in the same market. Results show in campaigns like *Pick a Pair*.

Best of all, the campaign tends to get bigger each year.

WIL Radio St. Louis, this year proposed a number-guessing contest for Bud retailers and their employees (with prizes to be given in pairs), to place displays in 40 A&P stores and 7 of Schnuck's "Super supers" and to have twin girls make retail calls on key outlets. The station also schedules other timely promotions.

WHO'S THE CUSTOMER?

Can a station expect to stay on the Bud schedule *without* giving merchandising support? The question was submitted to agency vice president Macheca. He might have ducked it, but he didn't.

"We have never in the past — and do not plan in the future — to make any *demands* from reps in the area of merchandising supports," he explained.

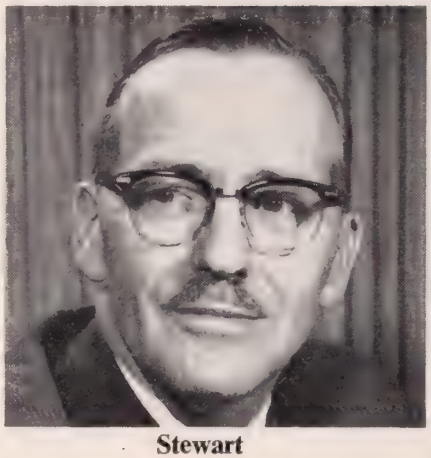
Continued on page 24

Chart II: The Anheuser-Busch Corporate Story

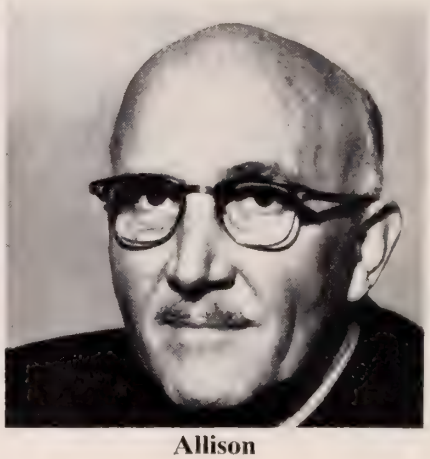
Year	Barrels	Net sales	Pre-tax income	Earnings
1933	607,511	$ 15,049,833	$ 457,251	$ 325,529
1935	1,135,776	17,223,306	1,049,258	891,918
1937	1,839,960	33,311,896	5,771,871	4,164,245
1939	2,305,988	39,397,379	8,667,745	7,013,250
1941	3,089,954	55,945,667	12,774,685	6,780,492
1943	3,569,030	74,752,235	14,614,373	6,081,789
1945	3,529,468	76,153,543	12,726,620	5,613,605
1947	3,608,903	104,401,628	16,221,459	9,883,845
1949	4,526,115	135,304,255	23,780,430	14,509,752
1951	5,479,314	179,405,026	20,926,313	10,776,927
1953	6,711,222	237,003,969	36,077,913	13,232,549
1955	5,616,793	201,718,743	17,274,396	8,026,152
1957	6,115,762	227,224,930	19,955,587	9,777,599
1959	8,064,756	295,992,022	29,075,116	13,028,672
1961	8,508,286	309,807,214	30,873,888	15,115,680
1963	9,397,224	343,581,741	32,116,469	15,586,402

Advertisers still get breaks in Canadian broadcasting

Increased demand for tv time forecast



Stewart



Allison

ADVERTISERS AND AGENCIES spending millions to move merchandise from the U.S. north of the border picked up some clues on the near future of broadcasting advertising in Canada during the Canadian Association of Broadcasters' recent convention at Quebec City.

As at the simultaneous NAB convention in Chicago, more of what is pertinent to the advertiser and his agency went on in the hospitality suites, over breakfasts, lunches, dinners and in the corridors than at the official meetings of the membership.

With an agenda that could hardly justify mass attendance by agency men and a convention held too far from the advertising centers of central Canada, only a handful of the very faithful attended.

The broadcasters were themselves too occupied with the machinery of an organization burdened with internal problems (including a permanent post as CAB head now rumored for its fourth-time elected president Dan Jamieson) to cast any light on the broadcast advertising problems of over commercialization; clutter; a license freeze (without which there would be further division of national advertising dollars); ratings; piggybacks; cigarette advertising; beer and wine advertising; Canadian content program quotas; pay-tv. The legislators and regulators charged with the chore of guiding the Canadian broadcast industry toward goals of national purpose, nevertheless declared what they foresaw for broadcasting and the advertiser.

According to Dr. Andrew Stewart, chairman of the Board of Broadcast Governors, there is little chance that there will not be a reduction in the allowable number of commercial tv minutes in spot carrier programs.

Action on a proposed amendment reducing those minutes from 16 to 12 will probably come at the end of this month. Advertisers agencies and broadcasters (through the Consultative Committee on Private Broadcasting) were advised of the "concern the Board felt about the commercial features of television during the peak winter period" before public hearings were held by the board.

For the first time, this past winter, it was possible to assess the experience of maximum permissable commercial content inserted — though limited to a few hours per week — into programing on a relatively small number of stations.

"With the normal growth of the economy," predicts Dr. Stewart "there should be an increase in the demand for advertising time on television during the winter of 1964 '65. And," he adds, "the Board is not prepared to contemplate an extension of the clutter experienced on a limited scale last winter."

Aware that the problem is not altogether one of commercial time and admitting its complexity, Stewart asserts he would be less than honest if he said he expected to receive the kind of assurances which would "lead the board to refrain from any amendment" to the regulations at the end of April.

Culture by decree for Canada

Decrying "a relatively weak cultural life dangerously exposed to the dominating influence of the United States" and leaving the Canadian identity too vague, Canada's new secretary of state put a least part of the responsibility into the laps of broadcasters north of the border.

Maurice Lamontagne, through whom the industry reports to Parliament, addressed members and

Canadian content regulation, long a thorn in the economic side of Canadian broadcast advertising, also stands in the shadow of a proposed amendment. The change is proposed to provide for the calculation of Canadian content on the basis of 13 rather than four weeks; and for the permanent reduction in Canadian content from 55% to 45% during the 13-week summer period.

The regulation making 55% quota of programing Canadian in content became effective for tv in April 1962. In the summer of that year, and again in 1963, the board gave temporary approval to a summer reduction to 45%.

"This was granted," says Dr. Stewart, "partly because of the financial position of the second private television stations and partly on the representations of all broadcasters, including the (Canadian Broadcasting) Corporation, that the maintenance of Canadian content during the summer presented acute difficulties."

"The first argument," Dr Stewart added, "no longer has any validity. The second argument has some force."

Perhaps because of the inside knowledge through which the BBG chairman can see the private tv segment as healthier than ever, along with his earlier prediction of "an increase in the demand for advertising time on television," any permanent reduction in summer Canadian content is likely not seen by the BBG as pursuing the Parliamentary objective to maintain and strengthen a Canadian broadcasting service. Such a move will be made, said Stewart, "only with some reluctance."

The board does not see the content quota as a perfect instrument, but feels it should be enforced in absence of a better one. Nor does the BBG feel that the quota should be continually increased.

A permanent reduction in the summer content quota also may not give the broadcaster the flexibility he possibly expects.

"We," says Stewart for the BBG, "have no reason to be permanently satisfied with some of the programing to which Canadian content classification is now being given."

Both Stewart and BBG vice chairman Carlisle Allison told SPONSOR that they saw greater possibility for the reduction of "clutter" by moving public service spots out of prime time areas. This beginning might break the deadlock over what might move first in reducing the aglomeration of messages in confined areas of broadcast time.

In the interview with SPONSOR both Allison and Stewart gracefully refused to disclose what action would be taken with regard to the current freeze on licenses—with the exception of fm where the board has been making points with its drive to bring the kind of quality programing that goes with "arts, letters, and science." But from their tenor and attitudes on the subject, it is SPONSOR's guess that the freeze will be continued, at least until 1965.

In the area of ratings, Allison — who strongly feels that the long time pursuit of ratings "ran down the quality of am broadcasting" — and Dr. Stewart said that, from their perspective, the industry-owned and tri-partite-operated Bureau of Broadcast Measurement was performing well for the agency, advertiser, and broadcaster.

There was nothing new in the areas of piggy-backing, cigarette, and beer and wine advertising which has not already been discovered in the United States.

All in all, members from all over Canada told SPONSOR that this year held more promise than many in the past, and from what Dr Stewart disclosed about the health of the industry, the growth of broadcast advertising in Canada is steady. ■

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guests of Toronto's Radio and Television Club meeting in Quebec City during the CAB convention, and left little doubt that the status quo was far from ensconsed as far as the government was concerned.

"We have adhered much too closely to the American tradition of non-intervention by government," he said.

Canada's great current tensions—in which some believe "that even the unity of the country has become unacceptable," and others "that the very foundation of our federal system should be reviewed," and still others that "any evolution towards accomodating Quebec's aspirations appears like a dishonourable concession—led the secretary to call this a "dialogue of the deaf so prevalent that the voice of moderation, when it speaks, is barely heard."

Saying that the government must ensure ownership and control over Canada's means of communication, Lamontagne called for better Canadian content including better "escapist entertainment," which has been an area of difficulty for stations competing against United States' product with Canadian content, especially in the border markets.

Placing part of the cultural responsibility of the nation with the broadcasters, the secretary saw the need for revision of the Broadcasting Act of 1958 as an aid to the industry, and said that cultural contacts between the differing parts of Canada will not come about by themselves.

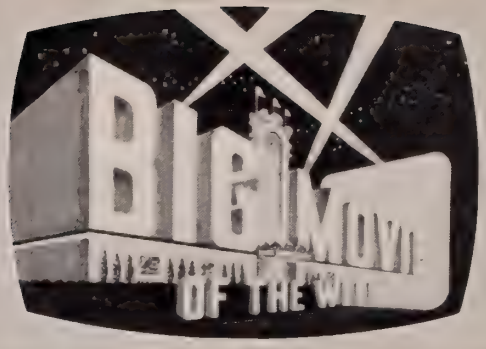
"The experience of other countries, with the possible exception of the foundation - studded United States, confirms our own," he said. "This is why I am convinced that our cultural life needs protection against deterioration and stimulous to improvement, and that a deliberate effort to these ends, in which government must have a large role, is not only justified but is most urgently required."

With regard to pay-tv, M. Lamontagne said that "though not yet established firmly as a commercial television system in the home, it has been making strides into the cinemas . . . and . . . requires study before a situation does develop in Canada which may or may not be in the best interests of Canadian broadcasting and the Canadian public."

THE BEST MOVIE LINE-UP IN BALTIMORE IS ON CHANNEL 2

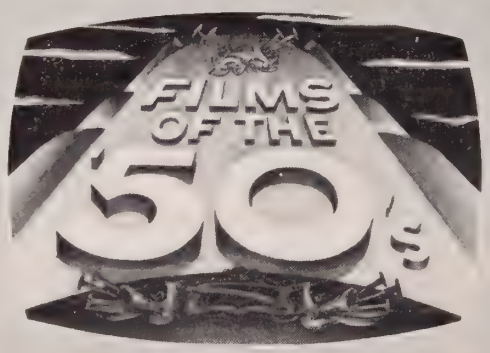
EXCLUSIVE – 6 NIGHTS A WEEK!

Night after night famous stars appear in their most memorable roles on WMAR-TV. Many of these features are FIRST RUN! The WMAR-TV current library of over 700 titles includes such famous packages as 7 Arts, Screen Gems, 20th Century and others. Top films—backed by a heavy barrage of daily newspaper advertising and on-air promotion—is the combination that builds audiences for your product or service!



SATURDAYS, 11 PM

"FROM HERE TO ETERNITY", Burt Lancaster, Deborah Ke
"BELL, BOOK AND CANDLE", James Stewart, Kim Nova
"THE EDDY DUCHIN STORY", Kim Novak, Tyrone Powe
"JUBAL", Glenn Ford, Ernest Borgnine
"THE KEY", William Holden, Sophia Loren
"THE LAST ANGRY MAN", Paul Muni, David Wayne



FRIDAYS, 11:20 PM

"MAN ON A TIGHTROPE", Fredric March, Terry Moore
"THE DESERT FOX", James Mason, Sir Cedric Hardwicke
"THERE'S NO BUSINESS LIKE SHOW BUSINESS", Marilyn Monroe
"PEOPLE WILL TALK", Cary Grant, Jeanne Crain

PLUS – MONDAYS THROUGH FRIDAYS . . .



MONDAYS THROUGH THURSDAYS, 11:20 PM

Drama, mystery, adventure, romance selected from the same great packages.

AND SUNDAYS . . .



4:30–5:55 PM

Featuring the best of
"BOMBA THE JUNGLE BOY"
"BOWERY BOYS"
"SCIENCE FICTION THEATRE"



12 NOON

"MISTER ROBERTS", Henry Fonda, James Cagney
"THE SEARCHERS", John Wayne, Natalie Wood
"DRUMS", Raymond Massey, Sabu
"KNIGHT WITHOUT ARMOUR", Marlene Dietrich

In Maryland Most People Watch

WMAR-TV

CHANNEL 2 SUNPAPERS TELEVISION
TELEVISION PARK, BALTIMORE, MD. 21212
Represented Nationally by THE KATZ AGENCY, INC.

France sent Raphael

Gallic grapes and soil, plus Julius Wile Sons' know-how, brings 'new' aperitif to U.S. cocktailers

A FOREIGN WORD was all set for a big play in America. But advertisers and agency together decided the word would do better in translation.

The word is *aperitif*, translated cocktail wine. And the product involved is St. Raphael, *l'aperitif de France*.

When it came time to translate in turn the *use* of this product for the American market, however, broadcast media were by all means the primary choice.

In the oceans of beverages being rushed to imbibers ready for something different—dietary soft drinks and malt beers are only two of the many prominent examples — the *aperitif* stands a fine chance of opening significant streams of commerce across the country.

Principle channels are now being opened by the 87-year-old New York importing firm, Julius Wile Sons & Co., the sponsor who is introducing the drink, as familiar over the years to Frenchmen as Coca-Cola is to Americans.

It was just two short years ago that the Wile firm assigned its advertising agency, Chirurg & Cairns, New York, the challenge of educating American palates to the *aperitif*. Since 1956, Chirurg & Cairns has been promoting such other, separate, Wile labels as Dry Sack sherry, Bollinger champagne, Benedictine, B&B, Pernod.

To give the "new" St. Raphael the best send-off, the agency advised using broadcast media immediately and on both coasts — first, TV to make an impact, and then radio, to follow up and through. Between, as a sort of inland bridge, they suggested national magazine ads, thus making the promotion transcontinental.

Like any newcomer, however, St. Raphael has not been wholly free of language problems, cultural adaptation and—to its compliment —domestic competition. (Another product, French-named but domestically produced, is also being touted via radio as St. Raphael's only real competitor).

The situation has led to some resourceful methods for dealing with the advertising and educating challenge.

What, exactly, would be its marketing target? Julius Wile has its





For last fall's TV campaign, Chirurg & Cairns, agency for Julius Wile Sons, sent a crew to Paris for footage showing St. Raphael's social role in its native country. From an early-morning shot of the Tour Eiffel, cameras roamed the city for everyday views of the pervasive St. Raphael signature in Paris, winding up at an outdoor cafe', where l'aperitif de France is found on the table.



own ready answer. The trend towards "lightness" in both food and drink first gave the clear-cut signal in the fall of 1962 for the introduction of St. Raphael. No passport difficulties whatsoever. From the beginning, all St. Raphael copy suggested "on the rocks" as a typically American—and convenient—serving style.

But the cultural brewing pot exacted further modifications, as well. Radio commercials, for example, have dropped the "St." to capitalize on "Raphael" alone. Copywriting purpose is to register clearer identification, yes, but also to help the traditionally one-tongued American avoid the issue of pronunciation.

Such early and Americanizing decisions cleared the way for media purchases. Here again, the new product's successful introduction provided exacting qualifications to make certain the welcome would be cordial. Television would provide the first, hard-hitting punch. Then, later, other less-expensive media could fill in with broader coverage.

Last fall, Chirurg & Cairns took cameras to Paris, came back and told the whole story on tv (see cuts), showing the everyday social role of St. Raphael in its homeland and suggesting a similar destiny *en Amerique*.

For the new spring campaign, now under way, advertiser and agency decided to capitalize on some of the values of last fall's tv effort. Their method: to translate into print and radio some of the characteristics of their tv announcements.

Out of this grew magazine copy that has more than family resemblance to a storyboard — a series of artful photos in close-up that, in sequence, tell the tale as clear as the photography. Caption headlines from continuity: "You were right . . . in demanding . . . something lilting, light . . . and different . . . for the cocktail hour . . . so France sent Raphael." Account Supervisor Edmund Ridley says that, after using tv, "maybe it was subconscious to use a tv-like format in print.

"But *consciously,*" he emphasizes, "we made every effort to get the spirit of tv into our radio advertising. Aim of the campaign, which places from 40-50 spots weekly on the east and west coasts, is to prove Ridley's thesis that "you can conjure up pictures in sound."

Copy chief Lon Hill collaborated with John Destler, account executive who also happens to be a pianist. Together they turned print words into radio lyrics. What they delivered to an arranger was no ordinary jingle, but a musical setting in a light bouncy mood — and it used the same storyline that had been prepared for magazines.

This is the 30-second radio copy now being heard on the coasts, to piano and rhythm accompaniment. Singers are Marilyn Palmer and Rene Martel (who's authentically French), and the producer is Andy Halmay, head of Tibor Productions, New York.

FRENCHMAN (sings) You were right . . .
GIRL (sings) I demanded . . .
FRENCHMAN (sings) . . . somezing lilting, light and different . . .
GIRL (sings) France sent Raphael
FRENCHMAN (sings) Mmmm Raphael . . .
GIRL (sings) Her favorite cocktail wine
FRENCHMAN Raphael — the largest selling cocktail wine in all of France, is now imported for only two thirty-nine the bottle. Bring this charming, continental custom to your cocktail hour. Chilled or on-the-rocks, Raphael! Remember: "50 million Frenchmen can't be wrong!" Imported by Julius Wile, New York.

Earlier radio copy, which was used for St. Raphael in the fall of 1962 and spring of 1963, was all narrative. It established continental flair with lead-in copy in elementary French, purposefully simplified for Americans to understand.

The current radio campaign adheres to similar logic. Radio fulfills the prime assimilation goal of show-

Imported wines represent only about 7% of all wine consumed in the U.S. last year, Paul L. Farber of the Cresta Blanca vineyards, Livermore, Calif., recently told the Advertising Club of New York.

Consumption of domestic and especially California wines has skyrocketed in the last 17 years. The California volume of 85.9 million gallons in 1947 has increased to about 137 million gallons this year, reported Fraber, who is also director of advertising, CVA Co., The Schenley Industries affiliate. At that volume, California wines represent 78% of U.S. wine consumption, with 15% produced in the East and remaining 7% imported. "Imported wine is no longer the requisite to fashionable dining," Farber explained.



National Brewing Co., Baltimore, is using TV spots in 15 markets to promote Colt 45, its new Malt Liquor product.



One 60-second spot illustrates the product's theme — "A completely unique experience" — by showing its cat-into-



lion impact upon one Colt 45 drinker. The agency: W. B. Doner & Co., Baltimore.

g how to pronounce the product ame (accent on "el"). And the rst half-dozen stations in this sea- on's campaign have been selected r general, all-age appeal, reaching broad audience that the account upervisor characterizes as "just eople." The St. Raphael announce- ents are directed to them during e dinner hour, in addition to some aytime broadcasts intended for omen. All advertising is merchan- sed to the trade in sales meetings d beverage retailer publications.

Even so, account supervisor Rid- y is well aware that the campaign's gantic, over-all problem is to de- lop American taste. "It sometimes kes awhile to get people to change eir tastes and habits," he observes.

fast and effective way to do so, owever, that's been discovered by ilius Wile and their agency, is to ake a good splash in television to t shoppers know you're around. hen, for maximum coverage ength at lesser cost, follow up ith print and radio, tailored to a — as in tv. ■

NATOMY . . .

Continued from page 28

"We consider that the reps and eir stations, as well as other media eople, are our partners in this omotion . . . for eight years we've en explaining to them how tre- endously important this promo- on is to us, how it behooves us to everything within our power to ake it a success . . ."

Still, Macheca pointed out, Ve've never considered merchan- sing superior — or even equal — the advertising value that we ex- ct to get from a radio or TV sta- on. The primary purpose of any edia buy is *advertising*. If the sta- on isn't a good solid advertising y, it won't be on our schedule."

Radio and tv broadcasters' vol- ntary responses have proved "far yond expectations," the D'Arcy okesman observes. "I am also ppy that we've never cancelled a hedule if, for one reason or an- her, a station was unable to con- tribute support."

He did not specify the weight ven to proposed merchandising ans, however, in initial station lection.

And this is what national maga- zines are sending out for the 1964 push:

Ebony: special mailing to a list of 5,000 key Negro retailers with fol- low-up personal calls in the major Negro metropolitan areas.

Look: news to key retailers of a *Pick-a-Pair* candidates contest that is based on 1964's political convention. First prize: a mink coat.

Newsweek: *Pick a Pair* playing card decks to 1,300 key supermar- ket people partially selected by Budweiser.

Saturday Evening Post: A minia- ture elephant and donkey, symbols of the campaign's election theme, to a comparable list of whole- salers, retailers.

Sports Illustrated: Drawings of sports immortals — Babe Ruth, Jack Dempsey, Bobby Jones et al — to pivotal market people.

Time: Miniature egg timers with letters on *Pick a Pair* stationery.

While D'Arcy spokesmen say that *Life* magazine's "policy pro- hibits them from doing the same merchandising done by others, they do, however, give us a good run in *Supermarket Life Line* and *Liquor Store Life Line*," their trade-di- rected promotional books.

Outdoor representatives also have very active personal-contact programs, have gifted 100 differ- ent items in the past four years, are currently giving crystal paper- weights of elephants and donkeys.

Budweiser undoubtedly likes to believe that media people are in- terested in *Pick a Pair* promotion because the advertiser has taken the trouble to brief them in ad- vance. More realistically, account chief Macheca says, "If a promo- tion is not a success, all of us get hurt."

He then identifies the whole pro- ject's pulse by explaining, media people can accomplish things local- ly that advertiser or agency reps simply cannot.

"Our people are constanly call- ing on chain stores and supermar- kets," Ray Krings, national brands advertising manager for Anheuser- Busch, says, "but in every call we make we are selling something." When a media representative ap- proaches the same outlet, he does so in an entirely different capacity. "He has no axe to grind and, con- sequently, has little trouble getting his story across."

"To put it simply," Krings sum- marizes, "we have a job to do and have enlisted the voluntary help of our media friends."

Next week: How the advertising dollar is divided, the campaign is planned, the weather menace is handled, and Budweiser buys on spreadsheet stations. ■

Castro looks for little Bernadette

Castro Convertibles is in the midst of a search for a little Ber- nardette, a four-year old child that has the appearance and personality of Bernadette Castro when she first did tv commercials opening up the Castro on television.



Bernadette

The original was a very suc- cessful commercial, the com- pany says, which created an image in 1948 for a then - young struggling company and helped it acquire the four factories and more than 60 showrooms it has today.

The little girl opening up the couch has become the company's trademark in all advertising media.

The original Bernadette, now 19 and a college student, still does tv commercials. Participants have been asked to bring a picture of their candidates to any Castro showroom.

Toy firm's big web buy

DeLuxe Reading (Dancer-Fitz- gerald-Sample) launches an exten- sive schedule on ABC-TV this month which will include the bulk of its pre-Christmas campaign and extend into next year.

Six Saturday morning kids shows are included in the campaign on behalf of the Topper toy line: *Bugs Bunny* for 21 weeks; *Beany & Cecil* and *Casper* during April and Sep- tember; an as-yet unnamed new show beginning in September for 52 weeks, and two other Saturday morning shows to reinforce the campaign during the September- December pre-Christmas period.

Pepsi earnings up, use of tv increased

Pepsi-Cola Co. income and sales set all-time records in 1963, according to the annual report. This is the seventh consecutive year the company has recorded record profits, and the thirteenth year it has recorded record sales.

Net profits after taxes and adjustment for foreign activities in 1963 rose to $16,145,500. This compares with $15,412,389 in 1962. Net sales climbed from $218,539,715 over the 1962 figure of $191,630,223. This marked the first time that Pepsi sales exceeded the $200 million mark.

The report noted an increasing use of television advertising, both domestically and overseas.

Domestically, in 1964 the continuation of the "Now It's Pepsi For Those Who Think Young" campaign calls for the largest investment in Pepsi-Cola history. Media to be used includes 1,500 newspapers, 400 TV outlets, 3,000 radio stations and 16 national magazines, with an expanded schedule of outdoor postings.

Overseas, Pepsi's advertising in 1963 was built around a theme describing Pepsi-Cola as "The Big One" — in quality and quantity. Television was used effectively in Argentina, Mexico, Japan, where Pepsi sponsored telecasts of baseball from April through October and ran 10,000 spot announcements in a nine-month period.

Television was also used effectively in such diverse areas as Italy, East Africa, the Middle East, Southeast Asia and Australia.

In the new products area, it was reported that Patio Diet Cola, the company's new low calorie beverage was available in 279 marke containing over 70% of the natio population by the end of 19(The drink was introduced in spri 1963.

The company's lemon-lime pr uct, Teem is now available on fra chises serving some 65% of the t tional population. Teem's financi and advertising support is bei strengthened in order to realize t full potential of the product, it w disclosed.

The company's Patio line of f vored soft drinks, an adjunct the bottlers' main product line c tinued to show an aniticipated r of increase in 1963.

Pepsi-Cola Company reveal that research was being conduct on low-calorie beverages with t following flavors: lemon - lin orange, root beer, grape and g ger ale. A continuing research pr gram was inaugurated, designed produce the best possible formu tion for the company's low-calo cola product.

Xerox to underwrite, sponsor UN tv series

Xerox Corp. has announced that it will underwrite production costs and sponsor, on an institutional basis, $4-million fictional tv film series about the United Nations.

The six film programs in the monthly series will be aired during prime time on ABC (four programs scheduled, subject to change) and NBC-TV (two) starting in January 1965, to be followed by foreign showing after their debut here.

The series of 90-minute shows ranging from comedy to drama and adventure to fantasy, is designed to create a greater understanding of the varied services and activities of the UN and will utilize a top array of screen and theatre talent. Such motion picture directors as Robert Rossen, Sam Spiegal, Fred Zinnemann, Stanley Kubrick, Otto Preminger, and Joseph L. Mankiewicz will donate their services. Composers include Richard Rogers and Leonard Bernstein, among others, and writers Tad Mosel, Reginald Rose, and Peter Stone, together with a group of leading international stars, will also cooperate in the venture.

A new organization, Telsun (Television Series for United Nations), has been established to produce the series.

The institutional ads will be one sentence messages only, and will avoid product advertising entirely. The ad agency for the rapidly growing (domestically as well as worldwide) manufacturer of dry process duplication machines is Papert, Koenig, Lois.

European consumer has multiple choices

In the future manufacturers and advertisers who hope to step up sales through entry into European and worldwide markets are going to have to create these markets, according to Hugh Uyterhoeven, assistant professor of business administration at Harvard University.

In the past many international investments were made in economies that had severe shortages and sales were rarely a problem, he told American Marketing Association members in Boston. Now, with goods more plentiful, the consumer has multiple choices and this will create a surplus in several fiel

A successful marketing strate often requires marketing inve ments, Uyterhoeven said, but U companies investing overseas, ma times are reluctant to make the When it comes to foreign inve ment, U.S. management sometim has been overly fascinated by t glory of owning bricks and mor abroad, he said.

In terms of a company's lor term competitive strength, mon invested in building up a distrib tion position, or in creating prod differentiation, may be as impo ant as money invested in fix plant and machinery, Uyterhoev suggested.

New iced tea mix gets tv boost

A new instant iced tea, being i troduced by the Nestle Co. und its Nestea label, will have a sur mer-long ad campaign, beginning June and running through the fa Promotion will include a daytim nighttime TV package of ten co mercials a week, calculated to ma 131 million home impressions.

What does new IBM System/360 mean to advertising agencies?

As cost goes down, efficiency increases—making possible much broader agency use of computers than ever before

A NEW GENERATION OF NEW EQUIPMENT admen feel will accelerate the value of computers to agencies has been introduced by IBM.

About a dozen large agencies were represented at the New York introduction earlier this month. Among them were Ted Bates, Benton & Bowles, J. Walter Thompson, BBDO, and Leo Burnett (Chicago).

The new system will make computers available to agencies for about 25% less cost than before, according to one adman. In the future it will mean a great many agencies who could not afford computers will be able to use them, says Stan Federman, director of computer operations at Young & Rubicam.

The 360 does not really offer anything new as far as the user is concerned, Federman feels, but it is more efficient, faster, and cheaper. In terms of what it is able to do the system is much cheaper than anything now out.

Federman explains that the computer can be utilized from miles away. The media department might have a box with a screen and typewriter. If the proper information is programmed, he said, you could ask for the combination of reach and frequency desired and the computer would flash it on the screen. If it's not what you want you can ask for another. When the right one has been you can have it written out on the typewriter. Similar advantages have been available but as backups and at a higher cost.

The 360 advance might be compared to the tube radio and the advancement to transistor radio, Federman said. You get the same thing, but it's smaller and easier to handle. In this case it's also less expensive and faster.

The Y&R executive pointed out three major elements of the system that others don't have:

1) The application of electronic miniaturization makes the computers parts smaller and more reliable.

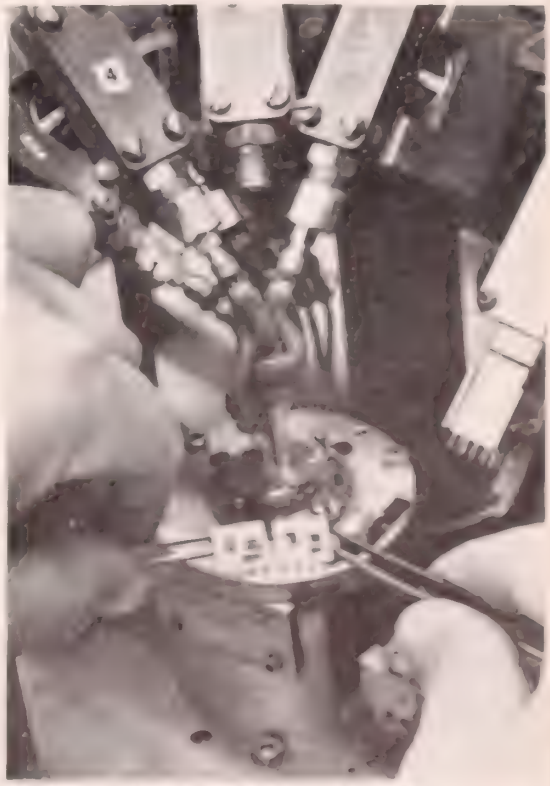
2) The development of the most expensive part of the process—the memory unit—means that it can be manufactured for less money. It is impossible to say that with the 360 media will be able to process so many buys more extensively than before. We can do any amount of work now we want to; it just costs more.

3) Up to now computers could only handle certain kinds of jobs, either payroll work or formulas. For both you'd need another much larger computer and then re-write a whole new program which is a major expense. The 360 can handle the different uses of a computer starting with a minimum of equipment, meaning a few thousand dollars less rental a month, perhaps. Certainly a significant amount, more than a few hundred dollars, Federman believes.

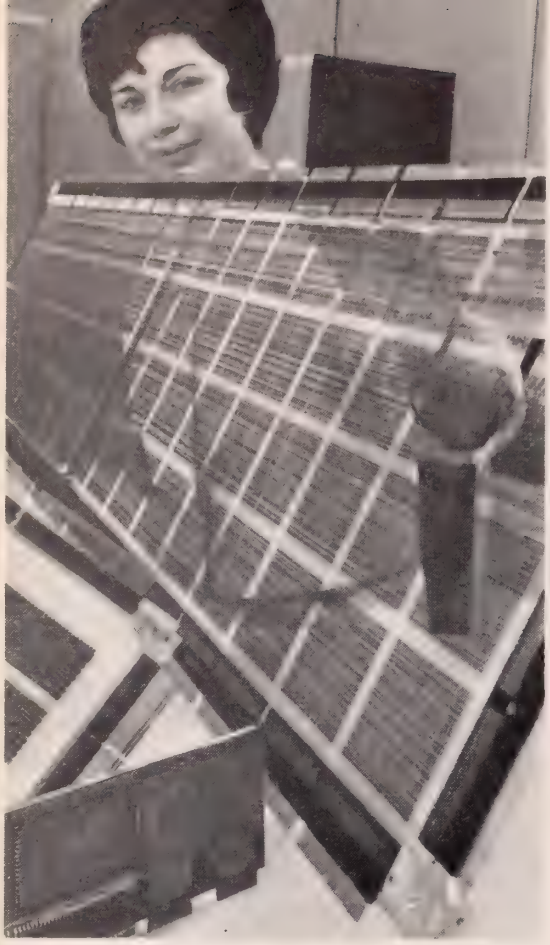
Thomas J. Watson, board chairman of IBM, calls the event the most important product announcement in the company's history.

The core storage memory of the new System/360 ranges from 8,000 characters of information to more than 8 million. Information storage devices linked to the system can hold additional billions of characters of data and make them available at various speeds, depending on the need. Each character in bulk core storage is available in eight millionth-of-a-second, and each at the direct command of the computer programer. This is over 60 times more directly addressable characters than were previously available in IBM computers. The company claims the computer's historic limitations on memory sizes are overcome by this development.

At a press conference at IBM's Poughkeepsie facilities, Watson said: "System/360 represents a sharp departure from the concepts of the past in designing and building computers. It is the product of an international effort in IBM's laboratories and plants, and is the first time IBM has redesigned the internal architecture of its com-



Monolithic circuit [illegible] operations, produced at IBM's [illegible] Terminology, see the Basic Data elements for System/360.



Information storage devices will provide agencies with unprecedented memory power. The small local store devices operate in as little as 200 billionth-of-a-second.

puters in a decade. This is the beginning of a new generation, according to Watson, not only in computers, but in business, science, and government. More than 100,000 businessmea from 165 cities atteded the introductions around the country.

The new system spans the performance range of virtually all existing IBM computers, from the 1401 to nearly twice that of the most powerful computer built by the company. It has developed to perform information handling jobs encompassing all types of applications, has been said to have two or three times the speed of the 1401 at the same price level.

The system includes in its central processors, 19 combinations of graduated speed and memory capacity. Built-in communications capability make the system available to remote terminals, regardless of distance. The equipment is supported by systems which enable scheduling of activities for non-stop computing.

Internal processing power of t largest System/360 configurati is approximately 50 times great than that of the smallest. Its ba pulse beat ranges from one m lionth-of-second to 200 billiont of a second.

Monthly rentals for the syste will range from $2,700 for a bas configuration to $115,000 for typical large multi-system configur tion. Comparable purchase pric range from $133,000 to $5.5 m lion. Deliveries of the small co figuration are scheduled to beg the third quarter of 1965; for t largest configuration, the first qua ter of 1966.

Many agencies have already i vested in computers, but the ne system should permit other age cies, now inhibited by cost, to mal use of them. Watson comment that the new system might cut in orders and future sales of oth IBM computers, but its introdu tion was necessary because of r cent developments by competito



The configuration of the new system as it will appear in an installation. Agency men feel system will provide more work at less cost, mean more use of computers by smaller agencies in the future.

Minimum research standards set for maximum results

As another step in industry self-regulation, BRC probes heart of program ratings by pointing out valid way to research

ANOTHER MAJOR STEP FORWARD has been reported by The roadcast Ratings Council, Inc. It's lopted and issued minimum andards.

These hit the heart of program tings.

They are, in a sense, like the les in the game of *Monopoly*. hey set forth what's expected of ting services when they go out to easure audiences and issue ratings.

Are there any penalties for not llowing these rules? The greatest enalty isn't stated, of course. It's at the rating service may lose the me.

What *is* stated is this: rating servles have *got* to follow the rules if ey want to be accredited by The roadcast Ratings Council.

No cooperation? No seal of approval!

Like the rules of any game, each andard is important by itself beuse it affects, one way or anoth-, what happens in the end—i.e., e program rating.

Also, when taken together, all ese rules point towards the same al: making sure that program ratgs are effective, reliable and — ost important of all—valid.

That's quite a change from, "My other-in-law says our show's a mb in Cincinnati."

In fact, these rules and standards ve been deliberately written in etty general terms. The idea is at maybe someday they'll serve as ground rules for *all* social research. If a candidate wants pollsters to find out his chances of being elected, he'll get a more accurate answer if they go about it by these standards.

Another way of putting it: This is what *should* be done when the Poindexter-Pringle Co., Inc.—or anybody else—sets out to do a survey, whether it's for a network, local station, advertising agency or Ava Gardner.

These rules (or minimum standards, as BRC likes to call them) have been around a little while. They were first mentioned in Congress by Rep. Oren Harris (D-Ark.) right after he and his investigating committee blasted off at the industry. Some of these rules were submitted to him by NAB's president LeRoy Collins, and Harris had them inserted into the *Congressional Record* as evidence that the industry was washing its face.

When SPONSOR gave a report on The Ratings Council (see issues of March 2, 9 and 16), a lot more was said about "minimum standards and criteria." But now the standards have been determined, written up and officially adopted. They're here to stay.

They have been written the way research people talk. When they say "rating service," they mean organizations like ARB, Hooper, Nielsen, Pulse and Sindlinger. These five rating services, by the way, are already cooperating with BRC by adopting these standards and preparing for their first audits.

These standards were essentially the work of M. E. Goldberg, NAB's very capable director of re-

Ground rules for proper research cover:

ethical standards
sample designs
record-keeping
field personnel
disclosure
sampling errors
weighting
cross tabulations



Research Director Goldberg

search. He sits in on just about all Broadcast Rating Council meetings, so he knows exactly what program ratings add up to.

The rules are divided into two sections. The first section covers "ethical and operational standards" —or how to get started:

ETHICAL AND OPERATIONAL STANDARDS

1. Each rating service should try constantly to control bias and distortion, as well as human error in all phases.

2. Each rating service is expected to permit reviews and audits of its procedures. (They don't have to reveal strictly business matters —just facts that have a bearing on the audience-reports they issue.)

Such audits may be performed by the BRC or its designated Certified Public Accountant.

3. The anonymity of all interviewers, supervisors and other service personnel should be preserved. (As part of his auditing process, however, a CPA would have the right to check with these people to verify their work.)

4. If a respondent has been led to believe—directly or indirectly—that his anonymous participation in a survey will be protected, then his name shouldn't be told (outside the rating service).

There are two exceptions, though: A respondent may be identified, as part of an audit or BRC hearing. Or the rating service, itself, may give his name to another reputable research organization so they can reinterview him as part of a special research study.

SAMPLING DESIGNS, PLANS

5. The sample design for each rating report should be resonably representative of "the universe being measured"—i.e., households, individuals, tv sets, or whatever. Any significant deviations must be clearly described.

6. The sampling plan of each survey must also be clearly stated —especially such matters as how the sample was selected, callback procedures, substitutions, and the like.

RECORD-KEEPING

7. Each rating service shall maintain, for 12 months, records of:

A. All attempts to elicit information, as required by the particular research technique used—whether by placing diaries or meters or by obtaining interviews.

B. All instances in which such attempts were unsuccessful. That includes outright refusals, not-at-homes, extra interviews (or correspondence) with another member of the same household, telephone stoppages (whether a busy signal, no answer or a broken connection), or, in the case of mail, returns from postal authorities or simple failure to reply.

C. Likely reasons for that non-cooperation, provided these are known to the field worker. (He must also consider the reasons reliable, not mere excuses.)

D. Which replies (whether by household or individual) represent the original sample and which are first, second, third, etc. substitutions. (Where replacements *have* been resorted to, the same information is required as in A, B and C above.)

8. Appropriate quality - control measures shall be taken. These should cover both external and internal operations of the rating service—whatever, in fact, may "exert significant effects on the final results."

Specific areas for quality control are: data collection, editing, collating, tabulating and printing.

Extra records must be kept on:

1. All successful attempts to collect information.

2. All unsuccessful attempts, including probable reasons therefore.

3. Whether usable replies represent the original sample or substitutes.

4. Rosters of interviewers and supervisors, including details of their work assignments.

5. Signed interviewer certificates authenticating their reports.

6. Notes on possibly erroneous returns, including the disposition made of them.

FIELD PERSONNEL AND WORK

9. All field personnel (includi supervisors) must be thorough trained in their work.

Such training must assure th they know the responsibilities their position, that they understar —and adhere to—their instruction and that they recognize and avo any act that might prejudge, co dition, misrepresent or slant fin results.

10. Field work of each ratir service should be verified by per odic but unpredictable spot check Such spot checks (or other veril cation) are intended to cover a field personnel, supervisors as we as interviewers.

11. To encourage high perform ance levels among field personnel they should be told that their wor will be checked from time to tim Then, every effort should be mad to keep spot-checking plans cor fidential so that workers cannot dis guise their performance.

12. Each rating service must als keep for 12 months records of bot interviewers and supervisors. Thes must list such items as name, dat of work, time, type of work, loca tion of work, manner of paymen and the like.

13. At the end of each projec workers will be asked to sign cer tificates authenticating the wor performed.

Such a certificate could read a follows: "I, ..., person ally have conducted the above in terviews, Number ..... to ....., a specified in the instructions." An pertinent exceptions must be list ed and attached.

14. When the information the receive from respondents appears t be in error, rating service employee must make written notes to tha effect.

For example, a meter report tha shows continuous "usage" of t or radio for an abnormally long pe riod of time—such as all night— should be challenged in writing Similarly, a diary that notes the be ginning of programs but not th endings should be questioned. Er rors in program titles, call letters o channel numbers should also b pointed out; they may indicate tha

e same person's reply contains her inaccuracies, too.

Records must also be kept on the sposition of all such erroneous plies (except where the specific erating procedure is well known —and the records are accessible r study by BRC or its auditors.)

DISCLOSURE PROCEDURES

The second part of the adopted inimum standards applies to disosure—how each rating service ould report its surveys.

1. Each rating report should inude a "concise description" of the ethodologies used. This should inude a definition of the sample, the chnique used to cover it, the area volved, the time slot and a statement whether or not "weighting" s been applied.

2. Each report must also menon all known omissions, errors d biases that might affect results.

3. Further, each report must so cite any deviations from standd procedures that might color e results—for example, that 20 inrviewers involved were working on eir first survey.

4. The rate-of-cooperation ught (and won) must also be notd. For example, each report should te the number of households inally selected—plus the number tually providing usable informaon that was incorporated into the port. (But if some usable informaon was *not* used, that, too, should reported.)

5. In a prominent place, each reort must compare its sample data ith comparable primary-source ta (such as households or indiduals) to show the degree to which s sample really does represent the niverse" it is said to be measurg. (These are to be broken down counties or reasonable county oupings.) Services that use the me sample over and over again in eir regularly-issued reports must t the same data in each report, but date it only semi-annually.

6. Geographic areas surveyed ould be clearly defined, with the lection criteria given. Thus, if e area surveyed is Metropolitan ew York as defined by the U.S. ensus, it should be so recorded the report.

7. Surveys executed for a specific client shall clearly show the report is special, not part of a regular syndicated service. In fact, the client must be named and the report's format be made clearly distinguishable from that of the regular report.

BUILT-IN ERROR

The BRC statement took great care to acknowledge that audience measurement is subject "to many kinds of error."

Some, of course, are non-sampling errors. These may result from the methodology used, the manner in which the survey's conducted, or —even more unpredictably— simple non-cooperation or non-response.

"However," the BRC announcement explained, "even a true probability sample is likely to include errors due to the operation of chance in the selection of the sample." The *size* of this chance depends, among other things, upon the *size* of the sample. (The sampling research is subject to such "sampling error.")

The sample variation that is due only to the size of the sample may be expressed as "statistical tolerance" or "standard error."

8. Thus, each rating report should list, preferably on its front page, several keys: (1) the standard error; (2) the formula used—to select the specific sample in the first place; (3) a chart or table that lists the statistical tolerances for one and/or two standard errors—in other words, a chart that shows just what these variations are (and what they mean) when applied to typical items included in the report.

It must also be pointed out that, just because estimates of sampling error have been shown, that doesn't necessarily mean that a probability sample design has been achieved.

CONVERTING TO A REPORT

9. When a rating service converts basic raw data into a rating report, it must show all the "weighting" or data adjustments that have been applied, along with the reasons for so doing. This information must be available to all users of said report.

10. Each rating service must also indicate the number of sample returns that are acquired, according to its standards, for a rating report.

Such a minimum may differ from service to service, according to: (1) methodologies used; (2) the number of stations being measured; (3) the number of homes using radio or tv.

11. Where reports are issued on a regular basis, each rating service must indicate the normal sample return for each survey. And when the return is below normal (but not below the required minimum), this, too, must be pointed out —preferably in a prominent place.

FURTHER CLARIFICATIONS

12. Cross tabulations — i.e., demographic and consumer information—must be accompanied by the minimum sample base required.

When the sample for one period is inadequate for reporting such information accurately, it may be necessary to combine the samples of two, three or more successive periods.

13. If any station has resorted to "special, non-regular promotional techniques" that might hypo—or distort — its ratings, the rating service must also point that out.

14. The rating service must also publish any other distorting influences that it is aware of. These might include unusual weather, catastrophes, political or social events, or preemptions such as world series, elections, Congressional hearings—even transmission failures.

In addition to the above "general standards," which are applicable to all rating services, "specific standards" will also be established by BRC. Since these will have to be tailored individually for each specific research technique in use, they'll evolve only over a period of time.

Sources that are expected to be most helpful in developing specific standards, however, include questionnaires that some rating services have already filled out and submitted to BRC, future audits of participating services and CONTAM and COLTAM multimethodology studies. ■

Consumers ask advertising women probing questions on industry

Almost 400 interested consumers showed up at the Advertising Women of New York Foundation second annual Consumer Conference to ask some biting questions on integration in advertising, cigarette advertising, misleading advertising, and irritating commercials. A good many of the questions were answered with broad, cautious statements, generally showing the attitude that "these problems are being taken care of."

Representing the advertising industry at the afternoon panel discussion were Margot Sherman, vice president and copy head, McCann-Erickson; Dr. Niki Kominik, supervisor of copy research, Grey advertising; and Jean Wade Rindlaub, senior consultant, BBDO.

On the question of integrated advertising, Sherman said she didn't believe there was a major advertiser who is not "reflecting the American way of life" by using Negroes in everyday scenes, in the backyard and so on. "I think you'll see a great deal of it if you watch," she told the consumers.

Sherman also answered a query on poor English in advertising, such as "Winstons taste good like a cigarette should." The consumer felt that twisting the English language was influencing the young. "I would ask the same question," she said. "I think the answer is that advertising is again a reflection of our society, and we use colloquialisms. If you don't use them you sound unnatural."

Giving an example, one consumer asked what is being done about irritating commercials. Rindlaub responded by giving the advertiser's point of view. "The advertiser is trying to move you, not to sooth you," she said. "He has to get into your busy head somehow. He's got to get in and out fast. Often he has to say the same thing over and over again to make it penetrate."

Also in defense of advertising, it was said that the commercials are not as loud as they seem to be. It has been shown, a panelist said, that the extra loudness is just psychological. The commercial seems louder because it interrupts the program. Also, in the case of old movies, the sound quality is not good so the viewer turns his set up higher. Then when the commercial comes on it seems exceptionally loud when it really isn't. The audience expressed doubt here.

Cigarette advertising was explained by Charlotte Montgomery, contributing editor of *Good Housekeeping* magazine. To the question, "Why does so much cigarette advertising continue when smoking has proven to be harmful?" she said that "we cannot consider advertising, merchandising, and promotion as separate from our society. Just as liquor and other things are accepted, so is cigarette smoking." Montgomery said cigarette advertising nowadays, is not trying to create new smokers, but convince existing smokers not to switch brands, which in our time is legitimate. "I guarantee there has been a great deal of hard thought going into this problem," she said. Montgomery also pointed out the economic aspects of the cigarette problem, mentioning that in three states cigarettes provide the greatest income.

Agency Shifts

Wermen & Schorr is resigning the Bayuk cigar account because of policy differences. W&S has handled the account since 1956 . . . *Foote, Cone & Belding* to handle two new products for General Foods — Pre-Sweetened Kool-Aid and Twist.

Doyle Dane Bernbach will take on advertising for Levitt and Sons. It is expected that the budget will be in excess of $1 million. In the recent past most of the advertising has been created by the advertiser. . . . *Thomson Advertising*, Peoria, Ill. appointed by Fernstrom Moving System . . . *Carl Ally* has been chosen by Volvo (Canada) Ltd. to handle its advertising in that country. Carl Ally is also the Volvo agency in the U.S. . . . *Redmond & Marcus* will handle the entire line of advertising for Pearson Pharmacal Co. . . . *Solters, O'Rourke and Sabinson* to handle public relations and publicity for Chrysler Corp. New York World's Fair exhibition. The agency has also represented the Chrysler Corp. programs for the past three seasons.

Hill & Knowlton expands in Europe

Hill and Knowlton, Inc. has announced the expansion of its European operations with the incorporation of its main office in Geneva, Switzerland. The International public relations firm also announced the formation of subsidiary corporations in West Germany and Italy to be known as Hill and Knowlton GMGH, Hamburg and Hill and Knowlton S.R.I., Milan.

Bert Gross, president, said the establishment in Geneva, which now becomes the principle European subsidiary, was to meet increasing client demand for public relations in western Europe. This new corporation takes over the parent company's European branch office and will have responsibility for managing and coordinating the firm's complete European operations.

HW&W three new accounts to use saturation tv

Adding to the growing list of retail stores using spot television are three separate juvenile store chains recently-acquired accounts of Helitzer, Waring & Wayne, New York.

Television will be the prominent consumer medium, according to Edward Libov, v.p. of the agency who will be account executive on all three. Saturation schedules are planned on a year-round basis for all markets, he said.

Together, the stores do about $20 million worth of business in children's merchandise each year. They are Bargaintown, U.S.A. with four stores in Chicago; Children's Supermarkets, which operates four retail stores in the District of Columbia, Virginia, and Maryland and Kiddie City Discount Stores with 15 stores in and near Philadelphia.

Helitzer, Waring, & Wayne, which specialized in children's advertising, marketing and merchandising, now has 16 accounts.

FM is a muscle medium

Buyers and sellers alike must realize radio is a dynamically growing sales force, not a rarefied type of advertising requiring special treatment

Robert Richer, president, obert Richer Representatives, c.

S IF THE TIMEBUYER'S LIFE is not complicated enough, there e some very real changes taking ce in the radio industry — anges that should affect buying tterns and dollar allocations.

I am referring to the amazing owth of fm radio, and by growth don't mean to limit the term to t one area. Fm radio set sales absolutely phenomenal both in onograph fm combinations and the portable and car fm radio egories. Growth in terms of staons is also amazing. At present ere are better than 1,100 fm tions on the air and, while a maity of the stations duplicate at st part of the am programing plied by a sister station, more d more of these facilities are beg programed separately.

Along with this growth, howr, there are problems, and the st important in terms of the g-range vitality of fm is the feelg on the part of many people — lers and buyers alike — that fm ho, because it is fm, is a special e of advertising medium deservg special treatment and considera- n from sponsors and timebuyers.

Nothing could be further from truth and nothing can do more seriously limit the growth of a amic sales medium.

Fm radio is not special radio, r is it a different type of adverng medium. It is a superior thod of broadcast transmission, ering, in many cases, a type of ening not generally available to average am facility. Fm is *not* sacrosanct and not all fm stations operating today deliver a high-quality, prestige audience. There are fms on the air that program nothing but religion, and there is at least one fm operating strictly as a Top 40 rocker — and it's getting listeners. But just because it's fm doesn't mean it's "quality."

As the number of fm receivers sold in this country skyrockets, it is impossible for the fm audience to adhere to the good old characteristics of being Harvard-educated, Social Register, 92% income tax bracket, etc. There just aren't enough of this type to go around in relation to the number of sets being sold.

And, as Fred Allen said when confronted with the seeming contradiction of increased television set sales *and* increased radio set sales: " . . . people are buying radios and they're not using them for bookends." The same can be said about fm set sales today. People are buying, and make no mistakes about it, they are listening, and they are a great group of consumers. SPONSOR said it last summer (Aug. 5, 1963): " . . . traditional long-hair characteristics of fm and fm stereo programing will have to yield to less strictly classical appeal in bid for well-educated, well-heeled, but more esoteric young marrieds who are flocking to good listening at home and en route." This is where fm's potential lies and this is why fm is now becoming an important sales tool to an increasing number of class-mass advertisers.

The crux of the matter is this: fm is radio. It is growing in two ways: by drawing off am listeners who are "trading up" to the better things in life and by bringing in new listeners.

As a result of this growth, fm

Bob Richer formed his rep firm three years ago. He has also been with NTA Spot Sales as an account exec and served twice in that capacity with Adam Young, Inc., where from 1959 to 1960 his duties included researching and organizing a separate division designed to handle fm stations. From 1958 to 1959 he was national sales and production manager for Bill Grauer Productions. He started in broadcasting in 1953 with ABC and later wrote and produced Strictly From Dixie, weekly ABC Radio program, concurrently with his duties in the WABC New York, sales department.



is becoming directly competitive with the other two segments of the broadcast media. It is competing against tv for listeners (and therefore advertising dollars) and it is competing against the established am radio stations.

It is a general rule that fm's listening time is at night, primarily because this is when the family is together, just as in tv. However, if an fm station makes its programming and the quality of its signal appealing enough, it has been demonstrated that there is a good chance of reaching both the non-tv viewer as well as the selective tv viewer. These people are in a far more desirable demographic category than the inveterate tv viewer. However, the latest figures show that fm's audience is increasing substantially during the daytime hours, too. This is undoubtedly a reflection of increased housewife-acceptance plus a gradually burgeoning out-of-home audience available through portable and car fm.

As the fm audience increases, it is bound to take away listeners from the established ams, and this is already the case in many of the major markets. In spite of what the affected ams might think, this cannot help but to be beneficial to radio as a whole, because as radio continues to display its vitality, advertising allocations into the medium should accelerate.

But the time has come for fm station operators and agency media personnel to realize that fm is a big item today. We know, of course, that the New York fm market is larger than the Los Angeles am market, but of greater significance is the fact that sets-in-use figures are *up*. More people are listening to more fm, and there are more stations programing to fill the gaps left by unimaginative am stations.

In case you think I'm anti-am radio, let me reiterate that not all fm is good and not all am is bad. This is not a case of "good guys" versus "bad guys." There are great ams operating today and some of them are reaching fm-type of audience (WQXR New York and WNMP Chicago, for example). Conversely, there are fms operating that reach audiences normally equated with the am level. My point is that the day has passed when fm stations must come to an advertiser, hat in hand, and ask for consideration simply because it is fm, and therefore good. Good fm today is past the stage of sticking with its not-so-good fm brethern in the hopes of getting a piece of a special fm budget. This is a big, aggressive medium that is witnessing the influx of real professionals into its management. Kaiser, Metromedia, and Triangle are only a few of the major fm broadcasters. The time is rapidly passing when a buyer will buy radio "but not fm," because fm *is* radio. It should sink or swim on that basis, and if you look closely, you'll see that a good percentage of the fm's swim very well indeed.



Richer (r) confers with his associate, Norman Perreault, as the two discuss an upcoming spot campaign on Richer-represented stations.

ED NUGENT: the facts and only the facts

"Many station representatives tend to spend too much time presenting general facts about their station and its market," says Ed Nugent, new timebuyer for William Esty on the Ballentine Beer account. He just moved to the agency from D'Arcy Advertising, where for the past year he was buyer for Gerber's baby products, Plaid Stamps, and Diet-Rite Cola. "The timebuyer's time is limited," Ed continues, "and while he may be interested in all the vagaries of a particular market, he wants the cogent facts pertaining to the rep's station as quickly as possible. Too often the buyer has to listen to information that is quite aside from the facts he needs to make a decision." A graduate of St. Bonaventure in 1957 (B.S. degree in marketing), he spent the following four years as a naval lieutenant, serving the latter two in the Philippines. Ed first entered advertising as a media analyst and assistant timebuyer on the Maxwell House account at Benton & Bowles. In 1962 he joined BBDO as an assistant buyer on the Pepsi Cola, B. F. Goodrich, and New York Telephone Co. accounts. He joined D'Arch in 1963. Ed got in a good deal of skiing during this past winter. His other hobbies are squash and golf.



Hot water, anyone?



"Does it sprinkle hot water?" asks Melnor Industries customer, holding firm's new lawn sprinkler. Company recently added stations in Fairbanks, Alaska, to its tv spot commercial schedule. Melnor's ad director believes there's no place on earth that isn't a potential market for the firm's lawn and garden products

Beech-Nut gum spots

Beech-Nut Life Savers has begun a spot tv campaign for its chewing gum through Benton & Bowles. Promotion, now in 43 markets, will run through the year, continuing Beech-Nut's heavy expenditures in spot (an estimated $2.5 million was spent during 1963). The one-minute commercials are aimed at a family audience.

Eastman reps name new mgr. for New England

Stephen C. Meterparel has been named New England manager for Robert E. Eastman Co., national station representatives. He comes to his new post from WBZ, Group W's Boston outlet, where he had been an account executive. Prior to that he had been associated with Chambers and Wiswell advertising in Boston.

Transit promo via spots

Los Angeles Metropolitan Transit Authority through Hornig-Cooper & Harrington, has started an extensive spot radio campaign on 12 stations to promote the system's transportation facilities. Previous campaigns utilizing musical jingles have contributed to MTA's profitable operation (without a subsidy), says the authority.

Rep appointments

Vice Piano Associates named exclusive national representatives for KPUB Pueblo, Colo. . . . KRBC-TV Abilene has appointed **Hollingbery Co.** its national rep . . . **H-R Representatives** has been designated exclusive national spot sales representative for KRIZ Phoenix.

Sabena wings into 15 spot radio markets

Sabena Airlines is now in the midst of an eight-week am/fm spot radio campaign in 15 markets through McCann-Marschalk.

The majority of the spots feature the throaty voice of Mlle. Sabena who sells service and the concept of a lady's club to assist women travelers. Campaign slant is the result of a profile study of the airline traveler conducted by the agency.

BRIGHT FUTURE FOR DARK HORSES?

ARB says not all top 10 are mass-appeal laugh shows; some win because they supply no-comedy to the discriminating

HALF OF ALL television-watching families view between one and three of the top-rated 10 programs each week.

On the extremes of the viewing band, however, fewer than 10% of the families see seven or more of the top programs, while another 10% never see *any* of the top 10 at all!

These estimates were compiled from an analysis of a sub-sample of the November 1963 ARB TV National Report, as computed by ARB's Technical Director of Market Reports John Thayer. A breakdown of the number of programs seen follows:

Number of programs	*% Families*
NONE	9.9
1	16.4
2	16.4
3	16.7
4	11.1
5	11.6
6	8.3
7	4.2
8	
9	
10	
TOTAL	100

From this analysis, it seems p sible the more selective tv f —those who watch a minority top programs—are the viewers w boost a few top 10 to their p tions.



BASIS OF REPORT

To explain the sample: Dur the week of Nov. 13-19 (the sec week of the report), a total of 5 diaries were selected at rand and examined for viewing each the following top 10 programs:

Program	*Ra*
BEVERLY HILLBILLIES	
BONANZA	
DICK VAN DYKE	
ANDY GRIFFITH	
CANDID CAMERA	
PERRY MASON	
DONNA REED	
PETTICOAT JUNCTION	
LASSIE	
RED SKELTON	

In order to calculate a true f quency distribution, it was nec sary to work with a single wee diary sample. Therefore, two s cials *(Bing Crosby* and *Calam Jane)* that appear in sixth and s enth places in the top-10 listi of the published report, do not pear in this analysis since they w not telecast during the week Nov. 13-19. *Lassie* and *Red Sk ton,* which appeared 11th and 1 in the published report, theref became 9th and 10th ranked p







gms for purposes of this study, ll all other programs were advised to take the place of the Specials that were omitted.

ONE-PROGRAM VIEWERS

A further analysis of the diaries showed that, of the families viewing only one of the top 10 programs, the one most saw was *Bonanza*, followed by *Perry Mason*. The following breakdown shows the percentage of one-program families that viewed each of the listed productions:

Program	*% Families*
Bonanza	25.8
Perry Mason	19.6
Donna Reed	12.4
Candid Camera	10.3
Lassie	8.2
Red Skelton	8.2
Andy Griffith	6.2
Beverly Hillbillies	5.2
Dick Van Dyke	3.1
Petticoat Junction	1.0
Total	100.0%

Bonanza again led the list when compiled on the basis of all families that viewed two of the top 10 programs, coupled with *Candid Camera* as the second part of the double-bang. A total of 8.2% of the two-program families watched that combination.

Another 14.2% of these families watched either the *Perry Mason-Candid Camera* duo (6.2%) or *Bonanza-Andy Griffith* (6.2%).

TWO-PROGRAM AUDIENCE

The most frequenty viewed two program combinations were:

Programs	*% Families*
Bonanza Candid Camera	8.2
Perry Mason Candid Camera	6.2
Bonanza Andy Griffith	6.2
Bonanza Donna Reed	5.2
Perry Mason Andy Griffith	5.2
Lassie Candid Camera	5.2
Lassie Andy Griffith	5.2
B. Hillbillies Dick Van Dyke	4.1
Perry Mason Lassie	4.1
Perry Mason Bonanza	4.1
Perry Mason Petticoat Junction	4.1
B. Hillbillies Petticoat Junction	3.1
Donna Reed Candid Camera	3.1
Perry Mason Red Skelton	3.1
Lassie Red Skelton	3.1
Bonanza Petticoat Junction	3.1
Red Skelton Petticoat Junction	3.1
Other combinations	23.6
Total	100.0%

The most popular program trio appearing in the top 10 was *Beverly Hillbillies-Dick Van Dyke-Red Skelton*. Of families viewing three of the top-10 rated programs, 6.1% watched this program combination. Interestingly, of the 120 different possible combinations, just slightly more than half the possibilities—62 different combinations — appeared in the nearly 600 diaries examined.

A breakdown of the most popular three-program combinations, with the percentage of three-program-viewing families, follows:

Programs	*% Families*
Hillbillies Van Dyke Skelton	6.1



Program	*% Families*
DONNA REED	
PERRY MASON	
CANDID CAMERA	3.0
DONNA REED	
LASSIE	
BONANZA	3.0
DONNA REED	
BONANZA	
CANDID CAMERA	3.0
DONNA REED	
HILLBILLIES	
VAN DYKE	3.0
HILLBILLIES	
VAN DYKE	
PERRY MASON	3.0
HILLBILLIES	
DONNA REED	
BONANZA	3.0
HILLBILLIES	
BONANZA	
CANDID CAMERA	3.0
PERRY MASON	
LASSIE	
CANDID CAMERA	3.0
CANDID CAMERA	
GRIFFITH	
SKELTON	3.0
OTHERS	66.9
TOTAL	100.0%



FOUR-PROGRAM COMBINATIONS

Of the families who watched just four of the top 10 programs, slightly fewer than half—46.2%—tuned in to *Beverly Hillbillies* and *Dick Van Dyke* in combination with two other shows. An interesting fact in the popularity of these two is that they are programmed back-to-back. Thus, in this study at least, the network rule-of-thumb—line your strength up in a row in order to win, and hold, the evening's audience—appears to be corroborated.

Another significant fact is that the most frequently viewed foursome was comprised wholly of comedy programs — *Beverly Hillbillies, Dick Van Dyke, Andy Griffith* and *Red Skelton*. Of all families who watched four of the toppers, 6.2% saw this combination.

Following up, as favored quartettes, were *Perry Mason, Bonanza, Candid Camera* and *Red Skelton*, seen by 4.6% of the families, and *Beverly Hillbillies, Dick Van Dyke, Lassie* and *Candid Camera*, seen by another 4.6%.

FIVE OF THE TOP MEN

Families who split the top 10 evenly by watching half of them during the week of Nov. 13 showed the strongest preference for the combination of *Beverly Hillbillies, Dick Van Dyke, Andy Griffith, Perry Mason* and *Bonanza*. Nearly 6% (5.8%) dialed in on that group. The other most popular combinations, each with 4.4% of the five-program families, were *Beverly Hillbillies, Dick Van Dyke, Andy Griffith, Red Skelton* and *Petticoat Junction* as one winning team. The other: *Beverly Hillbillies, Dick Van Dyke, Candid Camera, Red Skelton, Petticoat Junction*.

SIX-PROGRAM VIEWING

Of families watching six programs, 8.2% chose the following 10 combination: *Beverly Hillbillies, Dick Van Dyke, Candid Camera, Andy Griffith, Red Skelton, Petticoat Junction*. The other most frequently watched combination of sixes were *Beverly Hillbillies, Dick Van Dyke, Bonanza, Andy Griffith*





Red Skelton, Petticoat Junction, seen by 6.1% and *Beverly Hillbillies, Dick Van Dyke, Perry Mason, Bonanza, Red Skelton, Petticoat Junction,* also seen by 6.1%. Another 6.1% combination is *Beverly Hillbillies, Dick Van Dyke, Lassie, Andy Griffith, Red Skelton* and *Petticoat Junction.*

SEVEN AND OVER

Of the relatively few families (4.2%) that tuned in to seven of the top programs, 12% saw all shows except *Donna Reed, Bonanza* and *Candid Camera,* and another 12% watched all except *Donna Reed, Perry Mason* and *Lassie.* A third 12% omitted *Donna Reed, Perry Mason* and *Candid Camera.*

The same pattern of exclusions occurred among the eight-program families. In total, 45.8% of those who said they viewed eight of the top 10 programs excluded *Perry Mason* from their diary entries. Exactly one-third of the eight-program sample excluded *Donna Reed* and another third omitted *Bonanza.* Eight-program families accounted for only 4.0% of the entire 593 families, however.

Only two of the top 10 were included in all diaries of the eight-program families: *Beverly Hillbillies* and *Andy Griffith.*

Of all families in the total sample, just 1.2% or seven families, watched nine of the top 10 programs. Just three of the top 10 were excluded from all their listings: *Perry Mason* (excluded by 42.9%), *Donna Reed* (by 42.9%) and *Lassie* (by 14.2%).

Thus, the conclusion that a select few of the top 10 programs can likely credit their high degree of success to the somewhat more selective TV fans—those who watch a minority of the top 10 shows. These "select few" tend, tellingly, to be those programs that do not rely on comedy as their main attraction ■





TvB honors five

Norman Cash, TvB president, has awarded the Bureau's annual salesmanship awards for outstanding creative selling at the *Selling* or *Sailing?* session of NAB's Chicago Convention. Competition was open to all TvB members who sell either tv time or programs and was based on sales skills and ingenuity, plus the degree of planning and organization detailed in the approach. Winners were:

Warren Anderson, WREX-TV Rockford, who sold a program called *Freedom University of the Air* to 65 clients in a season, not by showing the program but by suggesting how each could relate his product to it.

L. H. "Curt" Curtis, KSL-TV Salt Lake City, whose special presentation to local food brokers and manufacturers' representatives boosted the market as a spot investment.

Arthur Harris, WRGB-TV Schenectady, whose Vermont dairy client was not licensed to sell milk in N. Y. state, but who was shown that the station covered the full territory in which it could sell.

William Knowles, WOOD-TV Grand Rapids, whose store client entered tv for the first time.

Paul Weiss, WTVJ Miami, who sold a local tire company on a spot announcement campaign in sports programs.

All winning case histories will be added to the TvB film library and made available to all TvB member stations for study.

RATE CHANGES

WBOC-TV Salisbury, Md.: New rate $175 per evening hour, effective May 17. Former rate $150.

WDSM-TV Duluth: New rate $700 per evening hour, effective June 1. Former rate $650.

WEWS Cleveland: New rate $2,750 per evening hour, effective July 1. Former rate $2,600.

KTVE Eldorado, Ark.: New rate $450 per evening hour, effective Aug. 1. Former rate $400.

WJAC-TV Johnstown, Pa.: New rate $1,250 per evening hour, effective Aug. 1. Former rate $1,150.

WDAM-TV Hattiesburg, Miss.: New rate $250 per evening hour, effective Aug. 1. Former rate $200.

WLEX-TV Lexington, Ky.: New rate $350 per evening hour, effective Aug. 1. Former rate $300.

WBTV Charlotte, N. C.: New rate $1,575 per evening hour, effective Sept. 6. Former rate $1,525.

Time-Life broadcast scans Scandinavia

Time-Life Broadcast continues to expand total revenues in its substantial contribution to Time Inc. profit picture (reported record income of over $14 million or $6.55 per share up sharply from $4.76 in 1963).

Broadcast division continues to increase operations internationally with recent entry into STV, newly formed Swedish tv firm planning program production for Scandinavian countries. Other overseas operations are: pay tv experiments in United Kingdom, program production in Latin America, and DuMont-Time TV, Cologne, producing for German tv.

Recent FCC approval of KERO-TV Bakersfield, purchase raises total of tv stations to six. Time also plans New York Stock Exchange listing, three-for-one stock split and increase in dividends.

Offbeat fare does fine on Florida station

The program chief at a Florida tv station has inked some strange sports into the schedule, but so there's no scarcity of sponsors.

WFTV's mobile tape truck will be on hand in Winter Haven, Fla., April 24 to tape the Grand Championship Finals of the Fifth All-Florida Orange Dessert Contest in which 12 finalists will compete for prizes totalling $10,000. The half-hour program based on the two-day taste-treat event will be televised April 26 on a six-station network including WEAR Pensacola; WLBW Miami; WCTV Tallahassee; WFLA Tampa; and WJXT Jacksonville, under the sponsorship of the Florida Citrus Commission (which also sponsors the actual competition), Tupperware, and Publix Markets.

The station is also making a b hit with Karate and Judo instru tions. The Orlando School of Sel Defense presented a half-hour den onstration program late one Sunda night and one announcement on children's program. Almost $5,00 worth of training courses to loc adults and children are traceab to the two telecasts, and the Scho is tossing over its newspaper ac vertising in favor of an extende WFTV campaign.

Academy, NBC ready Awards program

Nominations for the 1963-6 Emmy Awards will be announce by the National Academy of Televi sion Arts and Sciences on April 2 after five days of screenings in Ne York by the National Awards Com mitee.

Meanwhile, NBC-TV, which wi telecast the industry awards fo 10th consecutive year, is makin final plans for the 90-minute pro duction which will originate fron the Hollywood Palladium and th Texas Pavilions of the New Yor World's Fair, May 25. Joey Bisho will emcee the west coast portio and E. G. Marshall, the New Yor origination.

Timex Watches and Libby, Mc Neill and Libby will sponsor th awards, which will cover 27 cate gories including programs, perform ances, directing, writing, cinema tography, electronic photography and film editing. The Internationa Award and The Station Award two special honors created last year will be presented again this year.

FCC actions

An uphill struggle has been won by a New Jersey tv corporation and a Milwaukee station got the go-ahead on a power increase, in recent actions by the FCC.

New Jersey Television Broadcasting Corp., formed in 1961 by Ed Copperstein, got Commission approval to locate its antenna and transmitter atop New York's Empire State Building, after extensive studies by the Building as to the feasibility of adding to the six commercial and two educational station antennas already there. Company will now build WNJU-TV Newark.

HF channel 47, the first new commercial station in the nation's largest TV market in over 16 years.

WOKY Milwaukee will increase its transmitting power to 5 kw from its current 1 kw. It's owned by Bartell Broadcasting.

Distaffers' Tulsa meet set for early May

The competitive sales picture of radio and tv, a new concept in rate cards, and a projection of *Advertising 1980* will be among the subjects discussed in simultaneous panel sessions as part of the upcoming 13th annual convention of the American Women in Radio and Television.

The program will be devoted to three simultaneous panels. Panels and their participants are:

Advertising and Sales —Jake Evans, TvB v.p.; Lee Fondren, KLZ Denver mgr. and sales dir., vice chairman of CBS Radio Affiliates; Martin L. Nierman, Edward Petry exec. v.p.; and John O. Whitney, Whitney Advertising Agency, Tulsa. Moderator will be Julie Bennett, women's dir. of WFAA stations, Dallas, and food editor of the Dallas Morning News.

Programing and Production — Robert H. Forward, head of own communications consultant firm, Los Angeles; Robert B. Hudson, programing v.p., NET; Lucy Jarvis, CBC News and Public Affairs producer; and Thomas J. Swafford, KDEF Albuquerque pres. and gen. mgr. Moderator Lucile Mason is casting dir. at Compton.

Film — Gene Allen, Special Projects Unit, WKY Television, Oklahoma City; William Hart, Screen Gems midwest sales mgr.; R. K. Keitz, executive v.p. Keitz and Herndon, Dallas, specialists in tv commercials and business films; Robert Stabler, Filmaster president.

NAB president LeRoy Collins, FCC commissioner Frederick Ford, and Leo Burnett executive vice president Leonard Matthews form the panel of an industry roundtable set for May 1. Moderated by Washington Post radio-TV editor Lawrence Laurent, they will discuss "The Broadcast Industry," with emphasis on congressional investigations and hearings, limitations on commercials, FCC regulations, the Fairness Doctrine, and editorializing limitations.

"New Developments in Audience Measurement" will be the subject of the industry panel on May 2, with NBC v.p. Hugh Beville, Jr., RAB president Ed Bunker, WCAU-TV Philadelphia general manager John Schneider, and Nielsen vice president in charge of the central territory William Wyatt.

The Convention, with the theme, *Freedom of Communications: Right and Responsibility*, will be held in the Mayo Hotel, Tulsa, April 30-May 3.

Red Quinlan to Fields Enterprises to 'evaluate' electronics future

Sterling (Red) Quinlan, former ABC v.p. and general manager of O & O WBKB here, has joined Field Enterprises in an executive capacity and will "explore and evaluate future course of the electronics field," announces Marshall Field, Jr., president.

"Progress in UHF Broadcasting, as well as in the established pattern of VHF, may offer exciting possibilities in the areas of education, communication, and entertainment," said Field, "areas in which Field Enterprises is already engaged.

West coast broadcasters cover quake, lend a hand

Typical of many is this news room scene right after the Alaskan earthquake and tidal wave, as broadcasters worked around the clock to cover the happenings and, where possible, to offer help. Here Sam Zellman (r) western bureau chief, CBS News, checks story and picture with Bill Robison (c) of KIRO Seattle, just returned from on-the-spot reporting in Anchorage. Like KIRO and many other stations, KLAC Los Angeles also went on the air with direct appeals for help. The results were staggering. The Strategic Air Command lent four jets which were loaded with Californians' donations of food, clothing and supplies worth more than $1 million. When Seward broadcaster Ray Doyle notified newsmen that the town's radio transmitter had been destroyed, Seattle station KVI began a search, found a 250 watt unit that had been retired by KAPA Raymond, Wash., arranged for O-N-C Motor Freight to cart it to Seattle at no charge, and Northwest Orient Airlines to fly it free to Anchorage.



Signing on the dotted line

As the final papers were signed in New York April 1, Taft Broadcasting acquired seven AM, FM and TV stations from Transcontinental



Television Corp. (see SPONSOR, Friday at 5, April 6) in the largest transfer of broadcast stations in history. Seated (l-r) are Taft treasurer Dorothy Murphy; TTC Executive Committee chairman J. Fred Schoellkopf IV; and Taft board chairman Hulbert Taft, Jr. Standing are TTC president David C. Moore; Taft president Lawrence H. Rogers II; and TTC director George Goodyear.

Chicago retailer buys 2-hour Negro talk show

Nelson Bros. Furniture Stores has bought full sponsorship of *On Target*, a new two-hour weekly Negro discussion program on WCIU Chicago, UHF channel 26. Produced by Fred Wall, general manager of the Chicago Courier, the program follows *Bullseye* on Saturdays.

The forgotten 51st market

How to do business — profitably — if your radio outlet is in a medium or small community; the knowing advice of a bright young man who, at 34, heads his own rep firm

FOR MANY TIMEBUYERS, markets not included in the top 50 might just as well be in Australia. Altogether, they comprise what is just the 51st market.

So says Sam Brownstein, 34-year-old general manager of the booming three-year-old radio rep firm, Prestige Representation Organization. "This attitude can be understood," Brownstein continues, "if one realizes that most buyers spend almost all their time and budgets buying the top 50. An intimate knowledge of anything smaller is simply a luxury they generally cannot afford."

There's no dispute that stations in the giant 50 markets *do* dominate national/regional billing. The FCC report on 1962 radio billing corroborates that the top 50 got 68.6% of total national and regional spot dollars — leaving less than 32% of national and regional spot dollars to be divided among thousands of radio stations in other markets.

"These figures point out an obvious relationship," Brownstein continues. "A station in the 51st market has more in common with a station in the 246th than it does with one in the 49th market!" It is to these "have-not" markets that he gives attention. In fact, his PRO firm sells only for stations in such markets and also limits the number of stations it will represent.

Brownstein emphasizes with conviction that stations in medium and smaller markets can increase their billings by attracting more national/regional advertising dollars into their markets. "Just two or three or five reasonably substantial new accounts a year can represent a tremendous increase in billing to a station in just a few years," he says, "especially if most of them keep renewing."

Discussing radio, where the problem is magnified because of the number of stations, Brownstein says that only a modest sales promotion budget is required to meet the challenge. "The major cost will be in time — and that at the outset. Thereafter, as habits and systems are put into operation, time demands become minor."

Also, he restricts his recommendations to station-level activity, not work to be done by the station rep.

He suggests these ways to attract new business:

BASIC QUALIFICATIONS

The first of two basic qualifications that a station itself must meet is that it must have *real* importance and *strong* impact in its community and the area it serves.

Ratings, he feels, are only one way to demonstrate impact — and not always the best way. "Ratings alone rarely tell the story that must be told to persuade an advertiser to add your market to his top 50," the representative insists. "Station management should operate on the premise that sooner or later the most experienced buyers and media executives at the major agencies are going to get a picture — accurate or warped — of the acceptance of the station by local advertisers and listeners." Many will be as influenced by that picture as they will be by ratings.

The second basic, of course, is that the station have a national rep interested in the outlet and capable of doing its job.

Brownstein notes, "Even a poo station with no representative ma manage to get some national bil ing. It happens. But it is the ex ception. Competition being wha it is, these exceptions tend to b short-lived."

WHAT NOT TO DO

Before getting to constructiv steps for increasing billing, th young rep firm head sugges clearing away some misconcep tions. Unfortunately, he note while these steps are of small o no value, they've been used s often that some people believ them important:

1. Don't depend solely on ra ings to tell your story. This playing right into the hands o the major-market stations, sinc it's the technique upon whic they often rely. They cite rating because ratings show *them* to ac vantage.

2. Don't try to cut your rat to lower your cost-per-thousan Because most smaller stations can not compete in terms of total au dience, they'd have to lower rate so drastically that they'd eliminat any possibility of making a profi

"The pity is that establishin 'bargain' rates isn't even neces sary," Brownstein explains. "Th approach must be first to demon strate that the market and the sta tion have *value* to the advertiser Price is secondary, so long as i is fair."

3. Don't make overzealou claims. Often, exaggeration be comes a weapon *against* the user Being caught in a single mistrut can cast doubt on the credibilit

of a later important fact that would otherwise — and should — be accepted.

"In fact, there are times when scaling down the truth is necessary to win credibility," Brownstein advises. "That may sound odd, but sometimes the truth seems way out of perspective. In such cases, it may be best to tell less than the truth in order not to be suspect."

4. Don't "spin your wheels," trying to get all national advertisers to run a schedule on your station. In the main, the obstacles are formidable and the cost of the effort too expensive, when considered in light of such effort's infrequent success.

Converting non-radio national advertising accounts into solid radio users is a kind of pioneering more effectively done by trade associations, such as RAB, which has this as a major goal.

5. Don't try to get every radio account that's running in a nearby giant market to buy time on your station. It's natural to envy national accounts on a nearby, major-market station, but temper your envy, he advises. A smaller station probably will never get most of such accounts. And even the few it does win may prove impractical from a costs-results consideration.

6. Don't depend totally on your station rep. No rep can do an outstanding job without regular information and cooperation from the station. The less help from the station, the more likely the rep will fail. "Station representatives are merely sales arms that must be used properly to be effective," Brownstein explains.

DISCOVERING YOUR MARKET

You, yourself, must discover your market before you can ever expect a national advertiser to do so, he continues. You may be so familiar with your area, in fact, that you overlook important facts. Therefore, start out by taking inventory.

Consider your measured coverage area. Many stations, especially those in high density areas, don't have real impact everywhere they



PRO account executive Robert L. Stein points out that all the stations in smaller markets together get less national-regional spot than the few located in the top 50 markets. Such spot revenue may determine station's profit —or loss. Profitable ones in 1962 averaged almost $74,000 in category; losers averaged only $14,000.

Sam Brownstein, general manager of Prestige Representation Organization shows chart of PRO-represented stations, depicting origin of national-regional spot business: 41% new-to-radio business, 34% renewals, 25% from competitors. Many said new business from sponsors not currently in radio in your market.



CHECK LIST

Since most of the matters cited are already known rather than anything startling new, it's evident that one reason they're not done more frequently is mere neglect. The pay off comes, not from knowing but from doing them, so here is a check list of worthwhile operations to perform:

PREPARATORY MATERIALS

I. Determination and proof of market
- a. physical coverage
- b. socio-economic composition
- c. mail response by volume, location, sex, age
- d. professional survey
- e. local accounts by type, location
- f. successful accounts by location, type of customer
- g. comparison of current programming with all the above

II. Getting leads
- a. list of spot radio brands
- b. monitor other local stations
- c. monitor other nearby stations
- d. monitor stations in nearby giant market
- e. compare accounts in other local media with radio advertisers in giant market
- f. trade journals

III. Sales tools
- a. promotion or merchandising reports
- b. coverage map
- c. rate card
- d. *Standard Rate & Data* listing
- e. other promotion

HELPING TO MAKE NATIONAL SALES

I. Making calls
- a. cultivate local man of regular account
- b. see local man on potential account
  1. to learn needs of account
  2. to get station recommendation

II. The presentation
- a. basic story
- b. sizzle

put their signal. Factors other than mere physical coverage that help determine impact include programming formats, news coverage, network service, competition, and the like. And where a unique broadcast service is important, listeners will put up with a weak signal in order to get that service.

"That doesn't mean that the letter your station got from the Union of South Africa is now going to assume importance," Brownstein points out.

Regular mail can be an important indicator of your station's impact, however. "A mail count and analysis by community or area can give you a pretty good idea of where your station is strong and just how strong." Other methods: hiring an independent survey by a professional firm or analyzing your own local sales — i.e., areas in which you have greatest success in selling local businesses are certain to be areas of strong impact. And these areas should coincide with survey reports or mail analysis.

Such methods may also reveal some big gaps in your impact area. If you're not reaching the audience you believed you were, analyze the situation and take remedial steps.

Once you've determined your impact area, put the facts to work. But remember that advertisers, even though they buy by areas, aren't interested in geographical locations; they're r e a l l y interested in the *people* there.

To start pinpointing your market, you'll want to determine who the people are that do live in your area. Don't just count them. Be able to answer these questions about them: What are their major types of employment? If industrial, what are the industries and what unions, if any, are active? If rural, what kinds of farming or other activity? What are the major crops, animal and human farm populations? What is the income level? Are ethnic, racial or religious groups prominent in your area?

If your questions are searching enough, Brownstein holds that you'll have broken down the population of your impact area into different groups. Then find out the numbers within each group, again by survey, mail analysis, or whatever. "Your station could contact each person who's written in during a specific span of time in order to determine their age, sex, socio-economic level, listening habits, etc.

"Chances are good that the results will hold no great surprise for you when viewed in the light of your programming," Brownstein says. "The difference is that now you have evidence to document for others what you've always known."

Another area of useful selling information is a listing of the local advertisers that have successfully used your station. Sometimes the advertiser won't tell you just how well you've done for him. Usually, he doesn't have to. The man who keeps renewing, perhaps even extending his use of your medium, must be getting results.

MAKE A COMPARISON

Now compare your commercial successes with your programming, mail analyses, population groups and surveys, if any. You'll pretty well have the measure of your unique market, both geographically and sociologically. Comparisons

will probably indicate, too, what times your station is most efficiently reaching any particular group within your market.

Now, by inward-looking, turn this information into commercial value.

No doubt, certain types of products are heavily used in your market; some consumer goods are marketed generally, others for particular purposes. Make up a list, by brand, of these products, Brownstein advises. Don't list all possible products — only those that are heavy users of spot radio, nationally or regionally, like beers, breads, gasolines.

It's not necessary to learn which brands sell the most, just those that sell a lot. If in doubt, a quick check with wholesalers and/or leading retail stores will doubtlessly give you the answer. This information will meld with your market data, and you'll likely see at once many similarities between the products sold and the people you're prepared to prove your station reaches.

"Increasingly, advertisers and their agencies are trying to extract just this kind of information about the stations they use most — those in the giant markets," the PRO chief emphasizes. "But progress is slow because these markets are complex. In the smaller markets, there aren't so many complexities, however. Even a simple mail analysis will give strong indications at very little expense."

"Having gathered this information, your station will very likely have more *specific* data than the larger stations have about their giant markets. By delivering such information to both advertiser and agency, your station is in a good position to take away business from the station in a giant market that is unable to *demonstrate* that it concentrates as much value per dollar."

ADDITIONAL LEADS

Back home, you'll want to take advantage of other opportunities to learn about accounts that should be using your station:

* **Monitor other stations within your own market** (as you probably already do in seeking local accounts) to learn the national/regional advertisers active there.

* **Listen to stations in nearby communities** of about the same size and market composition as yours. They may have an advertiser who could also be running in your city.

* **Monitor stations in the nearest giant market** in search for national/regional advertisers, but only if you have a particular advantage that could realistically lead to a sale. For example, you may be able to prove that your station hits a major advertiser's farm target via a popular early-morning show, at low cost and without "waste" audience that could be important if an advertiser is currently trying to reach such a group via high-cost effort in a nearby giant market.

Or you may have an "in" that could help, whether it is a personal friend in a key post or the local location of a specific plant. If — because of these unusual circumstances — you feel that, contrary to the earlier advice, you can convert a major league non-radio advertiser into a "believer," then enlist the help of your station rep and go after the business with a vengeance. "The entire industry will applaud you if you're successful," this experienced executive notes.

* **Also check your local newspaper** for insights into some national advertisers that use radio in the top 50 markets, but only newspapers at your level. Since you'll undoubtedly know the local paper's limitations, your pitch becomes a straight radio-vs-newspaper sales approach.

* **Keep abreast of trade journals** in broadcasting and advertising, for they'll often divulge an advertiser who's planning a radio campaign in or near your area. The information may spark an idea that will help your station. From the same sources, you can also learn what other stations are doing to build sales, launch promotions.

MAKE SOME CALLS

In at least 50% of the new markets added to a sponsor's list, media people "won't even consider adding it without proof of specific interest on the part of local people who sell the product," this youthful broadcasting sylvan explains. Thus regular and *effective* sales calls on local distributors, brokers, wholesalers, sales managers — even salesmen who visit the city occasionally — can be important in getting new accounts.

Coordinate such efforts with your national rep. Every time he tells you there's advertiser interest in your market, that advertiser becomes important enough to merit a call on his local representative.

Getting the local man to write a letter of recommendation (of both his market and your station) can be as difficult — and just as rewarding — as making an outright sale. It'll be "a big leap forward" towards getting the account. But make sure he sends it through his own company channels, not directly to some one you may happen to know at the agency. Most companies prefer not to be sidestepped.

Besides nursing potential accounts, be sure to take good care of the clients you already have. This is the proverbial stitch in time. When problems arise or budgets are suddenly cut back, having the local influentials of your current accounts on your side can help prevent abrupt cancellations.

IMAGINATIVE PRESENTATIONS

"A spark of imagination can often turn a routine presentation into an extraordinary sale," says Brownstein, a graduate of the Missouri University's school of journalism and holder of a Master's degree in radio-tv journalism.

First, he advises, analyze the goals of the advertiser. (Oil companies want credit-card applicants, soft-drink bottlers want to reach teens, etc.) Then devise methods for achieving his goals.

"Ideas sell time," Brownstein says firmly. "Regardless of the feeling about merchandising, it need not prevent a station from offering something with specific appeal to a particular advertiser. The idea can be as simple as offering him an adjacency to a program that's already on the station."

Right now, he explains, one of the telephone companies in the Bell

System is experimenting with radio ski reports. "The station installs special phone equipment to record the latest report and then makes it available on a 24-hour telephone basis. Since the area requires extra charges to reach it by telephone, the company has already deduced from test situations that the additional telephone traffic to the special number is sufficient to pay for sponsorship of the entire radio effort!

SALES TOOLS

Even marvelously creative ideas that work are not quite enough, Brownstein warns. You also have to let key people know what *has* been done.

Reports of ideas and merchandising activity must be reported to the advertiser. The form is less important than the fact; a neat typewritten page will turn the trick. The idea is to state what was done, how and when, with as much proof as possible that it actually was accomplished. Rating points, total-homes delivered, color photography, letters of commendation are all optional inclosures. The final part of the report, *never* optional, is a summary of your station's basic story.

Send copies of this promotion report to the local wholesaler or distributor, the agency buyer, the account executive, and the advertising or sales manager of the client company. Send your rep copies, too, so he can distribute — and file — some. While it may seem excessive to produce so many copies, wide distribution is assurance that no breakdown in the chain will prevent your story's getting through to all those who *can* influence buying.

Other, equally useful, sales tools include:

Coverage maps: It should get across the basic facts of the station and its market without crowding, cluttering or distracting. The problem isn't so often that there's too little — or too much — information; rather, too frequently, it's not the right information. It should show clearly the accurate physical coverage, the most important facts relating to the value of the station, and the character of the station.

Rate cards: Because the traditional rate format is, in fact, outdated, rate cards frequently lose out as sales tools. "Certainly, no U S. radio station can now defend listing different minute rates for one, thirteen and twenty-six time use within a year," Brownstein holds. "Radio is simply not bought that way anymore!"

Standard Rate & Data Service: While few stations subscribe, it would be virtually impossible for a rep or agency media department to function without it. Discover the opportunities for additional free listings: participating programs, specialized programming (some of it under individual headings) and other information is printed free of charge.

Brochures or sales presentation covers: Even the strictest budget can allow the ingenuity and mimeograph format that, used with imagination, provide inspired data sheets that mean a sales plus.

Paid advertising: If you can afford it, be absolutely certain you use it properly. "All too often, paid advertising of radio stations is downright poor," Brownstein states. Analyze your *own* problems and goals, then use the advertising to help achieve them.

If you can't afford solo advertising, one of the most promising new promotional methods is the combination ad or presentation by all stations in a single area in order to sell their market.

As with any advertising, these concepts can be worked into smart sales ideas, low cost enough to fit virtually any budget. However, a one-time effort is rarely sufficient, so a full campaign should be planned before anything is undertaken.

Putting all these suggestions together will not, certainly, change the size of your market, Sam Brownstein admits. But it will, he insists, change the way it stands in the eyes of buyers and media heads, the customers that you, as an advertiser, wants to reach. ■

54 Michigan stations on-air editorializing

Three more stations in Michigan have begun editorializing since the first of the year, bringing to 54 the number of the state's radio and TV stations engaging in the expression of views.

This is the finding of Prof. Ben Yablonky of the Michigan U. journalism department who, assisted by graduate student Jack Mitchell, is doing a study on the state of editorializing among the state's 132 commercial stations. Twenty-seven stations did not respond to the survey.

The total revealed by the research shows a dramatic jump from 1949, when one Michigan station editorialized. It appears that 1961 was a turning point. In that year alone, ten stations presented their first editorial; six more began in 1962; 20 in 1963.

All but two of the stations that editorialized comment on local affairs; 32 also discuss state issues; and 21 deal with national and international problems. One confines itself to sports. Independently owned and operated stations seem more likely to editorialize. Thirty-one of them said they do, 25 do not, and 19 didn't reply. The corresponding figures for chain-operated stations are 23 yes, 26 no, and nine no answer. Not surprisingly, of the 14 Michigan cities where a single firm owns both a newspaper and broadcast station, only four of the stations editorialize.

The survey was made to supply basic data for a continuing study of broadcast editorials which will ultimately cover the content of editorials and station policies regarding them.

Ohleyer to manage WIBC Indianapolis

Robert F. Ohleyer has been appointed station manager for WIBC Indianapolis.



Ohleyer

Having joined WISH in 1944, Ohleyer was an integral member of that station's staff until the fall of 1963, serving in the mid-50's as sales manager for both radio and TV, and for the past few years as station manager for the radio station. He retained this position when the station was sold in 1963 and became WIFE.

Launches awards program

The IRTS has taken its long discussed plunge into the area of annual awards to broadcasters. Known collectively as the Legion of Honor, the awards will differ from many others in field by recognizing, rather than programs, the people whose "concepts, foresight, courage, and capabilities in the use of the electronic media make this industry great."

First presentation will be June 9 at a Waldorf-Astoria banquet. The activity for which an individual or organization is to be honored must have occurred in the year between April 15, 1963, and April 15, 1964; nominations may be made by any member of IRTS and must be submitted before April 29.

The categories are:

Showmanship: To an individual, or organization, that has conspicuously displayed a special flair in the use of radio or tv.

Outstanding radio and tv personality: To the personality in each medium who has demonstrated on a multi-station scale, a dedication to the medium with resultant benefits to his audience, sponsors, and the ownership.

Overall treatment of the news: To an individual, or organization, engaged in broadcasting who has done the most consistent job structuring or presentation of a news series or event.

Creativity in the use of the broadcasting medium: To an individual, or organization, who has demonstrated the most creative use of radio or tv.

Special recognition: Acknowledgement to an individual, or organization, for noteworthy use of the broadcast medium, artistically, commercially, or in the finest sense of the public service, convenience, and necessity.

On another awards front, a special committee formed under the aegis of the The National Academy of TV Arts and Sciences and helmed by Ted Cott, head of his own production firm, chose six tv programs from more than 35 entries from the three commercial networks and NET constitute the official U.S. entries at the Cannes TV Film Festival. Selected under the documentary category are: *The Making of the President: 1960*, Wolper Productions, *The World of Maurice Chevalier*, NBC Special Projects, *Ten Seconds That Shook the World* Wolper Productions. Fiction *Bringing Far Places Together*, an episode from *Naked City*, Bert Leonard, executive producer; *Blacklist*, episode from *The Defenders*, Herbert Brodkin, executive producer; *The Volunteer*, an episode from *Combat*, Selmar Productions.

Tarlow Assoc.'s WWOK purchased for $400,000

WWOK Charlotte, N. C. has been sold by Tarlow Associates for $400,000.

New owner is WWOK, Inc., of which Miss M. B. Riley is president and Morris Bergreen is vice president. Bergreen, with his brother Bernard, owns KCMJ Palm Springs, Calif., and has interests in WTBO Cumberland, Md., and WRAN Dover, N.J.

Tarlow Associates consists of Sherwood Tarlow, Joseph Kruger, and Al Roberts, and retains ownership of WHIL (AM & FM) Boston-Medford; WARE Ware, Mass.; and KUTY Palmdale, Calif.

Blackburn brokered sale of the station, a fulltime operation at 1480 kc on 5 kw.

CBS Radio adds three

Two independents and one ABC affiliate, all in New England, have affiliated with CBS Radio.

They are WFAU Augusta, WCOU Lewiston, Me.; and WLNH Laconia, N.H. The first operates on 1340 kc with a power of 1 kw day, 250 watts night. It's owned and operated by Twin City Broadcasting and is not currently affiliated. WCOU is also owned by Twin City, operates on 1240 kc with a power of 1 kw day, 250 watts night. It's also independent. WLNH, the ABC station, operates on 1350 kc with a power of 5 kw limited. It is owned and operated by WLNH, Inc.

Peter Hand WBBM buy

Peter Hand Brewery, through BBDO, Chicago, has added "It's One of Those Moments," aired on the Windy City's WBBM, to its weekly program sponsorship lineup for the firm's Meister Brau and Reserve beers. This brings to about 30 times each week.

Four stations sold

Blackburn reports a recent rash of station sales, including:

WHYT Roanoke, a daytime facility operating on 1 kw, was sold to Doyle-Dove-Quann Broadcasting Co. of which Edwin Doyle, Justin Dove, and Homer Quann are principals. Sold by Roanoke Broadcasters Inc.; Joseph Mullen and J. Mack Aheron, principals. Price was $147,000. Mullen owns controlling interest in WAIR (AM & FM), Winston-Salem. Doyle and Quann are employees of WSVA (AM & TV) Harrisonburg, Va.

WMOU (AM & FM) Berlin, N.H., a fulltime facility operating with 1 kw daytime and 250 watts nights. John Bowman, who also owns WLTN Littleton, N.H., sold the station to Thomas Christensen, former advertising manager of Philip Morris, for $89,569.58.

KIXZ Amarillo is a fulltime station operating at 5 kw daytime and 1 kw nights. It was sold to Broadcast Associates, Inc., Raymond Ruff president, for $237,500 by Jay J.G. Schatz, sales executive for The McLendon Corp., Chicago. The buying company also owns KTRN Wichita Falls, KELI Tulsa, and KHOG Fayetteville, Ark.

KCAR Clarksville, Tex., was sold to James N. Mitchel, Marrietta, Ga., by KCAR Inc., Maurice Wooley president, for $40,000. It is a daytimer, operating with 500 watts.

N. J. stereo station extends schedule

WDHA (FM) Dover, is now broadcasting until 4 a.m., having started a night program called *Music Mountain Caravan*. Sponsored by Caravan Records of Lake Hopatcong, N.J., the program will feature Caravan releases and interviews with staff artists, with many of the broadcasts originating from The Flintlock, a resort restaurant located on the west shore of New Jersey's largest lake. Host commentator for the series is Gordon Bidwell. This move extends the station's schedule to 21 hours per day.

Ultra-identification not good, says spokesman

Veteran air personality Bob Emerick takes a look at fall trends in commercials, sees more 'Direct Sell'

TO THE OUTSIDER, the pinnacle of success in the field of freelance tv commercial "spokesman" would seem to be on of those deals, such as those enjoyed by Betty Furness (Westinghouse) or George Hicks (U.S. Steel), in which the air sales personality is so closely allied to the sponsor that he's practically one of the family.

Not so, in the opinion of Bob Emerick, one of the small coterie of New York commercial announcer-spokesmen whose annual earnings from tv commercials are well into the five-figure bracket.

"So many new products are coming out of laboratories to compete with, or replace, older products that it's dangerous for a sales personality to be associated closely with a single product," he told SPONSOR recently, during a break between recording sessions for a voice-over track on a household product still under wraps.



Bob Emerick

"Even the broadly institutional campaign is tricky for the freelancer, since I've noticed a trend in my field away from 'corporate image' commercials in favor of direct product sell," he added.

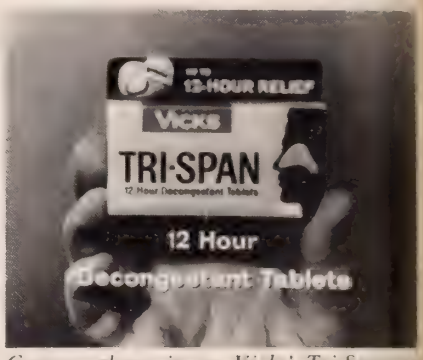
Emerick, who has the sort of "average American male" appearance (reasonably good-looking and personable, without distracting women viewers from the main commercial sales points being made) which is required of on-camera spokesmen, actually does most of his work out of sight of the audience.

"About 90% of what I do these days is voice-over work," he said. "I prefer it that way. It allows me to do more and different commercials, in a variety of selling styles, without the bugaboo of over-exposure that may result from a commercial series that's being used in a saturation campaign."

Emerick, as a sort of one-man commercial service organization, keeps busy. He's been heard or seen recently in commercials for Rem (cough syrup), Carter's Pills, Westinghouse (washers and laundromats), Armstrong flooring, Tootsie Roll, Glade and S.C. Johnson (air freshner), Frigidaire, Ivory Snow and Pream. He was the "M&M Candy Man" and also on camera for General Electric, and has varied his "sell" to include such products as Post Cereals and Buick autos. Like most TV personalities, Emerick works through an agent—in this case, the Schwartz, Luskin firm—but admits he turns up many assignments on his own.



On-screen shot shows how radio-TV salesman Bob Emerick sells Rem



Camera closes in on Vicks' Tri-Span as Emerick does voice over



Other national products — Westinghouse laundromats, dryers . . .



. . . Armstrong vinyl floor coverings get the Emerick treatment.

THE WEEK IN WASHINGTON

WASHINGTON BUREAU, Washington, D.C., April 17, 1964

Soft Drink Sales Bubble

More Commerce forecasts of soaring sales in 1964 for products nationally advertised on television: American soft-drink thirst is expected to set a new record of 231 eight-ounce containers per person (Commerce predicts 210 bottles, 12 cans) compared with a total of 214 in 1962. Total shipments will top $2 billion, for the third year in a row.

Dietetic soft drinks have captured more than 5% of the market, Commerce says. New trends being watched by coffee-cocoa interests: new types of chocolate and coffee-flavored soft drinks.

Contributing factors, in addition to automation and the ever-present rising rate of income and population: "The introduction of new sizes, package designs and market outlets, as well as new products has contributed to the growth," says Commerce. Advertisers may ask Congress to "Please note!" when vote comes up on new packaging restrictions proposed in Hart (D-Mich.), bill.

"Cleanliness" Helps Sell Soap

Soap and detergent manufacture will probably hit $1.82 billion, 3% over estimated value of $1.77 billion for 1963. Commerce ascribes increasing buys of these products to the "high regard" for cleanliness in the U.S., both personal and household, more home appliances, higher income and population. Federal Trade Commission, headed for court on its P. & G. divestiture order for Clorox, would undoubtedly toss in massive TV advertising, if consulted.

If Madison Ave. wants a new word in detergents, Commerce says research is making them more "biodegradable"--which means less clogging and foaming where it's not wanted.

Appliances Boost Market

New records in home appliance shipments by manufacturers in 1964 will push about $3.5 billion worth of washing machines, refrigerators, cooking equipment, electrical gadgetry of all kinds.

Gain is expected to be 5% over the estimated 1963 total of $3.3 billion in shipments--and 1963 was the biggest year for appliances since the phenomenal 1956. Significant gain items in the appliance industry's second good year in a row, were refrigerators, freezers, dishwashers and waste disposers, all up from 12 to 25% in 1963, over 1962. This category does not include radio and TV sets and air-conditioners.

Commerce Department is still old-fashioned enough to praise new "processes and packages" for increasing "consumer appeal, thereby opening new market outlets and increasing sales."

U.S. Sweet-tooth Unsated

Marketing ingenuity is a factor in promoting American chomping of candy, cakes and crackers. Candy and confectionary chewables (a category including chewing gum and salted nuts, but not solid chocolate bars) are expected to top 18 pounds per person in 1964.

Overall, manufacturing shipments in this category may hit a new high of $1.5 billion in 1964, up $50 million from estimated 1963 total.

When the solid chocolate category is added in, total would probably near $1.7 million, Commerce sources indicate. Salted nuts are a fast-growth item here.

Cosmetics Have Ample Market

Cosmetics retail sales in 1964 should hit around $2.5 billion. Business and Defense Services Administration forecast says cosmetics sales are still "far from the saturation point"--an eye-opener of a statement, considering the general furor frequently raised about money spent on beautifiers. Look for more house-to-house sales: they accounted for about 21% of all cosmetics sales in 1962, chiefly by You-Know-Who Calling. There will be more private brands, and more teen-age buying

Industry growth is partly because "the products are considered necessities." The fact will be sharply presented to the House Ways and Means Committee when it begins hearings on excise taxes in June. BSDA cosmetics category covers hair preparations (including shampoos), toothpaste, gargles et al; perfumes and colognes; shaving preparations and milady's cosmetics, creams--and, yes, beautifiers for the family pet.

Toy Buying Year-Round

Toy buying is becoming all-year-round time, and advertisers are acutely aware of it, BSDA says.

Toy manufacturing may reach the $2 billion a year level by 1970, when the 5-14 age group is expected to hit 68 million. Commerce attributes 32% increase in shipments over past 6 years to research "dovetailed with progressive advertising." TV advertising campaigns by toy manufacturers (reportedly budgeting $65 million for 1964) are being planned for year-round coverage.

Commerce found kids' interest holding--and deepening--in electronically operated guerrilla war games, jungle hunts, scale models of guns, trucks, et al. Broadcasters are also aware of the trend, and NAB's recent tightening of toy advertising code bears witness. Commerce says celebrity dolls will continue strong, but prices will come down on the electronic gadgetry.

The clincher: National Housing Center's forum on home modernizing here predicts housewives will do all supermarket shopping by TV by 1982--maybe sooner!

Effective tv selling, as Emerick sees it, is not just a matter of smiling into a camera and extolling product points in pear-shaped tones. "Salesmanship in tv," he says, "is really the ability to take apart the salient principles of copy—some of which the client may not have suspected himself—and then to project it, not for your own agrandizement, but for the average man in Mississipi or Montana or New Jersey who's in front of his TV set."

As a former network radio personality, with performer and announcer-host chores on such shows as *The Shadow* and *Scattergood Baines*, Emerick is a firm believer in the current trend to use onetime radio actors (Mason Adams, Alexander Scourby, Jackson Beck, Leon Janney, et al.) as spokesman voices in tv commercials. "They know how to project controlled emotion with their voices," he says. "Radio was wonderful training, and often better than the stage or straight radio announcing and newscasting."

Trends for fall in commercials? "Stand-up spokesmen are definitely back in," says Emerick. ■

Reade/Sterling film package sold to KHJ

RKO General's Los Angeles outlet, KHJ-TV, has acquired *Cinema 70*, the Walter Reade/Sterling package of 21 feature motion pictures, including such hits as *David & Liza* and *A Taste of Honey*.

The channel nine station will telecast the films on its *Theatre Nine* and *Million Dollar Movie* shows, in addition to one-time specials. Several of the films will be colorcast by the station, which recently added another Reade/Sterling film package, *Cinema 70*, to its extensive film library.

CBS election handbook

CBS News' election unit has prepared a handbook of background information for the upcoming Presidential campaign titled *1964 Guide to Conventions and Elections*, published by Dell. The paperback also contains articles by CBS' Bill Leonard, Walter Cronkite, Eric Sevareid, and Bob Trout. It retails for 50c.



CENTURY I—30 features from 20th Century-Fox Television, Inc

WTRF-TV STORY BOARD

7 Free*

NEW HUMOR kinda gets you! What's huge, green and lives in the ocean? Moby Pickle!

wtrf-tv Wheeling

FOREIGNER COMMENT, "You Americans are strange people. You devote one day a year to your mothers and an entire week to pickles."

Wheeling wtrf-tv

THE BLEACHERS ARE WILD! Remember when a man could switch from a blonde to a brunette to a redhead but wasn't going with the same girl?

wtrf-tv Wheeling

SIGN AT Three Gaynors Cocktail Bar, "Help us stamp out home drinking".

Wheeling wtrf-tv

MUSICAL SHARE! What has ten legs, fifty feathers and goes Bah-Bah-Bah? Five Indians singing the "Whiffenpoof Song".

wtrf-tv Wheeling

STERN REALITY! What happens to ducks that float upside down? They 'quack' up!

Wheeling wtrf-tv

YOU DON'T have to be a cannibal to get fed up with people.

wtrf-tv Wheeling

*WRITE FOR your set of WTReffigies, our frameable series of Adworld closeups. If you're in the advertising business, this red-eyed set will do great things for your walls.

Wheeling wtrf-tv

WE'RE IN THE ADVERTISING BUSINESS! We offer you 529,300 TV homes in the big Wheeling/Steubenville Market. If you're scheduling spots, be sure to look into the WTRF-TV Wheeling specifics. Edward Petry & Company is our national rep . . . and your Petry man has all the answers!

CHANNEL SEVEN NBC **WHEELING, WEST VIRGINIA**



YOU SHOULD HEAR

Gordon L. Capps, President of Inland Radio, Inc., Ontario, Oregon, says: *"We believe that CRC is the most usable and useful Radio Station library we have found. The Commercial Jingles and Sponsor ID's as well as the rest of the library makes selling advertisers, particularly the new advertisers, much easier. CRC is making us money every day. After all, what more could you ask from a library service?"*

Hear "MONEY MAKER"

Call Dallas Collect 214 748-8004

COMMERCIAL RECORDING CORP.

Commercial testing service is launched

Advertisers and agencies have yet another research tool at their disposal for testing and evaluating tv commercials: a technique called Video-Scope, available from Marketscope Research Company, New York. Devised after two seasons of study and experimentation, Video-Scope employs a system designed to "measure recall, attitude, and behavior patterns effectively" with on-the-air tests, according to Marketscope president Robert E. Spinner.

How Video-Scope works:

The technique centers on "before and after" viewing attitude measures. Essentially, this is a matter of conducting two independent telephone interviews, before and after viewing, among random samples of 200-300 viewers, developed from 1,500 calls to determine households in which a family member has watched the target program at least once in the last four weeks.

By comparing data derived from the "before" and "after" interviews, attitude change and the degree of commercial recall can be determined. The total sample is comprised of equal-sized sub-samples in three different cities. (The attitude and behavior measurement areas are still the subject of close attention at Video-Scope with an eye toward further refinement.)

The system, says Marketscope's Spinner, will "in the long run provide more specific answers to advertisers on how to insure continued brand loyalty and convert new users."

Tv residuals sought by Screen Extras Guild

The Assn. of Motion Picture and TV Producers has less than three months to grapple with a long list of demands presented by the Screen Extras Guild April 5. The present SEG collective bargaining agreement, in effect since July 1, 1960, will expire midnight June 30.

Salient changes sought by the Guild are:

1. National recognition of SEG as the exclusive bargaining agent for all work within its jurisdict (exclusive of New York where tras are represented by Screen tors Guild).

2. Television residual payme for extra players.

3. Extension of the Hollywo extra zone from 300 miles in rad to 900 miles.

4. Wage rate increases. For stance, from $25.47 per day general extra to $30; from $23. per day for stand-ins to $30.

5. Improved health and welf to include dependents.

6. Improved vacation and h day pay. The Guild proposes t "all registered extra players e ployed on a daily basis shall rece the same allowances for holid pay and vacation pay as paid other daily employees in the moti picture industry."

Revue names Rosenber

Revue Productions has nam Frank P. Rossenberg executive pr ducer of *Kraft Suspense Theatre* f the mystery show's upcoming se son on NBC-TV, Thursday nights

Rosenberg's previous associati with tv was as executive produc with Revue's *Arrest and Trial*, se during the 1963-64 season on AB TV. He also had been producer f *Schlitz Playhouse*.

Wolper, UA-TV pact new specials series

A second *Specials of the Tim* series of six one-hour televisi documentaries for the 1964-65 se son, will be produced by Wolp Productions in association wit United Artists TV.

The new specials follow on th heels of an initial six programs th have been sold in 120 markets t date.

Four of the forthcoming show deal with World War II, commenc ing with *Prelude to War* (Versaill Treaty, Austria, and the invasion o Poland), through *The Battle of Bri ain* and *Japan: A New Dawn Ov Asia* (events leading to the bomb ing of Hiroshima) to the conclusio of the war with *The Trial at Nurem berg*.

he two remaining specials are *Korea* (UN police action) and *Russia: The Uneasy Truce* (the revolt against the Czar to the Cold War).

Another Wolper Production, *The Legend of Marilyn Monroe*, has signed film director John Huston to narrate the hour tv special.

ABC Films set in 15 Brazilian tv markets

ABC Films has pacted a total of 45 sales involving seven program properties in 15 Brazilian television markets.

Included among the properties are five network shows. They are: *Breaking Point*, *Combat!*, *Ben Casey*, *The Fugitive*, and *The New Breed* (all currently on ABC-TV) and two off-network syndicated programs, *The Rebel* and *Casper the Friendly Ghost and Company*.

ABC's syndie arm claims the current deal has added to one of the firm's most successful sales seasons for its Latin American division.

Py-tv cities now 53 for Indianapolis race

Closed circuit television coverage of the Indianapolis speedway 500-mile race has now been set in 53 cities by MCA TV. The tv film syndication firm expects to add more theatres, sports arenas, and auditoriums in other cities to those still already finalized.

Esau forms Schedumatic

Schedumatic Corp. has been formed by John Esau to function in several areas of broadcasting, including acquisition of U.S. t/tv facilities and providing program services to stations in U. S. and abroad. Headquarters is at 229 Park Ave. So., with branch offices to be opened in St. Louis and Dallas. Esau is president.

Associated with Esau, most recently broadcast operations director for Muzak, are Wendell B. Barnes, an investment banker, who serves as treasurer, and Robert E. Fender, serving as sales v.p. Barnes was administrator of the Small Business Administration in Washington from 1953-'59; Fender has been working with Esau for past five years.

Initial sales puts UA series in 7 markets

East Side/West Side, set to complete its CBS-TV run with the end of the current season, has been sold in seven markets, marking the show's initial syndication sales via United Artists TV.

Starring George C. Scott, the 26-segment series will be viewed on three Metromedia stations, WTTG-TV Washington, KTTV Los Angeles, and WNEW-TV New York. In addition, Wometco's KVOS-TV Bellingham, Wash., and three other indies, KPHO-TV Phoenix, WTTV Bloomington, Ind., and the *Chicago Tribune*'s WGN-TV have signed for the series.

MGM names new foreign sales chief



John B. (Basil) Spires, left, since 1961 director of sales for the United Kingdom and continental Europe for MGM-TV, has been named to the newly created post of director of international sales. Announcement of Spires new global post was made by John B. Burns, sales v.p. of MGM-TV. Syndicated fare, programs and features, from MGM is now being televised in more than 50 foreign countries, according to Burns. Spires has been active for more than 18 years in foreign sales posts for the motion picture and tv film industry. He will headquarter in New York.

WWDC radio salutes Washington's finest



35 years ago, the Chevrolet Motor Company started as a neighborhood garage. Today, it's one of the world's largest Ford dealerships, and its incredible success has been a model for automobile people all over the country. Leon Chevrolet credits radio with a major role in the company's great success. "*We started on WWDC, 20 years ago,*" says Mr. Chevrolet, "*and we've never been off for a single day!*" WWDC thanks the Chevrolet Motor Company and its agency, Kal, Ehrlich & Merrick, for the vote of confidence given by one of our oldest consecutive advertisers to "the station that keeps *people* in mind."

Represented nationally by Blair Radio

BLAIR GROUP PLAN MEMBER

WWDC RADIO WASHINGTON D. C.

NATIONAL FILE

ADVERTISERS

Robert V. Manson, market planning supervisor-distribution, appointed manager of market planning for B. F. Goodrich Tire Co., Akron. Prior to joining the company in 1962 he was profit planning officer for a New England food store chain.

Joe Rene, veteran independent arranger-producer, joined the New York artist and repertoire staff of RCA Victor records. Formerly a free lance arranger and producer for independent record labels he has produced such hits as "Tossin' and Turnin'," "My True Story," "One Track Mind." During the past ten years he has also been a staff producer for ABC Radio, Hollywood, as well as for "The Roberta Lynn Show."



YOU SHOULD HEAR

Stan Foreman, Manager of KHOK Radio, Hoquiam, Washington, says: *"Not only have the CRC jingles given us the big market sound, the CRC Money Maker Series has opened up many new accounts to us thru custom and quality presentations . . . To sum it up, WE LOVE OUR CRC SERVICE."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

Lewis C. Davis elected vice president in charge of marketing of General Baking Co., New York. Prior to joining the company he was vice president of Revlon, senior vice president of Rayco Manufacturing Co., president of Bonwit Teller, Philadelphia, and merchandising manager of Marshall Field and Co., Chicago.

John J. Lennon appointed sales manager of Domestic Sewing Machine Co. Most recently he served as national accounts manager for White Sewing Machine Division.

Richard J. Grim, Jack H. Likins, Raymond J. Mulligan, Kenneth H. Westgate appointed vice presidents in charge of purchasing, production, sales and marketing, finance, respectively, of Allen Products Co., Allentown, Pa., packer of Alpo Dog Foods. Grim and Likins have been with the company for many years. Westgate was former CPA with his own practice in Allentown, and Mulligan was previously a sales manager for Burry Biscuit Co., division of Quaker Oats.

Jack E. O'Leary, formerly in charge of direct-mail promotion and advertising for Reader's Digest-RCA Victor Record Club, joined Mercury Record Corp., Chicago, as head of its special sales division.

Clarence Foster retired from the Prestolite Co. after 49 years. Most recently he served as assistant manager of the parts and service division and administrator of Prestolite Service Parts, Detroit.

James C. Kerrigan named account executive for Prestolite Co.'s sales office, Milwaukee. Since joining the company in 1962 he has served as project engineer, electrical products plant, Syracuse, N. Y., and section engineer.

Charles Kaufman joined Reddi-Wip, Inc., as a consultant in charge of research and new product development. He was formerly vice president of Foremost Dairies.

Robert J. Crimley appointed d rector of promotions, public r lations department, of Americ Airlines, New York. Since joini American nine years ago he h served as special services and pr motional representative, manag of public relations for the Ne York area, and most recently eas ern director of public relations.

Kenneth E. Andren appoin ed sales promotion manager Bell & Howell Photo Sales C Chicago.

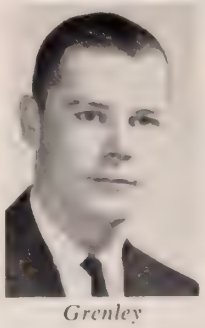
AGENCY



Walsh

Thomas Walsh joined t public relatio department Wildrick & Mil er, New Yor He comes to t agency fro BBDO and Duc ley - Anderson Yutzy, where h functioned as a count executive, writer, and conta for a variety of accounts in t agricultural, food processing, pac aging fields.

Robert A. Berman appointed vic president of Bronner & Has Chicago, formerly an account su ervisor and tv-radio director the agency, he continues to serv in both capacities.



Grenley

Donald Grenley name director of pub lic relations fo Kircher, Helto & Collett, Da ton and Cincin nati advertisin agency. He ha served KH&C a assistant publi relations directo for the past 16 months.

Art Bach, Harry Wappler an **Robert Rockwell** appointed accoun executives in the midwest sales di vision of Wilding, Inc., Chicago Bach was formerly vice presiden of Modern Talking Picture Service Prior to joining the agency he wa associate rector of St. Mark's Epis copal Church, Jacksonville. Rock well has served Wilding for th past five years as slidefilm directo and manager of the division.

Alan A. Roberts, elected vice president of Geyer, Morey, Ballard, Inc., New York. After joining the agency in 1957 he served as director of marketing research, western division, and later transfered from the Chicago office to New York, initially in marketing research and most recently in account management.

Barry J. Ballister and **Richard R. Vinyard** elected vice presidents at Ted Bates & Co., New York. Ballister, creative supervisor, came



Ballister



Vinyard

to the agency in 1959, from Grey Advertising, where he worked as a copywriter. Vinyard joined Bates in 1963 from Ralston Purina Co., St. Louis, where he was advertising and promotion manager.

Robert Volden joined Knox Reeves Advertising as a copywriter. He was formerly creative director with Graves & Associates and senior writer with Campbell-Mithun.

George M. Vanderbilt made client contact man for Meldrum & Fewsmith, Cleveland. He joined M & F in 1962 and was most recently media buyer, consumer products, in the marketing services department.



Eastman

Miss Marilyn Eastman named directress of commercial department of Hardman Assoc. Inc., Pittsburgh. She was responsible for one of the two commercials that placed among the "World's Ten Best" in the recent International Broadcasting Awards.

Garth K. Hintz appointed account executive in client services of McHugh and Hoffman, Inc., Birmingham, Mich. He comes to the agency after nine years with Campbell-Ewald Co., Detroit, most recently as account executive for Chevrolet.

Dean Landis elected executive vice president in charge of administrative services of Compton Advertising, Chicago. Since joining the agency in 1958 as general manager he has been named senior vice president and in 1960 elected to the board of directors. **Draper Daniels** joined the agency as executive vice president in charge of creative services and will become a member of the agency's board of directors and chairman of the advertising plans board. Prior to his appointment by President Kennedy as National Export Expansion Coordinator in 1962 he served Leo Burnett Co. in various capacities.

William M. Alrich joins public relations staff of Lewis & Gilman, Inc., Philadelphia. He was previously editor of *The Spectator,* national insurance magazine, *Commercial America,* foreign trade magazine, *Presbyterian Life* news magazine and *Commonwealth Review,* a weekly newspaper in Luray, Va. He is a member of the American Risk and Insurance Association and president of the Conestoga Community Concerts Association.

Robert W. Moore to the copy department of N. W. Ayer & Son, Philadelphia. Previously he was a copywriter for an export advertising service and also spent a year free lancing, writing material in connection with the New York World's Fair.

Thomas C. O'Connell joined the pulic relations department of J. M. Mathes, Inc. He came to the agency from Cunningham & Walsh and Stephen Goerl Assoc.

Richard Olsen, assistant media director at Doherty, Clifford, Steers & Shenfield, named vice president.

Ronald P. Smillie joined Leo Burnett Co., Chicago, as an account executive. He formerly headed his own agency in St. Louis.

Tad Bright joined Harold Cabot & Co., Boston, as an account executive. He is a member of the Safety Council of the Chamber of Commerce, Philadelphia.



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten Productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329 EXCHANGE BANK BLDG. DALLAS

Edward H. Russell, president E. H. Russel, McCloskey & Co., and **George L. Beslow,** president, Beslow Associates, received Good American Awards from the Chicago Committee of One Hundred at its annual dinner in Chicago. The award is presented to qualifying individuals annually for "outstanding contributions in the field of human relations and for practicing the basic principles of American democracy."


Russell

Yoland Toro promoted to assistant media director of Richard K. Manoff, New York. Prior to joining the agency in 1961 she was assistant to the research director at Blair TV.

Robert W. Allrich, vice president and chairman of plans board at John W. Shaw Advertising, Inc., Chicago, will join Earle Ludgin & Co., Chicago, as a vice president and account supervisor, April 13.



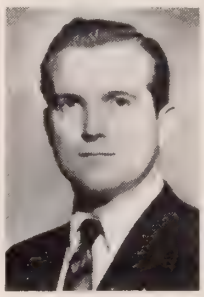
YOU SHOULD HEAR

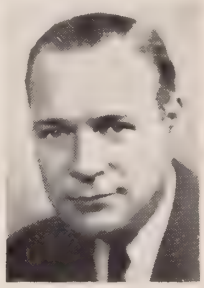
Ken Kilmer, General Manager of K-TTT Radio, Columbus, Nebraska, says, *"Your library is great and we are very happy with it."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

Jack S. Friedman, John L. Jaeckel, and **Keith L. Reinhard** joined Needham, Louis and Brorby, Inc, Chicago, as copywriters. Previously, Friedman was an associate director of Compton Advertising, Chicago. Jaeckel was with Griswold-Eshleman Co., Chicago, as an account executive. Reinhard formerly was creative account executive for the Biddle Co., Bloomington, Ill.

Joe K. Hughes, executive vice president and manager of Grant Advertising's Dallas office, transfered to Chicago as supervisor of the Dr. Pepper account. **Charles W. Crandall,** vice president and account supervisor with Tracey-Locke


Hughes


Crandall

Advertising, Dallas named manager of Grant's Dallas office. **Floyd G. Sease,** account executive with BBD&O, Detroit, moved to Dallas as account executive for Dr. Pepper. **Larry Cugini, Jr.,** assistant account executive on the Dr. Pepper account, Dallas, promoted to account executive on Pommac, a new Dr. Pepper account.


Hayes

John D. Hayes joined Foote, Cone & Belding's international division, New York, as an executive. He was formerly vice president of the International Division of Erwin Wasey, Ruthrauff & Ryan.

Fred F. Flanagan joined the creative staff of Geyer, Morey, Ballard. Previously, he has been copy supervisor at D'Arcy Advertising, and vice president and creative group head of Kenyon & Eckhardt.

A. John Accola, Jr., appointed executive of Chirurg & Cairns, New York. Some of his accounts will include Ward-Leonard, Bristol, Gravymaster, and Kelco. He most recently served as president of Croot & Accola, New York.


Shivas

James M. Shivas appointed account supervisor at Morse International. He has held several positions in advertising and marketing with Young & Rubicam; Norman, Craig & Kummel; and Carter Products.

Albert M. Parillo appointed director of sales promotion at Cunningham & Walsh, New York. He formerly was with the S. C. I. Division of Communications Affiliates, sales promotion arm of Interpublic, as creative director of meetings, shows, and films.

Samuel W. H. Boyce, marketing director of West, Weir & Bartel, assigned as account executive on the Schieffelin & Co. account. **Joseph DiCarlo** is assistant account executive and **James F. Ryan,** senior vice president, serves as account supervisor.

Donald McGuinn joined Doyle Dane Bernbach, New York, as radio/tv department administrator. Formerly he was with Geyer, Morey, Ballard.

William Pitney joined Cunningham & Walsh, New York, as account supervisor. Kent Rodenberger also appointed account executive. He was formerly assistant account executive at Young & Rubicam.

Frederick C. McCormack and **Lucien Disalvo** named media supervisor and market research associate, respectively, at MacManus, John & Adams, Inc., Chicago. McCormack has held media posts with Edward H. Weiss, Hill, Rogers, Mason & Scott and Ketchum McLeod & Grove agencies. Disalvo recently resigned as client service executive, Market Research Corp. of America.

John V. Marshall, formerly with Tatham - Laird, Chicago, joined Doyle Dane Bernbach as an account executive.

Lloyd Whowell appointed production manager of Arends Advertising, Hinsdale, Ill. He will be in charge of all mechanical production for the suburban agency.

Donald F. McCarty, director of radio market development, New York office, and **Arthur O'Connor,** manager of the Detroit office, are winners of the 1963-64 Shoeleather Awards presented annually by Avery-Knodel to A-K employees who have done outstanding sales service on behalf of A-K-represented radio and tv stations. McCarty won in the radio category, Mr. O'Connor for tv.

Gerald J. McGavick, Jr. appointed sales account executive for Metro TV Sales, New York. For the past three years he served as television account executive of Venard, Torbet and McConnell.

Roy H. Patterson, formerly with Conde-Nast Publications, joined the New York sales staff of Robert L. Williams Co. **John McCarthy** appointed Chicago sales manager of same company.

Prem M. Kapur appointed assistant eastern sales manager, in charge of special projects of H-R Television, New York. He came to H-R in 1961 from WCAU-TV.

Charles A. McFadden appointed to Storer Television Sales, New York. For past two years he was a salesman with WJW-TV Cleveland.

TV MEDIA

Ronald Woods, assistant merchandise director for KTTV Los Angeles, promoted to merchandise director. Prior to joining KTTV two years ago he was with sales department of the Oscar Mayer Packing Co.



Mileham

John Mileham promoted to director of sales promotion at KTVH - TV Wichita. Since coming to the station in 1960 he has served as account executive, local sales division, and promotion director. He is a member of the Advertising Club, Wichita Cub Scout Program and serves in an advisory capacity in the Junior Achievement Television Co. (KJA), sponsored by KTVH.

Charles M. Pickering joined KYW-TV Cleveland as assistant sales manager. He came to KYW-TV from the New York offices of TvAR, where he was a member of the sales staff.

Glenn McIntyre, former market and media director for L. C. Cole Agency, San Francisco, named sales service manager at KHJ-TV. A former buyer with Doyle Dane Bernbach, Los Angeles, he has owned his own agency and was in media sales for five years in southern California.



Tons

George D. Tons announced his retirement as national sales coordinator of KDKA - TV, Pittsburgh. Prior to joining the station in 1956 he was with WBC Chicago and was sales manager of KDKA Radio from 1945-53.

Larry Sisson, formerly senior advertising and promotion writer for WPIX-TV New York, appointed director of advertising, promotion and public relations for KHOU-TV Houston. Previously, he served as senior advertising and promotion writer for the ABC Radio Network.

Arthur D. Morse appointed executive producer of CBS Reports. As a staff producer since 1960 he has produced broadcasts including *The Catholics and the Schools* and *JFK: A View From the Cabinet.*



Mitchell

Gene Mitchell promoted to newly created position of sales manager, WNAC-TV Boston. He was formerly an account executive and head of national sales at WEEI Boston.

Thomas Tart, Michael Prescott and **Richard Zelig** appointed coordinator, production/technical operations and estimating; business manager, scenic services; and business manager, engineering, facilities and radio services, respectively, NBC. Tart joined the network in 1928 as a page, and has since served in such

PRO GRAMMING

The big pros in Madison radio are on WKOW / 1070. Each exclusive personality is a leader in his field.



ROG RUSSELL

"Wisconsin Road Show" Maestro

Your radio message never got such mileage in traffic hours as when you put it on Rog Russell's "Wisconsin Road Show," 3:30 to 7 p.m. This radio "spectacular" commands a listening audience, both at home and on wheels, that sprawls out even beyond the immediate Madison market — to all of Southern Wisconsin. Rog's up-tempo music . . . his talent for talking **with,** not just to, his audience . . . and his program's "page one" style of reporting weather and road conditions set up an amazing audience-receptivity for your product message. It's the kind of WKOW PROgramming that gives you a real run for your money!

WKOW 1070

MADISON, WISCONSIN



Tony Moe

Vice-Pres. & Gen. Mgr.

ABC

Ben Hovet, Gen. Sales Mgr.

Larry Benson, Pres.

Jon Floyd, Vice-Pres.

REPRESENTED NATIONALLY BY H-R

A MIDCO STATION

capacities as supervisor of stagehand scheduling, business manager of live operations, technical operations, tv network operations, and most recently as business manager, scenic services. Prescott, an NBC employee for ten years, joined the network as an accountant to become a financial analyst in NBC-TV business affairs in 1957 and most recently business manager of engineering facilities and radio services. Zelig joined the network in 1963 as coordinator, budgets, operations and engineering.

RADIO MEDIA

Jack L. Katz named program director of KMA Radio Shenandoah, Iowa. He is the former owner of KQAL-FM Omaha and manager of KMEO Omaha.

Ed Silverman promoted to assistant director of operations for ABC News. As a news correspondent he has covered for both radio and tv the Ruby Trial in Dallas, the New Hampshire Primary, the March on Washington, the Hazelton, Pa. mine rescue.



YOU SHOULD HEAR

R. E. Lee Glasgow, Vice President and General Manager of WACO, Waco, Texas, says: *". . . invaluable in making sales, especially to Grand Name Accounts. It is one of the best services ever developed for the radio industry, at such a reasonable price."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

George C. Stevens appointed manager of Taft Broadcasting Co., New York. He had previously been vice president of Transcontinent Television Corp. for six years and prior to that had spent many years with the NBC in sales and administration.

Eugene G. Clark, Jr. named operations manager for KSTP Radio Minneapolis-St. Paul. He has served KSTP as a radio salesman and administrative assistant for the past eight years.

Jack Coppersmith joined the sales staff of Radio KMA Shenandoah, Iowa. He comes to KMA from Omaha where he served as manager of radio station KOCO. **Dean Naven** promoted to news and special projects director.

Charles E. Gunn resigned as general sales manager, CKLW AM-FM radio Detroit. This office will be directed on an interim basis by **E. C. Metcalfe,** director of sales/operations.

David A. Pinnell appointed joint managing director with **Edgar Blatt** of Davenport & Meyer (PTY) Ltd., Johannesburg, S. Africa.

George Kercher appointed to WEW Radio's sales staff, St. Louis, after his recent retirement, after 25 years as manager of the Edward Petry Co., St. Louis office.

Jayne Swain appointed vice president and general manager of KGB San Diego. She comes to KGB from KSTN Stockton, where she was general manager. She is a member of Radio Television Executives Society, and American Women in Radio and Television.

Ed Byron named executive producer in charge of ABC radio's upcoming drama series. He is the creator of *Mister District Attorney*. He comes to the ABC Radio Network from NBC-TV's special program sales department where he served as an account executive for five years.

Dr. George Gerbner, associate professor at the Institute of Communications Research, University of Illinois, named dean of The Annenberg School of Comunications, University of Pennsylvania. He will complete this year his duties as project director of *Mass Communications and Popular Conceptions of Education: A Cross-Cultural Study A Comparative Study of Films and the "Film Hero,"* which he is directing under a National Science Foundation grant, will be completed next year.

SYNDICATION & SERVICES

Frank Doak, formerly general sales manager of Hardman Associates, Pittsburgh, named head of radio show syndication department in order to devote full time to the placement of three new shows, now ready for syndication.

Oscar Katz appointed executive vice president in charge of production for Desilu Productions. He resigned as CBS Television Network vice president, program administration, to accept the new position on the west coast.

Malcolm Sherman appointed assistant sales manager in the U.S. for Hollywood Television Service TV syndication wing of the Republic Corp. For the past three years he was west coast and southern district sales manager for HTS.



Sherman



Susman

William Susman, vice president of MPO Videotronics, Inc., elected to board of directors. He will continue to serve as an executive producer.

Paul Rosen joined Creative Management Associates, New York, as vice president and officer. Formerly he was a partner in the management and production firm of NRB.

Boyd Kelley, broadcaster, joined the national media brokerage firm of Hamilton-Landis & Assoc., Dallas. He has been in radio since the 1930's, starting as announcer-salesman for KCRS Midland, Texas. Presently, he is owner of KDWT Stamford, Tex. He was a charter director of the Texas Association of Broadcasters, NAB director of District 13, and a member of the Mutual Broadcasting System Affiliates Advisory Committee.

Television is the only efficient way to reach the 49-county North Florida/ South Georgia regional market, and WJXT, Jacksonville is the only television station to blanket the total area

WJXT
JACKSONVILLE
FLORIDA
Represented by TvAR
POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY



Courtesy of The Detroit Institute of Arts

"SELF-PORTRAIT" by JAMES ABBOTT McNEILL WHISTLER

This is regarded as the most important of Whistler's many self portraits. The skill of portraitist of this one time West Point cadet has been compared to that of Velasquez, Hals and Rembrandt. More craftsman than innovator, Whistler was a decisive figure in the development of American art.

in a class by itself

Masterpiece — ***exceptional skill, far-reaching values.*** This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

APRIL 27, 1964 PRICE 40c

Broadcast advertising from the World's Fair 21

Wrinkle-smoothers debut on tv 34

The media's job switching malady 42

MAXIMUM RESPONSE
—that's advertising efficiency.



WBAL-TV BALTIMORE
"MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"

NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.



Cosmetics

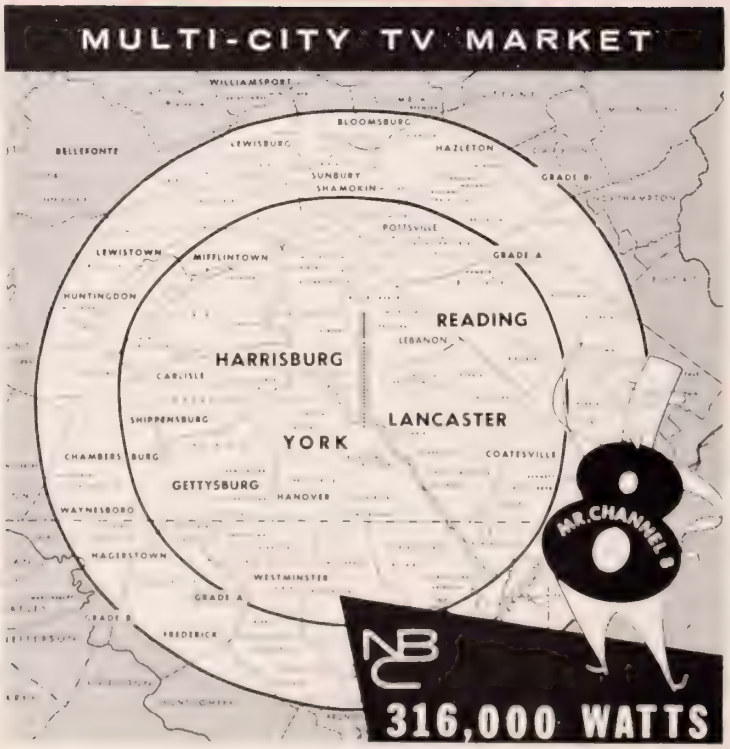
astringent • perfume

moisturizer • viscous • powder

EMOLLIENT • LANOLIN • JASMINE

lotion • fragrance • solubilizer

PENETRANT • EMULSIFIER • CREAM



Whatever your business language, WGAL-TV translates it into sales

Channel 8 speaks the language of the people in its widespread multi-city market. Viewers listen, understand, and respond. To prove it, Channel 8 telecasts sales messages for practically any product you can name.

WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York / Chicago / Los Angeles / San Francisco

tudy Spears Myth of Consumer Revolt

dio and television advertising wins past plate as "central or portant issue" in the day-to-day life of American consumers

White Sulphur Springs, W. Va.— hty-five percent of American con- ers find no need for immediate ention to, and change of, advertis- , and this includes radio and tele- on.

he first analytical phase of the AAAA study on consumer judg- t of advertising is likely the most nificant information to come out the 46th annual meeting of the ociation.

he broadcast advertising industry have more of what it has known firmed by this study than what it ns that is new, but that confirma- will be valuable since it, for the t time, punctures a vacuum which served the myth that the consumer eady to revolt advertising, radio television in particular.

he study reveals, for instance, that of a list of ten subjects described part of American life, including rything from Federal government and bringing up children to religion) advertising is simply not a central or important issue in the conversations of the consumer. It finishes dead last.

It also finishes last as something the consumer has strongest opinions about. "But it jumps closer to the top of the list of things in life we enjoy complaining about but we may not really be too serious about in our complaints." It follows the Federal government, and is tied for second with clothing and fashions.

A small minority in this study — 15 percent—believes changes should be made in advertising.

Eight out of ten agree at least partially that advertising is essential as an economic force. Almost half of these consumers believe that advertising does help "raise our standard of living without qualification;" three-quarters believe that it partially helps, and only seven percent flatly disagree.

Over half of the consumers just flatly agree that advertising results in better products for the public but are equally divided in whole or partial agreement that, in general, advertising results in lower prices.

How does the consumer react to specific, individual advertisements? In the measurements limited to advertising appearing in newspapers, magazines, television and radio:

Advertisements were categorized by 37 percent, as "offensive." The majority thought them to be either enjoyable or informative, one out of four is thought to be annoying, and one out of twenty is singled out as offensive.

In the whole question of overcommercialization, the role of clutter was disclosed to:

Have 30 percent of the people lump advertising and clutter together. Two-thirds of the people believe that clutter takes up five or more minutes of the average tv hour.

Half of them think advertising takes up ten minutes or more. For one-third of them, clutter has a mixed or unfavorable effect on their attitudes toward televiewing.

The study, however, will continue to yield a greater amount of information in the future. The raw material will keep the computers rolling for a long time to come with facts additional to these and others which have not been covered here.

Donald L. Kanter of Tatham-Laird Inc., Chicago, and chairman of the AAAA Committee on Research, told the convention: "We have tried to represent, reliably, consumer reaction to advertising in general and advertisements in particular. We have given the consumer his day in court and we have tried to reflect his views as precisely and fully as we know how to do so."

William M. Weilbacher, of C. J. Laroche and Co., Inc., New York, and vice chairman of the AAAA Committee on Research, presented the initial report on consumer reaction to advertising and concluded by saying: "If our industry has not committed all of the sins that it is being accused of, we still cannot overlook the fact that our industry has presented to the public at least a little advertising which is offensive, and some advertising which is annoying. We cannot in addition overlook the fact that very many ads which do not offend or annoy, do not inform or entertain, either.

"As we, as an industry, talk about ways and means of increasing the productivity of our advertising, it seems to me that these data speak for themselves. There is an opportunity to reach into people's minds and inform them. This study says that we still have a long way to go. Our problems as an industry are less concerned with what we have done than what we have left to do."

AAA Elects Strouse

White Sulphur Springs, W. Va.— rman H. Strouse, president and ief executive officer of J. Walter mpson Co., New York, has en elected chairman of the board the American Assn. of Adver- ing Agencies.

Election of new officers and di- tors during the AAAA's 1964 nual meeting held at the Green- ier at week's end, also named illiam E. Steers, president of Clif- rd, Steers & Shenfield, Inc., New rk, the vice chairman.

Robert E. Daiger, president of nsant, Dugdale Co., Inc., Balti- re, was elected secretary-treas- r.

Also elected were three directors large, three directors representing Eastern region, one represent- the East Central region, two presenting the Central region, d one representing the Western gion.

John Chrichton continues in of- e as president and director.

Along with Strouse, Steers, iger and Chrichton, David C. wart, president of Kenyon & khardt, Inc., Chicago, was ected by the new board to the erations Committe which is to et monthly when the board is in session.

Lee scolds Commission's Barry-Enright am revoke

Washington—FCC cmnr. Robert E. Lee is unhappy with majority decision to take WGMA away from former tv quiz programers Jack Barry and Daniel Enright because of flaws in character. Lee believes the two have been punished enough for the 1959 rigged-quiz-show scandal. He agrees with FCC hearing examiner's preference to let bygones be bygones, since operation of the Hollywood, Fla., station has been satisfactory, and was not involved with the quiz programs.

Lee points out glaring inconsistencies in Commission's revoke policy. It recently denied license renewal to WWIZ, Lorain, O., because of "irresponsible behavior" by owner Sanford Schafitz—but granted the same licensee a renewal of WRAF, Farrell, Pa. Lee also sides with WGMA argument that Westinghouse was not penalized for "serious misconduct." FCC holds that misconduct was in a non-broadcasting field. Lee comments on the inference "that if misconduct takes place in a non-broadcast field, the blood is not so corrupted that a person's qualifications to engage in broadcasting are really impaired."

Magnuson, hearing FCC budget request, reveals worries of pay-tv, liquor ads, commercial policy

Washington — Senate Commerce Committee chairman Warren Magnuson is worried about growth of pay-tv, about liquor advertising, and is also keeping an eye on FCC's broadcast commercials policy. During a bland appropriations hearing on FCC's hoped-for 16.6-million budget for fiscal 1965, Magnuson, as chairman of Appropriations Subcommittee, asked FCC chmn. E. William Henry what the commission plans to do about pay-tv.

Henry said a moment of decision will come when expected request for regular operation is made by Hartford pay-tv experiment authorized by commission. We will have to decide whether to approve it on a regular basis."

The worried Magnuson said: "But what if Hartford wants to extend services to further areas? This is a very serious question." Henry said he was very much aware of it, and so was FCC's special pay-tv committee, composed of Cmnrs. Lee, Cox, and Loevinger. Henry said he was also worried about CATV aspects, with possibility of wired tv service shooting great distances, and without need for FCC authorization unless microwave links are used.

Henry said FCC will have another large moment of decision when the California subscription tv operation applies for microwave facilities to expand and interconnect its Los Angeles and San Francisco programing. Magnuson bluntly asked Henry if FCC "has or wants jurisdiction over all-wire subscription services" if they begin to span the country large-scale. Henry said they'd be thinking about it. He remarked in passing that so far, the Hartford experiment programed largely for "mass appeal" with movies, sports, and a few local events.

About commercials, Magnuson apologized: "This is an awful question to ask you fellows—but what is the status of your study of commercials?" The FCC chairman said that although proposed rulemaking had been "unanimously" terminated, the FCC was handling commercialization on a case-by-case basis. Further, he interprets Rogers Bill not as bar to considering commercials policy, but as "mandate" to keep handling matter case-by-case.

On liquor advertising, Magnuson warned that he expects FCC to work with Congress to keep liquor ads off air. "There is a serious threat of a breakthrough," he said, and NAB code could not handle it. Magnuson noted with some pride that it was his idea to get broadcasters to agree never to show actual drinking of beer on air.

Westclox gears campaign to daylight time switch

New York—Westclox Div. of General Time Corp. has geared big ad push to coincide with the change from standard to daylight saving time. The web buys of 19 minutes are estimated to reach over 23 million viewers.

On radio, Westclox commercials will be aired via 191 NBC stations Apr. 24, 25, and 26, in *Monitor, Emphasis,* and *News of the World,* for an estimated 195 listener impressions.

Television spendings for the drive are over $200,000 gross, according to a spokesman. During the spring campaign, tv represents about 25 percent of the ad budget, it was revealed.

Reason for the heavy buying is to introduce new line Big Ben, Baby Ben, and Ben Electric clocks. Westclox is marking the first major design and feature changes in Ben alarms in seven years. Theme of entire year's promotion is "Golden Year of the Bens."

Refined features of the Bens will be highlighted: new oval face, adjustable loud-soft alarm, quieter tick, inaudible wind, louder alarm, and longer alarm. The clocks will sell for $7.98 and $8.98.

Advertising will appear in magazines in May and June, 10 weeks in newspapers, and April and May in the trade press, in addition to radio and tv efforts.

CUT THE CUSSIN' SAYS CBS' DANN

New York—Producers of shows seen on CBS-TV can still produce "realistic and meaningful drama," but they've got to ease up on the use of expletives like "hell" and "damn." So ordered program v.p. Michael Dann last week in a memo to tv producers, program department personnel, and program practices staffers. According to Dann, "a significant number of viewers" frown on such expressions, and while the network had no wish "to restrict creative effort" or to "emasculate or bowdlerize our programs," writers and producers would have to make "some additional effort" from now on to reduce the amount of salty language which finds its way into tv dialogue.

UHF problems loom as deadline nears

New York — Sponsors looki forward to UHF as growing a vertising medium may have se eral years' wait, as April 30 dea line nears for conversion to a channel receiver production.

At present, only 20 percent tv set sale-areas have UHF o lets; therefore consumers in so 80 percent of present set sale-are will pay some $30 extra for a channel receivers with no UHF st tions in broadcast area. Gover ment, however, hopes new bill w foster growth of UHF video.

Anticipating problems in selli sets with UHF tuners, tv deale have apparently built up substanti quantities of VHF-only receive more than two million, to be so after April 30, thereby circumver ing spirit of new law.

Consolidated Cigar earning up 92 percent in first quart

New York — Cigarettes-to-ci switching in wake of Surgeon G eral's report has boomed sales Consolidated Cigar Corp., Chairm Samuel J. Silberman reports. Net ea ings for first quarter of 1964, in fa are up 92 percent from correspond period last year, with sales volume nearly 19 percent and with overti production schedules unable to k up with demand. First-quarter sa over $35 million.

Hottest trend in cigar field, as pected, is in "small cigar" catego Demand for firm's Muriel Air-Ti Silberman told annual shareholde meeting last week, has been "s rocketing." Although Silberman's port did not discuss advertising, C solidated Cigar spending—particula in tv—will boom at rates commen rate with expanded sales (see SPO SOR Scope).

Filmways in black '64 period

New York — Filmways, Inc., leading producer of tv commerci and programs, is now grossing ab $14 million annually, and expects show net of about $300,000 in 19 fiscal period. Of the gross, some tw thirds comes from tv production act ity, reports Filmways president L Moselle, with the majority of rema der coming from feature movie p duction. Filmways emerged from t spring program sales season in stro position: *Beverly Hillbillies, Petti Junction* and *Mr. Ed,* which are p duced or co-produced by Filmwa have all been renewed for fall seas



The Sound of Radio in Business Establishments In NEW YORK

WHN

50,000 WATTS

...leader in reaching the people who buy and sell your products!

WHN is proud that it is **first** in the 1964 Hooper Business Establishment Survey (Feb.-64) in New York . . . further proof that its "Sound of Beautiful Music" programming has become a **dominant** force in the nation's #1 market.

For detailed information call your KATZ or WHN representative.

LOS ANGELES	PHILADELPHIA	CLEVELAND	MIAMI	TOLEDO	DETROIT	STORER
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Sponsor

APRIL 27, 196
Vol. 18, No. 1

GENERAL

21 Broadcast advertising at the Fair
The New York World's Fair—one of the hottest launching pads ever for radio/tv programs and commercials

27 Anatomy of a $15,000,000 beer campaign — Part Two
Anheuser-Busch's ad budget allots two-thirds of its strength to radio/tv to assure Bud's sales leadership

AGENCIES

34 Agencies choose tv for intro of new wrinkle-smoothers
Helene Curtis and Coty are out with lotions and using tv for intro. Revlon, Hazel Bishop and Max Factor to follow

TIME/BUYING & SELLING

42 Job switching — media's worsening malady
Lack of full knowledge about future opportunities fuels "needless shifts" from one agency to another

TV MEDIA

46 Cookies go to Europe for live-on-tape sell
Stella D'Oro, using on-location video tape in Europe, finds satisfaction with line standards and dollar results in cookie sales

RADIO MEDIA

47 Radio basic in Alberto-Culver push for male market
Alberto-Culver adds radio to tv push to boost sales of Command, the man's hairdressing

SYNDICATION & SERVICES

57 Film bartering still active
Sidney Halpern admits "barter" arrangements are current practice but defends it against critics

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M for MURDER..



The Latins named him:

Hippocampus Hudsonicus Lophabranchii Syngathidae

. . . the ancient Romans were long winded . . . we call our seahorse "SUNNY."

He's the symbol of *Quality Broadcasting* in Tampa-St. Petersburg.

Ex SUNNY venarus SALES

WSUN

TELEVISION abc RADIO
TAMPA - ST. PETERSBURG

Don't trip on your toga, call:

Nat. Rep.: Venard, Torbet & McConnell
S.E. Rep.: Bomar Lowrance & Associates



PUBLISHER'S REPORT

THE CASE FOR A FEDERATED NAB

I'VE BEEN TALKING *FEDERATED NAB* FOR TEN YEARS. So naturally I'm more than interested to note the current wave of interest in the subject.

Our "Blueprint for a Federated NAB" was first published in SPONSOR, complete with diagram showing suggested line of command and components of a proposed federation, way back when.

What baffles me is why so logical and necessary a step is allowed to stay in limbo. If past experience is an example, the present groundswell will be briefly amplified and then take a backseat to the next crisis.

Why do I think that a *federated NAB* is so essential? Here are a handful of top reasons:

1. The commercial broadcasting industry is a real giant. It's also complex. But its complexities fit snugly into several separate setups under one tent. The NAB is concerned with matters common to the whole industry. It is concerned with separate television matters. It is concerned with separate radio matters. Our proposal, made ten years ago and repeated today, suggests separate radio and television associations with managing directors for each operating autonomously, but on common matters working with the president and combined boards.

2. The biggest task facing the NAB president under the existing setup is to advance and protect the concept of a free enterprise commercial broadcasting system with minimal governmental regulation. The more attention that he can give to this all-important assignment the more valuable his contribution should be. A *federated NAB* will permit him to concentrate on this objective with fewer distractions.

3. There is talk of a separate radio association completely removed from the NAB. Such a proposal is being voiced in trade publications and newsletters right now. I strongly doubt that this will do the job. The common causes which both tv and radio elements must uphold would be handled by two separate associations which obviously would muddy the waters and often do more harm than good.

4. Besides the vital task of enhancing the industry's image with the government, the president is involved in other common industry activities such as labor relations, legal matters, coordination with other industry efforts, and public relations. A *federated NAB* provides an ideal tent for covering common-purpose chores rather than asking various organizations to handle them piecemeal.

5. A *federated NAB* with separate budgets and strong areas of responsibility and autonomy for each of its three setups is more economical than splinter organizations. The numerous splinter groups of our industry add up to tremendous cost. Thought must be given to consolidation. The *federated NAB* provides the proper location for most of these splinter setups under their respective areas of interest.

6. Radio has often complained that it doesn't get "a break" under tv domination of the NAB. A *federated NAB* would automatically mean that the radio president would pursue his goals with intensity and purpose.

Norm Glenn

for ACTION
for IMPACT
for GRIPPING
for REALISM
SNCF
for EXCITEMENT
for TENSION

MURDER... ACTION... IMPACT... GRIPPIN



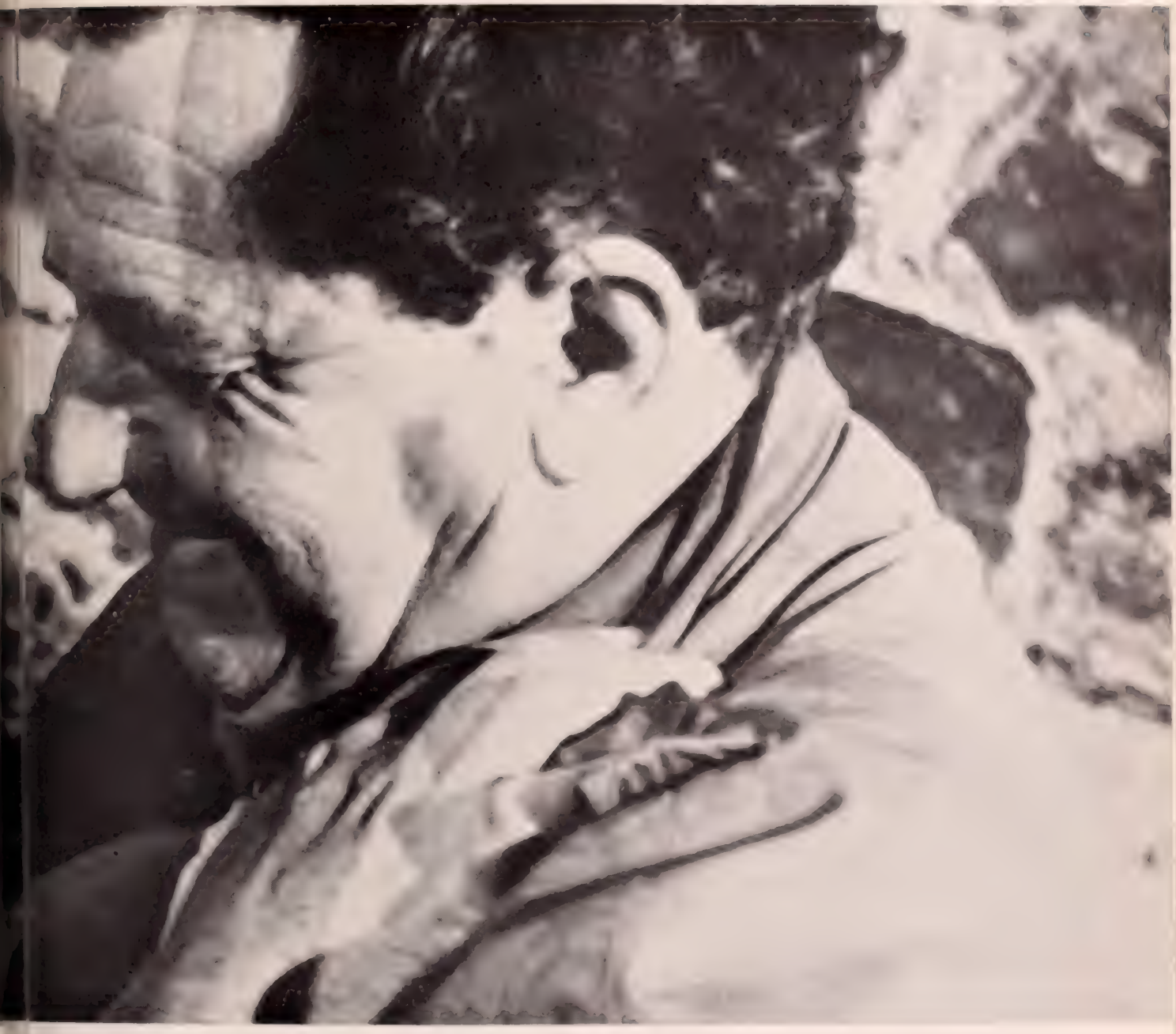
Meet Europe's favorite sleuth—Chief Inspector Jules Maigret of the Paris Surete. Maigret, bulky, human, unorthodox—brilliant creation of novelist Georges Simenon, who has produced more than 400 books to become one of the world's wealthiest writers of crime fiction.

Inevitably, someone had to make a Maigret television series. Top production companies competed for the rights. Simenon unhesitatingly chose BBC TV for its unrivalled facilities, its quarter-century of know-how.

With a dynamic team of leading writers, directors, designers and technicians, BBC TV set about adapting 52 of the Maigret novels to television plays. An equally brilliant team of actors was cast to fill the 1,000-odd speaking parts, and a $3\frac{1}{2}$ year production program got under way—with extensive filming in France to ensure authentic background.

The result? Unprecedented success. Whenever the Maigret series has been screened it has won top audience ratings, top awards. In Canada, where it is currently shown under Alcan sponsorship, Maigret has even challenged ice-hockey for top ratings, with Nielsen giving the long-established sports program a bare two points lead.

EALISM... EXCITEMENT... TENSION...



l Australia, where Maigret premiered last fall, it immediately soared into the top ratings in ABC's
'-city network—as the Aussie leading weekly said " it has won just about every award a TV series
n".
l Britain, the Maigret series established a record by carrying off 5 top TV awards and reached a
'ak of *17 million viewers.*
ow Maigret has come to the States. More details of this internationally top-rated series will auto-
natically be mailed to all television stations within the next few days. Should you require additional
i ormation, please contact Peter Green at—BBC TV ENTERPRISES

BBC tv enterprises

630 Fifth Avenue, New York 20, N.Y. Phone: LT. 1-7100



Inside SPONSOR

A World's Fair is a very, very large ad. It's an ad on America, and her friends, but mostly America, and it's expensive.

It's made up of a lot of smaller but sizable ads in glass, steel, plastic, concrete, aluminum and more.

And inside of these are products packaged as ads, which is what the Fair is all about.

To the great public, it's the big show of almost a lifetime. To a smaller public — responsible for creating it — it's also the big show of almost a lifetime, on one of the biggest and most expensive "location sets" in the history of entertainment and communications.

The men behind the packages want to make their pitches foolproof. They want the ads that house the packages to be a success with the great public. Collectively, they want all of the bigger ads to make the Fair a boxoffice smash.

But they can't be certain.

They pay their money but they can't be certain. They get the feeling of being back in the local retail ranks and at the mercy of the weather, a rail strike, or some other act of providence.

To persuade the public, they lean heavily on broadcast advertising — without which the whole thing could never have gotten so big in the first place. (Could a print society have alone produced anything as huge?)

They take the Fair — the big ad and the littler ads — into the marketplace of America and the world, and they do it with radio and tv at a speed never before possible.

Broadcast advertising has gone to the Fair, and SPONSOR'S Charles Sinclair has captured the whole tense, unique tussle in broad but penetrating strokes in our lead story starting on page 21. It's a side of the Fair admen will remember.

Sam Elber

More buyer guidelines

The appearance recently of an article in SPONSOR (Apr. 13, 1964) prompts this writer to add a postscript or two to Carl Schuele's "Guide to Becoming a First-Rate Time Buyer . . . As a Rep Sees It."

We are in agreement, generally, with Mr. Schuele's suggestions, but we note that most of his 20 or so guide-posts are applicable to any job in any business.

Taking pride in one's appearance is important, but it is not a rule peculiar to timebuying and will hardly account for any meteoric rise to the top. The same is true for his advice about being alert, learning your product, being prompt, keeping an open mind, etc., etc.

Further, while much was said about what a buyer should *do*, little or nothing was devoted to what a buyer should *know*. We think of the immeasurable value there is in acquiring a working knowledge of media research, or at least broadcast research, so that judgment to purchase is not reduced to a more mathematical comparison between a rating of 20 versus a rating of 18.

What about reach and frequency? A 200 rating point schedule comprised of ten spots, each with an average rating of 20, will come one way. The same 200 rating points made up of 40 five-rated spots will perform quite differently. Cost per thousand? Cost per thousand what? Is there really justification for turning thumbs down on a buy just because it has a CPM *something* which is 5 cents higher than a schedule on another station? There are other considerations.

A good buyer—I mean a *good* buyer—should be completely conversant with the various rating services, their advantages, their disadvantages, their limitations. We could give a lengthy discourse about the differences between coverage versus effective coverag or about a rotating schedule versu a fixed schedule. And how abou the value of a spot which appea imbedded within a program as op posed to a program adjacency.

All of the above, and much much more, are instrumental in de veloping a first-rate buyer.

Building a successful career i this industry does depend on har work but all the hard work in th world is meaningless and wasteft unless it is predicated on sound ex perience, efficiency and an insati ble curiosity to learn, learn, lear

Herbert A. Sto
Media Supervis
Reach, McClinton & C
New York, N.

Praise for trade press

On behalf of the Executive Com mittee of TFE '64, I want to te you how much we all appreciat the splendid coverage SPONSO gave to our group during the NA convention (Apr. 13, p. 27).

There is no doubt that a gre deal of the success achieved by th TFE is due to the excellent sup port of our trade press.

Richard Carlto
Vice Presid
Trans-Lux Television Co
New York, N.
(Co-chmn., Executive Committe TFE '6

Alert to pay-tv 'dangers'

You did a great job on the ad dress by Herb Jacobs, president o Tv Stations, Inc. ("The Pay-T Controversy," SPONSOR, Apr. 13 p. 28).

A million thanks from the bot tom of my heart and from ever broadcaster in the business who' got enough sense to realize ho very dangerous this matter is.

Charles H. Crutchfiel
Presid
Jefferson Standard Broadcasting C
Charlotte, N.C

CALENDAR

APRIL

Affiliated Advertising Agencies Network, annual meeting, Andrew Johnson Hotel, Knoxville, Tenn. (to May 2).

Wometco Enterprises, annual stockholders' meeting, Forest Hills Theatre, Forest Hills, N. Y. and at World's Fair (27).

Assn. of Canadian Advertisers, annual conference, Royal York Hotel, Toronto (27-29).

Mutual Affiliates Advisory Committee, executive committee meeting at Las Vegas (27-28), followed by regular session (29-30).

Society of Photographic Scientists & Engineers, 1964 international conference, Hotel Americana, N.Y. (27-May 1).

Screen Actors Guild, membership meeting, ballroom, Park Sheraton Hotel, New York (28).

Dallas/Southwest Industrial Trade Fair, State Fair Park, Dallas (28-1).

Station Representatives Assn., 1964 Silver Nail-Gold Key Awards, Waldorf-Astoria, N. Y. (28).

American Film Festival, sixth annual by Educational Film Library Assn., 16mm competition, Hotel Biltmore, N. Y. (20-May 2).

American Women in Radio & Television, 13th annual convention, Mayo Hotel, Tulsa (30-May 3).

American Marketing Assn., New York Chapter's second annual new products conference, Hotel Delmonico, N.Y. (30).

MAY

Southern California Broadcasters Assn.—University of Southern California's joint third annual Radio Seminar, USC campus (1).

Kansas Assn. of Radio Broadcasters, annual convention, Lassen Hotel, Wichita (1-2).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Missouri Broadcasters Assn., annual meeting, Columbia (5-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment, Sheraton-Jefferson Hotel, St. Louis (5-7).

Greater Augusta Advertising Club, annual election meeting, Downtowner Motel, (7)).

Montana AP Broadcasters Assn., session at Lewiston (7).

California AP Radio-TV Assn., annual convention, San Jose (8-10)

California AP Radio-TV Assn., session at the Hyatt House, San Jose (9).

Indiana AP Radio-TV Assn., session at Indianapolis (9).

Adex '64, Intl. Adv. Exhibit, (Advertising Exhibition Promotions Old Bailey, London), at Grand Hall, Olympia, England (9-10).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, at the Hotel Americana, N. Y (10-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut, Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executives Assn., seventh annual conference, Astor Hotel, N. Y. (11-13).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

Chicago Federated Advertising Club, 22nd annual advertising awards presentation and dinner, Palmer House (13).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

Association of Broadcasting Executives of Texas, annual awards banquet, Dallas (22).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Art Directors Club of N.Y., awards luncheon, Americana Hotel (26).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego (31-June 6).

JUNE

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria, N.Y. (1).

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of New York, convention, Radio City (4-7).

Advertising Federation of America, 60th annual convention, Chase Park Plaza Hotel, St. Louis (7-10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (7-10).

American Academy of Advertising, annual convention, Chase Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

National Assn. of Display Industries, Trade Show Bldg. & New Yorker (13-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Film Festival, Venice, Italy (15-20).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

Radio-Television News Directors Association, national spring meeting, Cherry Hill, N. J. (21).

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

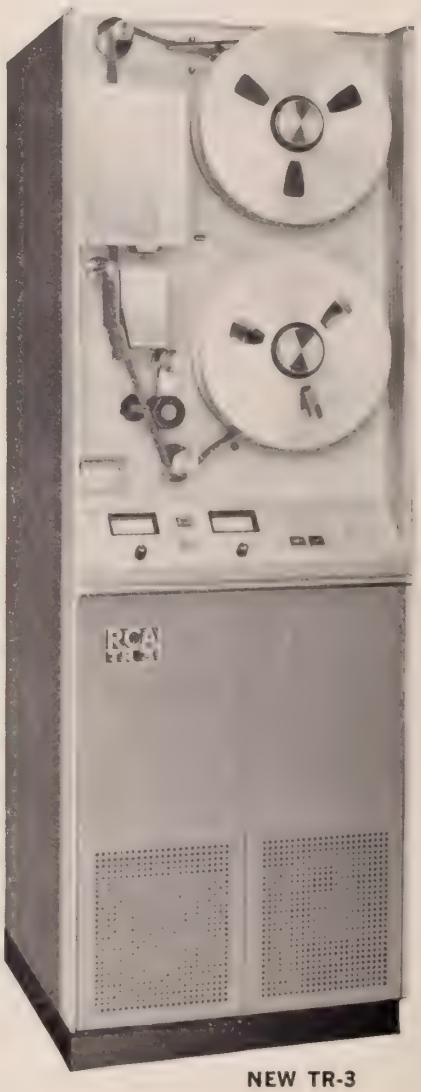
Advertising Federation of America, sixth annual seminar in marketing management and advertising, Harvard Business School, Boston (28-July 10).

Now there are four quadruplex

All completely transistorized...with interchangeab



NEW TR-4



NEW TR-3

Want total performance in a compact? This new fully transistorized TR-4 does just about everything the deluxe model does. And it's compatible with all quadruplex recorders. Makes professional quality tapes. Uses standard modules like RCA's deluxe TR-22 Recorder. Has space for color modules. Completely contained in one 33″ x 22″ x 66″ unit.

Want playback only? Here's the TR-3 ta player, a simple low-cost, high quality machine for pl back of all standard tapes. Use it for "screening" co mercials and programs or for putting them on air. Co pletely compatible with all standard quadruplex recorde Fully transistorized for compactness and dependabili Standardized and modularized. Space for color modul

See the entire RCA line before you buy any TV Tape Recorder

RCA Broadcast and Television Equipmen
Building 15-5, Camden, New Jers

RCA TV tape recorders!

modules, including color, ATC, editing!



NEW TR-5

DELUXE TR-22

Wat mobility? Compact (only 28" x 22" x 32" on ster) and transportable, this high quality quadruplex ecorder is ideal for making commercials on location. dit igh especially designed for recording purposes, the R- includes limited playback for checking. Fully transis- ri zed and modularized it produces tapes that can be ay d back on all standard quadruplex recorders. Records r or and in black-and-white.

Want the very finest? It's not exaggeration to say the unsurpassable TR-22 is the most desirable of all TV Tape recorders. Its striking functional design is backed up by operating features that make quality tapes a simple certainty. Any studio can benefit from the symbol of the finest in compatible quadruplex TV Tape Recorders.

RCA

The Most Trusted Name in Television

SPONSOR-SCOPE

WHAT THE NEWS MEANS, ITS IMPACT ON BROADCAST ADVERTISING

Agencies looking to ease commercial bill payment plan

Ad agencies are facing up to mounting problem for tv commercial productio houses. Namely — delinquent payment of bills for services. Meeting reported set up for May 8 by several top agency producers to dig around for easement situation. Custom of the trade: the production houses receive 50% on signi of contract, with balance on delivery of answer print. Payment of bills receivable many cases have been running behind as much as 90 days. Obvious result — pr ducers have gotten into habit of turning to banks and factors for short operati cash.

Other webs eyeing ABC Sun. a.m. sale for business boost

Other networks may follow ABC's announced plan to sell commercial time Sunday morning tv (SPONSOR, *Friday at 5,* Apr. 6), if move is successful in luri major advertisers from Sunday print supplements. The supplements are havi a top year, and a check of media execs indicates that much of their prosperi comes from advertisers who might normally be in network tv Sunday morning Advertiser thinking in this area is that if he can't catch families via their tv scree Sunday mornings, the next spectacular medium he can find for that period is fou color Sunday supplements, with such a splurge providing him with image ar prestige he aspired to in network tv.

Cigar firms unwrap bigger ad campaigns to win cig smokers

Cigar companies continue to take advantage of cigarette scare, snaring aw smokers who have eased up their "habit" in the wake of the surgeon general report. Move in this area entails greater advertising expenditure on part of ciga makers, as indicated by disclosure of Consolidated Cigar chairman Samuel Silberman that his firm has earmarked $10 million in this area, and most of slated for tv. This is sharp increase from last year's Consolidated ad budget, b Silberman points out firm's net earnings for first quarter are up 92% over sam '63 period, and sales volume is up 18.7%. He adds: "Prospects for cigar industr are good. In fact, they've never been better."

Voters to decide on pay tv in Calif.; STV to start anyway

Appears California voters will have option to cast ballot during Nov. 3 electio on whether pay tv system can operate in state, as result of petition successfull circulated by two groups. They are California Crusade for Free Tv, a group motion picture theatre owners, and Citizens Committee for Free Tv, made u mostly of clubwomen but bolstered by some labor and local government suppor Petition calls for repeal of legislation passed last year paving way for pay tv. majority votes for repeal, the legislative permission to operate a cable-transmitte tv business in state would be withdrawn on ground that charging for tv viewed i home is "contrary to public policy." Meantime, Sylvester L. (Pat) Weaver, pre ident of Subscription Television, Inc., the company involved, says STV will ope on west coast July 1 as planned.

Screen Gems seen readying drama push for 'easier' sell

Look for Screen Gems to start pushing strongly into drama programing. Colum bia's tv arm has number of comedies on air, but no dramatic shows, which it see as major area being looked at by advertisers for future buying. Move in thi direction is hinted at in executive changes being made by Screen Gems, toppe by naming of Jackie Cooper as its top aide on west coast, in place of departe William Dozier. Other new execs include John Cassavetes as producer-director an creator, plus number of former Four Star helmsmen, such as Hy Averback, Richar Alan Simmons, and Bob Claver.

Life in the commercial factory

y Bob Levenson

ice president and copy supervisor
oyle Dane Bernbach

THINK I'VE UNCOVERED A PLOT: There is one outfit that does ractically every commercial we e on television.

They must be making a fortune, ecause almost everyone uses them.

I began to suspect the whole ing when I judged several hun-ed tv commercials during the 964 American Tv Commercials stival.

I couldn't find any other way to plain the fact that so many de-lorant commercials use girls in wels, fresh out of their showers.

Or that almost every ground ffee commercial has a close-up ot of a scoop in a coffee can, th magnified sound.

Or that so many instant coffee mmercials demand that you make e stuff by the pot instead of by e cup.

Or that every mentholated cigar-e commercial has practically the me cool music running underneath

After a hundred or so commer-ls went by, I began to muse out what life in the commercial tory must be like.

Act I

Risk Naught, agency president, calls one Stockton Shott. Shott receives the call in his office.

SHOTT: Yes, this is Stock Shott. You bet, R. N., I'll be right over.

Act II

We are in Risk Naught's office, at his advertising agency. Shott is being shown in.



Bob Levenson is a vice president and copy supervisor at Doyle Dane Bernbach. The accounts he works on include Volkswagen, El Al (Israel) Airlines, the Israel Government Tourist Office and the Sony Corporation.

NAUGHT: (excitedly) This is the biggest thing that's ever hit us, Stock. I hope you people will be able to handle it.

SHOTT: Don't worry, baby. Remember our motto: the past is yet to come.

NAUGHT: I know that. But this one's a little different. There's never been a product like this before.

SHOTT: Come, come, R. N. you're taking this pretty seriously, aren't you? You're beginning to sound like a commercial yourself.

NAUGHT: How can I get through to you? Our client, Red, White & Blue, Inc., has an Inter-Office Memo Reprocessing Department. And they've come up with a by-product that does anything!

SHOTT: (opening one eye) Anything?

NAUGHT: That's right, sonny. It replaces everything. You can bake it, broil it, fry it.

SHOTT: I've got just the shot. There's this happy family in their Cape Cod dinette, see?

NAUGHT: Not good, Stock. This stuff is different. It's good for headaches, too.

SHOTT: I've got just the shot. There's this pendulum that swings back and forth, see?

NAUGHT: You're not with me, sweetie. You can make a cat out of it. Or brush your teeth with it.

SHOTT: I've got just the shot. This little kid brushes his teeth and his pants fall down, see?

NAUGHT: I think I'm losing you. You can wash clothes in it . . .

SHOTT: I've got just the shot. There's this lady folding her wash and smelling her work, see?

NAUGHT: Look, friend, I'm in trouble and you're making jokes. This stuff replaces everything. *Everything*. And it never gets used up. Do you understand?

SHOTT: (opening his other eye) I am not making jokes. I've been in this business a long time. I have 11 basic situations down pat. And I have 11,000 variations of them. My grandchildren will still be making commercials with my material. And with any luck, they'll never have to expose another foot of film.

NAUGHT: That's very nice for your grandchildren, but what do we do today?

SHOTT: Well, R. N., if things get too tough, we can string all 11,000 items together and do the quick-cut commercial to end all quick-cut commercials. That way, we touch every base and nobody can tell what's going on.

NAUGHT: That's it! That's it! Stock Shott, you've done it again!

The End.

I snapped out of my reverie just in time to catch the 200th commercial that was being shown that day.

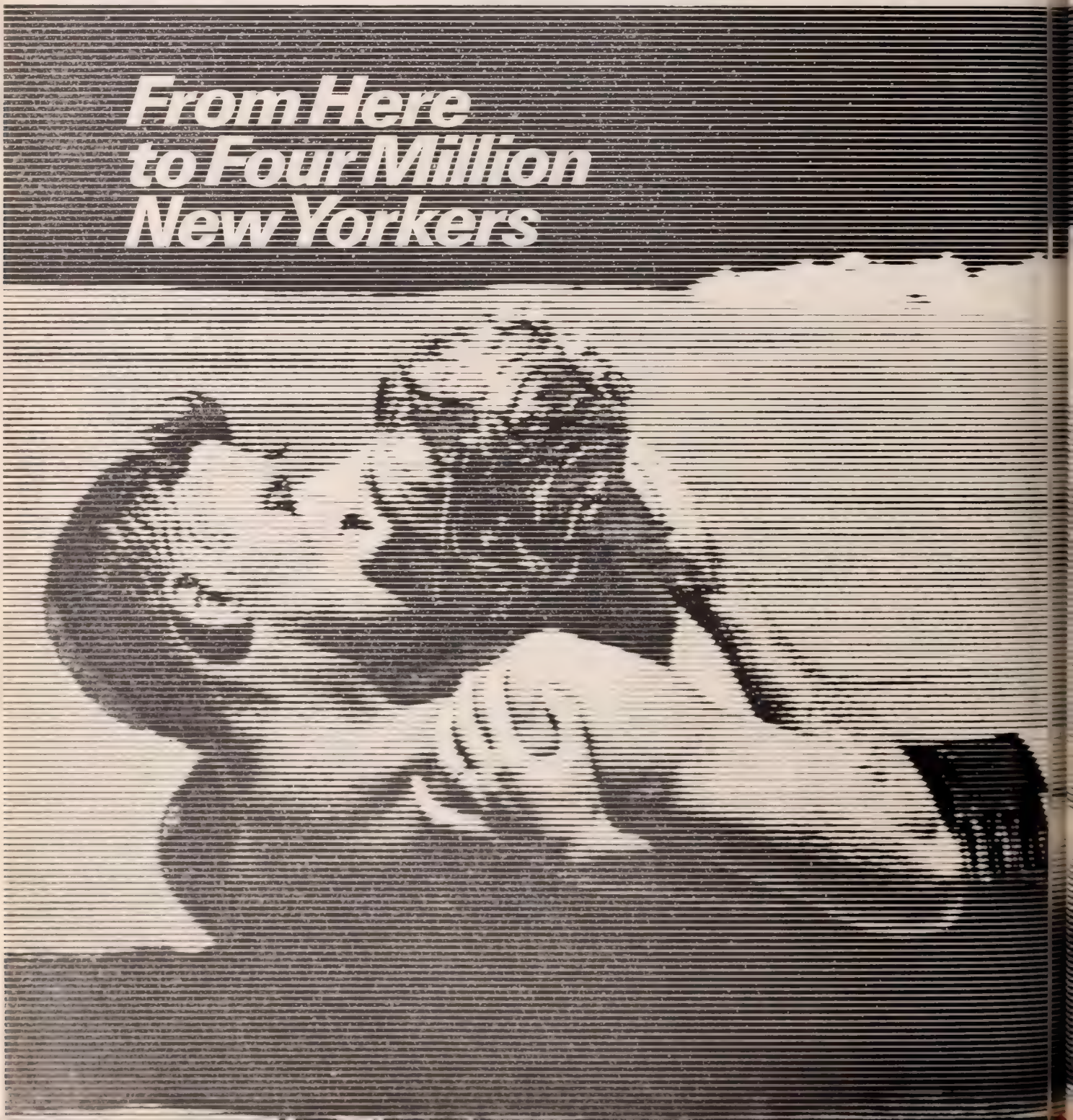
The fascinating thing about this whole tale is that when I woke up I found that I really hadn't been dreaming. ■

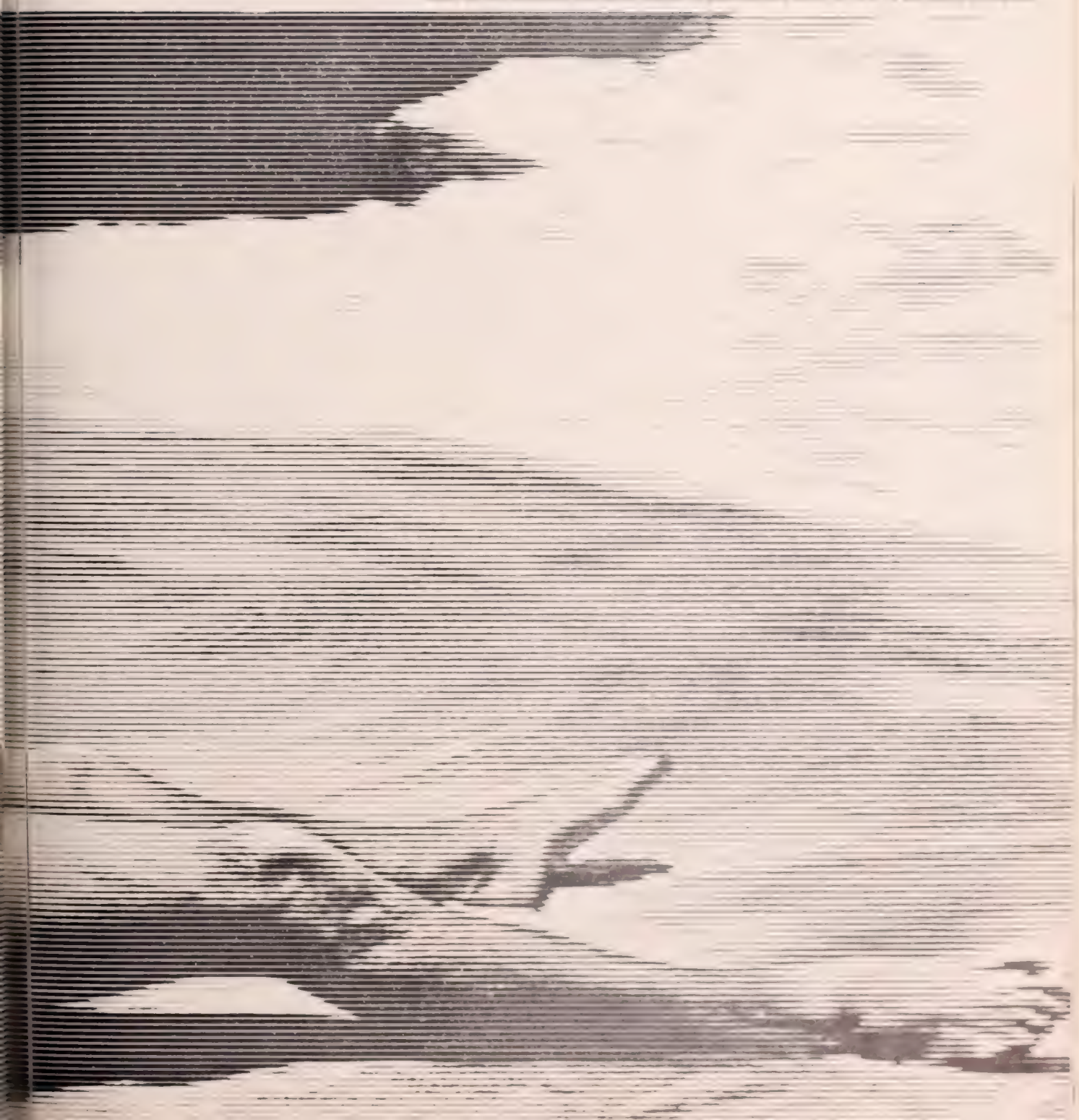
The highest rating ever for a feature film on New York television! (In fact, among all programs this year, network or local, only the Beatles and Academy Awards scored higher.) Undeniably, movies on Channel 2 are bigger than ever.

Channel 2's April 11 showing of From Here to Eternity on Schaefer Award Theatre (11:20 pm to 1:30 am) scored a record-shattering 45.6 average rating, with an 85% share of audience. In other words, long after usual prime-time viewing hours, more than 4 million New York television viewers kept their eyes on Channel 2 to watch this Columbia blockbuster from Screen Gems.

Where do we go from here? Young Philadelphians, Man in the Gray Flannel Suit, Auntie Mame, Pajama Game are just a few coming attractions which guarantee that audiences throughout the New York area will continue to be where they have always been, tuned to CBS Owned **WCBS-TV**

From Here to Four Million New Yorkers





CHARLOTTE IS A PEACH



Metro Charlotte is just the hard core of a market 75 miles in diameter that is succulent selling when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with $2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a peach!

WBT RADIO CHARLOTTE BLAIR GROUP PLAN MEMBER

Jefferson Standard Broadcasting Company

Broadcast advertising at the Fair

The billion dollar World's Fair opened last week in New York . . . is a giant tv stage, with commercials, programs and a location site for radio

As the New York World's Fair opened its gates last week, and the first throngs swarmed over its 646 acres, the billion-dollar showcase was also proving itself to be one of the hottest launching pads for radio-tv programs and commercials to be found anywhere, and the busiest location site since westerns were shot in Griffith Park.

Nobody was particularly surprised.

As a news event, it was one of the year's biggest. Network and local news shows, newsreels and other information services covered the opening — for which publicity had been building for more than a year — and NBC-TV turned its color cameras on the 90-minute *Opening Night At The World's Fair* sponsored by U.S. Steel.

Robert Moses, 74-year-old president of the Fair Corporation, was also being featured as the subject of more than one huddle of Madison Avenue executives. The tart-tongued Moses — a man who gets a lot done by telling people they have to do it *his* way, or forget it — was well on his way to becoming the "Commercial Czar" of the World's Fair.

Again, nobody was particularly surprised.

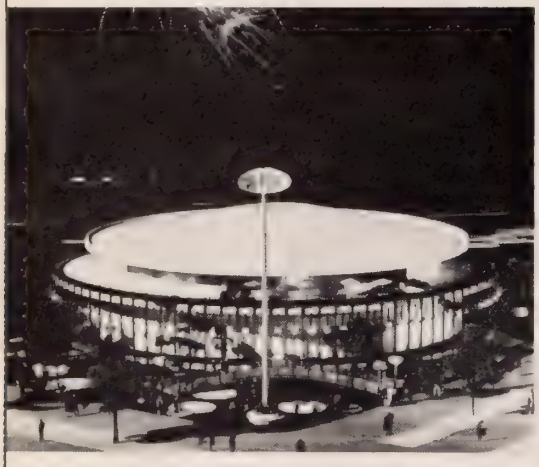
As any adman who has followed the Fair's progress is well aware, the list of industrial exhibitors reads like a portion of the "Top 100" list of broadcast ad-





U.S. Steel signed Carol Channing as one of stars in opening of NBC-TV color special. Below, a contrast in TV sets: RCA's TRK 12 (1939) and 1964 color unit

Top: duPont pavilion stresses research. Center: Viewers will see huge Ford center. Bottom: Westinghouse "Time Capsule" is repeat of '39 success, is due in spots.









General Foods Corp. pres. C. W. Cook (l) and chmn. Charles G. Mortime inspect models of firm's news-bulletin arches. GF has filmed spots at Fai

vertisers. Industrial giants like RCA, duPont, GE, Scott Paper, S. C. Johnson, Ford, General Motors, Chrysler, Westinghouse, U.S. Steel and Eastman Kodak; food-and-beverage leaders like General Foods, Pepsi-Cola and Coca-Cola; transportation blue chips such as Greyhound, Avis, Eastern Air Lines, Socony Mobil and Sinclair Oil have built pavilions or displays whose budgets often dwarf those of show-business blockbusters like "Cleopatra." It's only natural that the use of such multi-million dollar product showcases as a site for commercials, or as a visual theme, would occur.

Producers in the New York area told SPONSOR of such World's Fair location projects as these:

• General Foods, whose Maxwell House Coffee has been named the "official" coffee of the World's Fair, has shot film commercials showing Maxwell House being served in various locations.

• Ford Motor Company has filmed a series of commercials showing new-model Fords — particularly the peppy new Mustang — being driven at the Fair. (The Ford Pavilion, not surprisingly, is seen in the backgrounds.)

• Schaefer Brewing, an old hand at Fair-type displays (there is a reproduction of the original brewery at New York's Freedomland) hired Videotape Productions of New York to shoot, at the Schaefe exhibit, a set of location commer cials on tape with Win Elliot.

• Chrysler's Plymouth Divisio and Socony Mobil teamed up t shoot the finish of the Mobil Econ omy Run at the Fair for a t commercial series.

• U.S. Steel, sponsor of th opening-night special on NBC-TV shot commercials at the Fair fea turing the Unisphere, the Fair giant symbol donated by USS. Sim ilarly, duPont and The Bell Sys tem, both major exhibitors, hav used their Fair locations as com mercial shooting sites.

The list of such projects wa growing rapidly last week. A radio tv contact in the Communication and Public Relations Division o the Fair — an offshoot which act as a combination of clearing hous and censorship bureau regardin radio-tv commercials, print ads an other Fair tie-ins — told SPONSOR

"The World's Fair welcomes tie in ads, but the schedule's gettin pretty crowded. Requests for co operation are running at the rat of about 100 a day for all types o activity. Radio and tv commercial now amount to a couple of doze each week, although this will usual ly include several commercials fo any one advertiser."

There's no *carte blanche* at th Fair for broadcast advertising Since it's a seller's market on

Schaefer goes tape at the Fair

As finishing touches were being given to the World's Fair, F.&M. Schaefer commercial series was being location-taped at brew firm's long-length bar by Videotape Productions' mobile unit and tv crew.



BBDO's Al Normandy, spotting cop, kept watchful eye on job.

Right: Outdoor bar was basic locale.

***Below, left: Production** exec John Lowrey (l) ponders a tricky tv scene between takes. In order to make bar look "populated" Schaefer hired 25 AFIRA extras, discovered that crowd was quickly drawn from nearby exhibitors on warm spring day by sight of cold beer.*







Camera technique, using trucking shot, was similar to that employed in motion pictures.

Below is what viewers in Schaefer marketing area will see on tv screens in new commercials. Host for taped spots is Wm Elliott.



shooting permits, Fair officials are being choosy. Advertisers who decide that the Fair would be a dandy location site will find some basic hurdles. A few:

1. Companies which have major pavilions — many of which soared far above their original cost estimates, creating a climate in which exhibitors are anxious to justify the expenses to stockholders and to themselves — have an unofficial first crack at the Fair as a commercial location. If American Motors wanted to shoot a Rambler commercial at the Fair, or if Standard Brands wanted to tie in with the Fair for a Chase & Sanborn Coffee spot series, they would find the securing of necessary permissions difficult, to put it mildly. Similar obstacles would not exist for Ford, Chrysler or General Motors, or for General Foods' Maxwell House.

2. Liquor is strictly *verboten* as an advertising tie-in with the Fair where it concerns things like brand labels, although alcoholic beverages can make "generic" print tie-ins.

3. Advertisers (or agencies, or producers) must secure written permission from Fair authorities covering any shooting within the grounds. To get such a green light, details must be furnished to the Fair concerning union clearances, insurance coverage, whether or not the filming or taping will interfere with normal Fair operations, whether an endorsement by the Fair will be implied, etc., etc.

For those who *do* make the grade, the Fair is currently providing some well-planned assistance, as well as some un-planned problems.

On the positive side, a Tv-Radio Industry Committee, set up many months ago to work as an advisory board on broadcast news coverage, program originations and commercial shooting, headed by NBC's George Hienemann, has done much to make life easier for producers and admen at the Fair.

There are at least 26 basic origination points within the Fair for radio and tv, covering choice views of the industrial, international, religious and state exhibitions. At these points, there is provision for large-scale electrical supply and coaxial cable feeding to central points (where recording can be done on tape or where a telecast can be fed to networks).

On the negative side, network and commercial producer sources told SPONSOR that the Fair was "a maze of red tape," a "nightmare of union jurisdictions" and that it was "playing favorites" (an obvious reference to the aforementioned fact that major exhibitors have an edge on promotional tie-ins). This, too, is not unexpected. The Fair has mushroomed into a commercial entity in a comparatively short period of time, and many of its functions have not finished the "shakedown" period required to become smoothly operational.

Focus of much of the radio-tv activity at the World's Fair is RCA which is at the same time a producer of consumer electronics and major factor in broadcasting and engineering development.

RCA, celebrated a silver anniversary for regular tv service this year has the largest communication center at the 1964-65 World's Fair and on the same grounds where RCA staged its pioneering tv introduction. At the RCA pavilion is complete operating color tv studio linked to what RCA describes as "the world's largest closed-circuit color tv network."

The studio will also serve as a staging area for specials and newscasts, and for morning telecasts o



RADIO'S EARLY START BROUGHT ADMEN

Sizable coverage is being given to New York World's Fair b radio stations and networks, and Flushing Meadows has becon a major origination point. Jack Sterling, morning man on WCB New York, offered free tickets to Fair-originated show prior t opening to fill restaurant seating 250, quickly pulled over 10,0(requests for first week alone. Station decided to move show to Fa and to invite select group of admen and clients to hydrofoil junk to site.

Right: Being whisked to World's Fair are such admen as Richards Hair Spray Jerry Ralston (1), Gardner agency's Rosemary Vitanza (dark glasses) a group from K & E, including Ed Finlay and Jim Alexander.

Far right: With MGM-owned "Bounty" in background, junketeers bravely jum ashore to meet waiting bus to "Top of the Fair" and Sterling show.





Lou Jeff, Informal Sterling, in shirtsleeves, greeted visiting admen who represented such agencies as William Esty and such clients as Encyclopaedia Americana, Grolier, Inc. and others.

At left Sterling, most famed as jacket panels out at treasury at Fair as Nevada Nelson center, gets at Columbia Water Institute for George New York area and Campion, p. and sales director Jim Dodson Admen on paved top, were radiation crossed.

PUBLIC TO THE FAIR





BC-TV's *Today* show during the air. (Rival CBS has no tie-in avilion, but is feeding the *Jack erling Show* daily to radio listeners om a run-of-the-Fair location at e "Top of the Fair" restaurant; e above).

The closed-circuit color tv system ill be viewed by most of the esti- ated 75 million visitors to the fair more than 300 locations. Lost ildren will be color-televised as a iblic service, but there's a good al more going on in the way of w-pressure commercial activity. For one thing, RCA Victor will ve periodic tv closed-circuit ommercials" of a subtle nature ring regular time breaks piped on system. For another, Jim Toney, director of the RCA World's Fair Exhibit, has long let it be known that RCA "will also accept from other exhibitors short segments that are institutional in nature, Fair-oriented and non-commercial." At latest count, some 75 exhibitors have furnished descriptive "shorts" to RCA.

Samples: U.S. Steel has furnished a color film on how the Unisphere was designed and built. Pepsi-Cola is providing a Walt Disney-produced film. Sinclair Oil's contribution will be a film on its attention-getting dinosaur exhibit. And other films are being provided by such companies — most of them major tv advertisers with a canny eye for the values of mass tv exposure — as Eastman Kodak, General Cigar, Ford Motor, Schaefer Beer, American Express, Bell System, General Motors and Chrysler.

Furthermore, in a gesture not unlike that of commercial broadcasters, the RCA closed-circuit system has accepted short films from various public service organizations and government agencies for screening.

Example: a U. S. Army-produced *Big Picture* episode, in color, which deals with the history and development of the American flag. There is also a tie up with the Advertising Council, whereby the color tv facilities will be used, without charge, for producing color video tape announcements for the Red Cross, the

Peace Corps, the U. S. Forest Service, the National Safety Council and other groups.

There is, in fact, a curious and striking parallel between the activity of the networks at the Fair and their general attitudes toward color network telecasting. NBC-TV has more Fair-originated telecasts in the works than the other two networks combined. CBS-TV has the least, and is taking a very conservative view of the razzle-dazzle at the Fair (as one CBS executive put it to SPONSOR: "We've looked at the Fair, and decided it would be difficult to produce tv shows out there without giving free plugs to RCA or to advertisers on other networks). ABC-TV is fence-straddling, planning mostly a few daytime originations like *Queen For A Day*.

Network entertainment-program chauvinism (if thus it is) does not extend, however, to the activities of independent producers, stations and other facilities at the Fair.

Here are some current examples:

Sterling Movies U. S. A., Inc., which distributes public service films to tv stations, has launched a series which is being done with the aid of RCA's color tv facilities and mobile unit. Titled *FYI at the Fair,* the package will consist of 13 half-hour "interviews with leaders in the arts and sciences, business and industry, education and the many service phases of modern living." Host for the program will be Bob Considine, aided by tv personality Fran Allison.

On the radio side, Richard H. Ullman Associates, sales arm of program-aid-producing Morton J. Wagner Companies, has launched a series of programs, being produced by Radio New York Worldwide. These range from one-minute featurettes up to quarter-hour shows, and, according to the Ullman organization, have brought responses from "more than 350 of the nation's broadcasters."



1939: Then-RCA pres. David Sarnoff made tv history at first Fair in N.Y.

1964: With tv a reality, chmn. Sarnoff dedicates RCA color center on air.



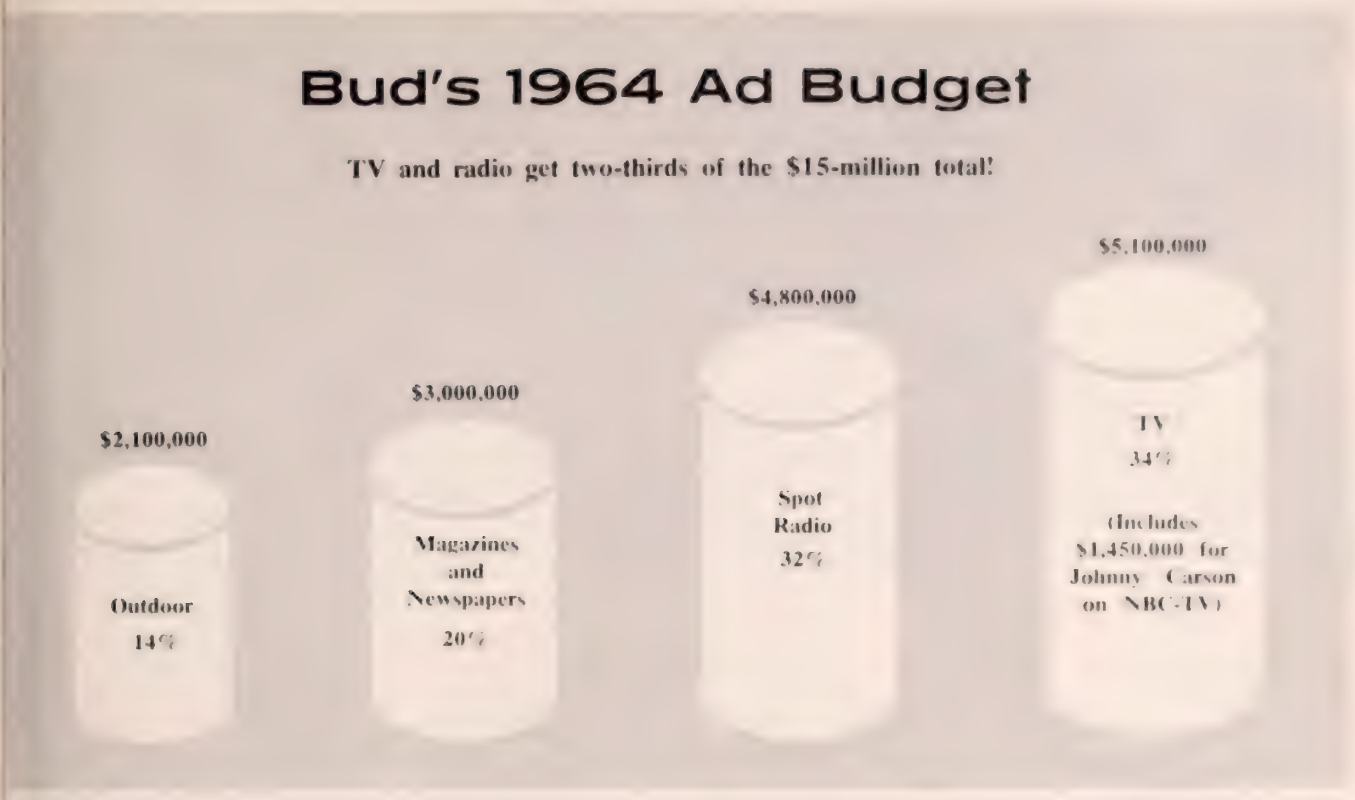
Independent program produce who largely call their own progra shots are planning episodes or sp cials right and left. Lucille Ba head of Desilu, has been talking Fair officials about an on-locati special, SPONSOR learned, as ha Ed Sullivan and Lawrence Welk. long list of local radio-tv progra producers and disk jockeys ha been working with the Fair "beeper" phone interviews, oft linked to "home state" pavilio and visiting officials.

One example: Early in the Fai planning stages, Storer-own WHN New York requested pe mission for a full-time direct "h line" between the station and t Fair's radio-tv communicatio center. The line was installed pri to opening day, and WHN promp ly started carrying bulletins co cerning traffic on the Fair a proaches, brief interviews wi celebrities and dignitaries, a last-minute news about special a tractions at the Fair's pavilio Other New York radio outle from WNEW to city-owned W YC, also showered listeners wi news items, bulletins and inform tion about the Fair.

Foreign broadcasters are ve much in the act. With over countries represented with large a small exhibits, and with a bump crop of celebrities and facilities hand, representatives of overse broadcasters have been busily tapi and filming documentaries, spec programs and news coverage for t folks back home. These inclu Britain's BBC-TV, two West G man networks, Italy's RAI, Me co's Telesistema, a Japanese n work, plus newsreel representativ from other European and Lati American countries.

"A few months ago, there w just me to handle the radio-tv pr gram and commercial requests, a I had no great trouble doing i said John O'Keefe, ex-WNBC-T press agent who is now on the co munications and p.r. staff of t Fair. "Now, we have a whole st to handle the queries and problen and we're swamped. The interest the Fair is fantastic. I can't imagi what it's going to be like during t 1965 season."

One thing is certain. By all in cations, it will be busy.



Anatomy of a $15,000,000 beer campaign

Anheuser-Busch's ad budget allots a cool two-thirds of its strength to radio and tv to assure Budweiser's sales leadership

Second of two parts

PLANES FROM MANY DIRECTIONS, but mostly St. Louis, Chicago and New York, dropped out of the skies to settle down at Miami's airport on Wednesday, March 11. From there, it was a quick run to the Americana Hotel at Miami Beach. There wasn't much time for relaxation, however. Early the next morning, some 100 media men were up and walking around the pool, squinting at the morning light. It seemed early for breakfast in America's vacation mecca, but it was 8 a.m. and business beckoned. What business? The Anheuser-Busch seventh annual *Pick a Pair* promotion convention, at which the brewer's $15 million, 1964 advertising budget was being sliced, spread and served up on buttered toast. And an important serving it was, too, for it described a two-month (May 1 to July 4) sales-advertising-merchandising effort that, if successful, would account for a gigantic 22 percent — repeat, 22 percent — of the No. 1 brewer's annual sales, a mighty figure in light of their nearly $500 million volume last year.

By 9:15 a.m. sharp, the 100 traveling media men had gathered for a morning of briefings by 25 officials of the advertiser and its agency, St. Louis' D'Arcy Advertising Co., in the hotel's Floridian Room. The large low-ceilinged area was decked out to depict the beer campaign's election theme — "Vote for Bud . . . Twice" — with red, white and blue banners, streamers, convention toppers and, ultimately, a brass band as loud as a calliope.

Perhaps most important to the media men, chiefly from radio and tv, was confirmation of their roles in the proposed campaign. Budweiser spokesmen soon put them at ease with the facts.

Two-thirds of the $15 million total would be spent on broadcasting media.

Spot radio gets the most impressive portion — $4,800,000 for the year. In fact, spot radio's ability to rack up beer sales is strongly underscored by the fact that it gets only two percent less than the total for spot and network tv together.

The nearly $5 million spot radio outlay delivers 77,917 commercials with an estimated listener-exposure of more than 2.1 billion. Although it's difficult to come up with averages (since schedules vary in intensity from market to market, some running as long as 52 weeks, a few as briefly as 13), the huge radio buy averages something like 21 spots a week in a total of 471 markets. Actually, the campaign con-

THEY BRIEFED MEDIA GUESTS AT MIAMI

Anheuser-Busch

August A. Busch III
vice pres., mrktg. ops.

George W. Couch, Jr.
nat'l brands sls. mgr.

Raymond E. Krings
nat'l brands adv. mgr.

Warren D. Gibson
nat'l brands asst. adv. mgr.

William G. Porter
special rep.

Robert Stockhausen
div. mgr.

Robert M. Martin
distr. mgr.

Jerry Blank
state beverages (wholesaler)

Orion P. Burkhardt
nat'l brands sls. prom. mgr.

D'Arcy Advertising

Harry W. Chesley, Jr.
pres. & acct. superv.

John C. Macheca
v.p. & acct. exec.

H. Robert Thies
acct. coordinator

Joseph T. Donovan
v.p. mgr. outdoor

William R. Holmes
v.p. mgr. print media

Harry K. Renfro
v.p. mgr. radio-tv

J. Dolan Walsh
asst. mgr. radio-tv

Anthony J. Amendola
mgr. reg'l. acct. sv.

James G. Mayfield
acct. sv. Region I

Ralph L. Countryman
acct. sv. Region II

Clyde Sussex
acct. sv. Region II

William F. Rosenthal
acct. sv. Region III

Merritt Willey
acct. sv. Region IV

Phil Hewitt
acct. sv. Region V

Norman G. Engelbrecht
acct. sv. Region V

J. Donald Ratchford
prom. & publicity dir.

centrates on approximately 100 markets.

Spot and network tv together get 34 percent — or $5,100,000 — of the total Anheuser-Busch $15 million budget.

This large third-of-the-melon buys a total of 3,143 spot tv announcements, worth an estimated 565 million consumer impressions. Although the tv spot campaign for Bud again focuses more heavily on some markets than on others, the buy averages out to about three announcements a week in 163 markets. SPONSOR estimates that $3,650,000 is being spent on spot tv.

In addition, Bud will also average three segments a week of the *Johnny Carson Show* over 182 NBC-TV stations. This network coverage costs the brewery $1,450,000. Since the *Tonight* show purportedly reaches 98 percent of tv homes, it delivers another six million viewers.

Of the total budget, magazines and newspapers are slated for another 20 percent—or $3 million. Print expenditures will be divided among *Ebony, Life, Look, Newsweek, Saturday Evening Post, Sports Illustrated* and *Time,* for some 173 million reader impressions. A total of 69 newspapers will deliver another 50 million readers.

The remaining 14 percent — or $2.1 million — will go to outdoor. This figure is somewhat under the amount spent on billboards in 1963.

As soon as the media indoctrin tion in Florida was underway, became apparent that spokesm were sequenced to provide a w organized progression of inform tion that added up to a comple picture. Here's how it unfolded:

AUGUST A. BUSCH, III, vi president in charge of marketi operations: The 28-year-old s of the Anheuser-Busch preside opened the two-day session with brief history of *Pick a Pair,* a pr motion that's now in its seven year. He took the initiative identifying it as "the greatest sal promotion in America."

Discussing the packaging expl sion in the beer industry with i variety of containers (from 6 to ounces), he also laid promotion emphasis upon Budweiser's tab-t can: "A twist of the wrist and t top is off."

But, he warned, the ultimate wi ner of the race for beer sales w not win on packaging ingenuity b because of superior product qualit "And we know how to bre beer," he explained. "We've be doing it for 112 years."

GEORGE W COUCH, JR., sal manager of national brands: Sal for the first year-long *Pick a Pa* campaign (1958) totalled 11 m lion packs, a figure that tripled 33 million last year. And, he adde the annual nine-week concentrat campaign has given stimulus



Storer vice president Lionel Baxter (l), D'Arcy president Harry Chesley, J



After general session, each rep outlined proposed merchandising support for 1964 "Pick a Pair" promotion

the whole product line all year around.

"Our number one problem now," Couch explained, "is to sell the consumer not only the package but also its contents."

JERRY BLANK, Miami wholesaler: A Budweiser, Michelob and Busch Bavarian distributor for 30 years, Blank was representative of the brewer's 900 wholesalers throughout the nation. The *Pick a Pair* concept, he revealed, origniated with a regional sales manager's suggestion to promote the sale of *two* six-packs since everyone else was pushing the single packages.

Still more was added to the already plus idea when retailers readily agreed to apply the two-instead-of-one concept to other items, too.

Budweiser prepared store-wide promotions to boost any other products retailers might want to sell by two's. Shelf talkers, price cards, over-wire banners, window streamers and pole displays were all made available with plenty of blank space so dealers could write in the product they wanted to feature. In summary, wholesaler Blank identified *Pick a Pair* "magic ingredient" as the advertiser's "unselfishness in helping the retailer."

RAY E. KRINGS, advertising manager for national brands: He unfolded the hard facts of the 1964 campaign, earlier revealed for the first time at a recent meeting in Tampa of 900 Budweiser wholesalers. (It was, incidentally, the first national convention of Bud wholesalers, who in previous years had discussed the over-all advertising effort in separate regional meetings.)

As part of this year's emphasis upon product superiority, broadcast commercials in particular will urge customers to pour their Bud right down the center of the glass reversing the side-of-the-glass method espoused on many tv commercials. "Don't keep down the head," Budweiser will advise. "We spend

PICK A PAIR PLANNING CALENDAR

June-July	Promotion dates for 1963 *Pick a Pair* campaign
August	Evaluate results via reaction of Anheuser-Busch field personnel and retailer acceptance
September	Evaluate sales results
October	Recommendations submitted for 1964 promotion
November	Final approval for theme, copy and art
December	Finished artwork submitted Advance planning for media participation All ideas submitted for legal approval
January	Presentation of 1964 plans to annual Anheuser-Busch sales convention Advance bulletins to selected field personnel Announcement of media merchandising participation
February	Sales promotion tools sent to field personnel and wholesalers
March	Advance announcement of 1964 promotion to trade press Media merchandising meetings
April	Point-of-sale and other promotional materials for retailers shipped Follow-up with local media for merchandising support
May-July	Promotion dates for 1964 campaign

more dollars on just the bubbles than any other brewer in America."

All this and more was revealed in a rousing 20-minute color film which was staged with an election-year motif. The film, which has already been shown extensively as part of the *Pick a Pair* promotion, introduces the key 1964 slogan — "That Bud . . . that's beer."

Ray Krings didn't spell it out, but it was apparent that billboards, an important participant in *Pick a Pair* programs since their inception, are being de-emphasized this year for an important advertising reason: longer copy is required to sell the factual approach of product-superiority, this year's theme. An especially large delegation of billboard men were present to help establish their continuing interest, despite the 1964 set-back.

JOHN C. MACHECA, D'Arcy vice president and Budweiser account executive: The nine-week *Pick a Pair* campaign is designed to capitalize on shopping patterns. Advertising will be heaviest at the start, with highlights at Memorial Day and the Fourth of July. For example, "store-spangled specials" in 69 newspapers will advertise not only Bud but also other special items which are featured in buy-a-pair promotions.

Hard-working, tall and affable, Macheca heads a large Budweiser account group, including nine regional account executives. They were all on hand, as were eight others of D'Arcy's top personnel (see box on page 28).

ORION P. BURKHART, sales promotion manager of national brands: In this vital post for only three months, Burkhardt is a long-time executive of the brewery and knows wholesalers and the field intimately. He contributed these facts:

As a result of *Pick a Pair,* Budweiser expects to realize 22 percent of its 1964 sales during May and June.

As a basic technique, each regional sales manager concentrates on two key markets in his area during the campaign, is thus able to assist directly in those sector that account for 70 percent of a sales.

Good total teamwork is achieve by giving special incentives t drivers and other wholesaler em ployes during the campaign.

Well planned as it is, such comprehensive campaign isn't with out regional problems. For in stance, Budweiser can't distribut its "I like Bud" campaign buttor in Oklahoma because a currer candidate there for the U.S. Sen ate is called "Bud" — Bud Wilkin son.

HARRY K. RENFRO, D'Arcy vic president and manager of radio tv: In a 25-minute slide-film pres entation, Renfro showed example of merchandising support by sta tions. This prologued 26 individua meetings with station reps fror 9 a.m. to 4 p.m. the second day o the session. (Magazine and outdoo reps had a series of nine simila meetings the previous afternoon.)

Budweiser makes no secret of th fact that merchandising support i

Edmund Bunker, RAB president (center), awarded D'Arcy radio manager Harry Renfro (l) and Anheuser Busch ad manager R. E. Krings at 1963 session for outstanding radio commercial serie





D'Arcy's John Macheca

a highly sought commodity. As the impressive briefings by client and agency unfolded and as representative after representative outlined what cooperative tie-ins were planned, it was evident that the common denominator was merchandising.

But how do the advertiser and its agency actually obtain it?

One method is through careful advance planning. The hot-weather *Pick a Pair* thrust doesn't stop July 4 by any means at all. Managing it has become a year-round cycle at both brewery and agency headquarters. As one campaign ends, another begins (see calendar on page 29).

Another great help is the thoroughness of the two-day briefing sessions. As account supervisor Macheca puts it: "We consider media people as partners. By candidly taking them into our plans in advance, we win their confidence — and support." Hardly a moment is left vacant at these annual sales meetings.

Another big boost comes from this smart advertiser's media selection. Budweiser has long been aware of the sales plus that occurs from buying specialized stations, for example. This year, it is placing spots on 36 stations (primarily radio) with predominantly Negro audiences, in markets ranging from KOVY Little Rock to KGFJ Los Angeles to WAWA Milwaukee, lair of its arch-rival, Schlitz (see listing). It also buys Polish news broadcasts on WCTU-TV Chicago, plus news and spots on Spanish-language KCOR San Antonio, WMIE Miami and WLIB New York.

Cannily promotion-minded, August Busch bought the St. Louis Cardinals for his company in 1953, largely because he feels "Baseball has always been good for beer." The brewery showed yeasty testimonial — typical, perhaps, of its over-all ad thinking — by making its $5 million "investment" in St. Louis' Civic Center redevelopment contingent on the Cardinals' getting a satisfactory lease for the club's new stadium.

At its start, the *Pick a Pair* campaign helped Budweiser move ahead, fast and impressively. But recently the gap has closed somewhat, showing that the score will tighten. It's doing so now. For, while Budweiser has been hard at work, so has the competition — sometimes in other areas, like packaging. This year, Budweiser is working to do its best on two fronts — *Pick a Pair*'s marketing concept plus product superiority. In the meantime, like the winner that it is, its eyes are open, future-looking, and searching out the formulas that are next. ■

BUDWEISER'S NEGRO STATION BUYS

MKT.-STA.	SCHEDULE
Atlanta WAOK	Budweiser Bit*
Atlanta, WERD	Preston Mobley Spots
Augusta, WTHB	Brad Shaw Spots
Baltimore, WEBB	Eddie Morrison*
Baltimore, WSID	Billy Foxx*
Buffalo, WUFO	Spots
Charleston, WPAI	Spots
Chattanooga, WNOO	Spots
Chicago, WAAF	Daddy-O Daylie*
Chicago, WMAQ	Daddy-O-Day lie* Spots
Cincinnati, WCIN	Spots
Cleveland, WADQ	Ed Wright*
Columbia, WOIC	Spots
Florence, S.C., WYNN	Spots
Ft. Worth, KNOK	Spots
Houston, KCOH	Daddy Deep Throat*
Houston, KYOK	DJ Show
Indianapolis, WGEE	Sid Woods*
Kansas City, KPRS	DJ Show, spots
Little Rock, KOVY	Spots
Los Angeles, KGFJ	Spots
Macon, WIBB	Spots
Miami, WMBM	Spots
Milwaukee, WAWA	Good Time Express*
New York, WLIB	Mercer Ellington*
New York, WWRL	Hal Jackson*
Ocala, WKOS	Goin' Home Show with Cosmo
Philadelphia, WDAS	Kae Williams*
Philadelphia, WHAT	Lloyd Fat Man*
Pittsburgh, WAMO-FM	Sir Walter Raleigh*
Richmond, WANT	Spots
St. Louis, KXLW	Louis Dhumes*
Tampa, WTMP	Spots
Tampa, WYOU	Spots
Washington, WOOK	Cliff Holland*
Washington, WOOK-TV	Spots

* *Disc Jockey*



BTL Rustin's John Bax

Advertising, research costs hurt Noxzema '63 net income

A decrease in net income for Noxzema Co. in 1963 has been attributed to increased expenditures in advertising, along with research and new products, stockholders were told at the company's annual meeting.

Sales of the Noxzema Chemical Co. rose five percent over 1962 to a record high of $28,518,574, but net income declined to $1,429,803 from $1,983,374 in 1962.

"Management's planned policy for increased expenditures during 1963 was dedicated to sound constructive growth for the company, the benefits of which will be reflected in future sales and earnings," said Norbert A. Witt, president of the company.

Advertising is becoming one of the largest individual costs of doing business, the annual report indicated.

The periodic increases in advertising costs must be taken into account first, the report said. Noxzema must pay more for advertising every year to reach the same numbers of people. Perpetually higher costs prompt Noxzema constantly to look for ways to increase efficiency. During 1963 the company used new techniques and judgment founded on research to compensate for increased costs.

The second and less obvious answer as to how much to spend for advertising must consider how individual products are budgeted, and what effect a product's budget may have on company growth and future earnings, the report noted. One answer is that individual product spending philosophy often relates to the life cycle of a product.

Long-established products such as Noxzema Skin Cream, generally require lower advertising ratio to sales expenditures because of the consumer awareness and good will that have developed over the years. Experience with Skin Cream is nearly universal; yet the need to protect against competitive inroads and seek new users is always constant.

A growing product, in a sense, can measure its own future. Noxzema Instant Shave is a prime example of a product trending upward, constantly alert to new marketing opportunities. In 1963 a test program was initiated in specific sales areas to evolve a marketing strategy for accelerated growth.

Advertising has to overcome consumer lack of information and awareness of a new product, the company told stockholders. There is an "ignorance distance" which must be bridged between new product and consumer. The greater the distance, the larger the expenditure necessary to close the gap of understanding.

During the past year, as a means of making each television dollar work harder, Noxzema began usin split-minute commercials. This dc vice combines two Noxzema brand with the same 60-second commer cial. While this practice has bee the subject of some debate withi the tv industry, Noxzema feels tha its split-minute commercials are ex ecuted in good taste and combin the brands which could logically b associated with each other — policy which networks favor, the say. The effect of these split-min utes is to permit broader exposur for each of the participating brand than would be available if each wer to use full-minute commercials.

The largest part of Noxzema ad vertising investments are made i broadcast media.

Consumer research has show that metropolitan areas account fo a disproportionately high percentag of total national volume. Invest ments in spot tv announcements i large metropolitan markets will sup plement network efforts.

A new advertising manager i 1963, to assist the vice president was the first addition to a depart ment the company expects will grov to include people able to "super vise activities in research, medi and other phases of advertising."

Network tv programs the com pany uses include *Mr. Novac, Jacl Paar, Ben Casey, The Virginian Hootenany, Jimmy Dean.* Spot tv i also used, especially for Skin Lotion and Instant Shave.

Agencies for Noxzema are Dan cer-Fitzgerald-Sample and Sullivan Stauffer, Colwell & Bayles.

"Here comes the caravan"...

And to see—in "living color" — what that means for our advertisers, turn to

page 37

of this issue of SPONSOR.

WDSU-TV
CHANNEL 6 • NBC
NEW ORLEANS

Purex picks up ABC-TV Dinah Shore seven pack

Purex, via Foote, Cone & Beld ing, made one of its big investments for the upcoming season, signing fo seven hour-long ABC-TV specials with Dinah Shore. Four nighttime shows will star Miss Shore in a variety entertainment format; three daytime programs will see her hosting either dramatic or documentary specials of special interest to women, a proven plus format for Purex.

Henry Jaffe will produce all seven shows. The specials will be co-sponsored by Seawanee Productions and Winchester Productions.

AFA questions FTC cigarette ad proposals

Power of the Federal Trade Commission to impose arbitrary controls for advertising or labeling of cigarettes or any other product has been questioned by the Advertising Federation of America. Not only does the AFA question that FTC regulatory rights, as authorized by Congress, extend that far, but it also feels such a practice would "establish a dangerous precedent for similar rule-making against any and all industry," according to the organization's monthly report.

Dominion offers dealer tie-in with tv

Dominion Electric Corp. has announced a spring promotion in support of the company's network tv advertising during the Mother's Day-June bride selling season.

Appearing on the *Today* and *Tonight* shows (NBC) for the fourth consecutive year, Dominion appliances will be advertised nationally from April 27 through June 9. As a tie-in deal for this period, the company will offer its dealers a free Hamilton-Cosco bookcase-desk unit with every purchase of an assortment of 12 Dominion appliances. The appliances will be equipped with a special header featuring the company's tv advertising.

New Kodak ad director

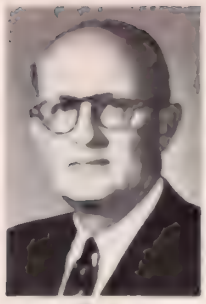
Waldo B. Potter, Eastman Kodak vice president and director of advertising, has announced his plans to retire May 1, after more than 40 years with the company. He will be succeeded as director of advertising by A. Dexter Johnson.

Joining Kodak in 1921, Potter started out as a market analyst, became director of advertising operations in 1943 and director of advertising in 1953.

Johnson, who will assume his new duties as director of advertising next month, is an assistant vice president of Eastman Kodak and has served the company as advertising manager since 1957. He came to the company in 1934 to take charge of general window display advertising. In 1945 he organized and became first supervisor of Kodak's regional display departments and assumed responsibility for the advertising department's merchandising operations. Under his direction, the company opened its exhibit center and Kodak Coloramas in New York's Grand Central Station.



Johnson



Potter

Beech-Nut spotlights baby premium on TV

A new baby food premium from Beech-Nut Life Savers is being promoted in 64 markets with a heavy 60-second video spot drive through Benton & Bowles.

Promotion continues through National Baby Week, Apr. 25-May 2, for the plastic toy milk bottle premium containing spools and clothespins. Commercials are being supported by a direct mail campaign to grocers.

Benton & Bowles states that this is one of few times that a heavy spot tv schedule has been used in a baby food premium campaign.

American, U.S. Tobacco report earnings healthy

Despite conclusions made some time ago in England and the U.S. that cigarettes are harmful, buying, selling, and advertising for at least two giant tobacco firms are going at a healthy pace.

Net income figures on American Tobacco Company for the first quarter will not be available until later this month, according to president Robert B. Walker. "The trend of our business is such, however, that I do not expect these figures to be far below last year's for the same period," he added, "even though our advertising expenditures for the first quarter of '64 are higher than for any other quarter in the company's history."

The company reports that Pall Mall continues to be placed by independent analysts as the largest selling cigarette in the country; Lucky Strike accounts for a third of all regular-sized cigarettes in the country. American's dominance is in the non-filter field, but filter business continues to grow, according to a company spokesman, now represents 16% of sales compared to 11% a year ago.

In filter brands, Carlton, introduced last January, "is enjoying such widespread demand that advertising expenditures for it have been less than anticipated." Montclair, which achieved national distribution last year, has sales "in excess of expectations for a new brand." Dual Filter Tareyton continues to show greater percentage increases than filter cigarettes as a group, the company reported.

Recently, American Tobacco entered the little cigar market with Roi-Tan Filter Tip Little Cigars. While American is best known for its cigarettes, it has a cigar sales volume in excess of $50 million a year, it is reported.

Business is also going well for U.S. Tobacco, the company announced at a recent stockholders meeting.

Accomplishments of the company during 1963, including increased earnings, continued preeminence in the snuff field and more complete integration of acquisitions were noted by Louis A. Bantle, president.

Bantle said these factors, combined with successful introduction of new tobacco, specialty foods and writing instruments products give factual support to his belief that the "year ahead should be one of increased revenue and progress."

The report pointed out that earnings increased 20 cents per common share in 1963, with consolidated net earnings totaling $3,853,096, or $2.05 per share, in comparison to $3,508,275, or $1.85 per share, in 1962. Sales were off fractionally during 1963, totaling $45,692,931, in comparison to $45,862,959 the previous year.

Advertising agencies for American Tobacco: SSC&B, Gardner, and BBDO. Agencies for U.S. Tobacco: West, Weis & Burrel, DCS&S.

Agencies choose tv for intro of new wrinkle-smoothers

Helene Curtis and Coty are now out with lotions; Revlon, Hazel Bishop, Max Factor to appear soon. Hazel Bishop exec says market could hit $100 million

MAJOR CAMPAIGN for new Line Away, Coty's entry into a potentially hot market in women's cosmetics, was launched this month by West, Weir & Bartel. Tv is in for 75 percent of the approximate $1 million annual budget on the product designed to relieve the age-old and old-age problem of wrinkles.

Tv might well turn out to be the battleground. Not only is Coty using tv, but so is Helene Curtis, the only other company with a wrinkle lotion actually selling in the market. Helene Curtis introduced its product in February, says sales are very, very good. Coty opened national sales the first of this month, tv advertising two weeks ago.

Hazel Bishop, Revlon and Max Factor have also made plans to enter the field and might very well use tv. There have been rumors about still others.

If only 5 percent of the women in the U.S. over 30 use the product, wrinkle-covering lotions could grow into a $100 million market, according to an executive at Hazel Bishop.

Expenditures for Helene Curtis out of E. H. Weiss, Chicago, have been estimated at $3.8 to $5 million. "We don't really know ourselves. It depends upon acceptance of the product, plans of our competition and several other factors," says William McCartney, product manager, during the introduction of Helene Curtis' Magic Secret. The company has already spent over a million dollars in advertising the product, however, he indicated.

Magic Secret is being introduced on both network tv and print, with more than half of the budget in tv. All the networks are being used. About twelve to fourteen programs are on the list, including *Monday Night at the Movies, Saturday Night at the Movies, Ben Casey,* and *Espionage.*

In contrast, Coty is using spot tv in something near 50 markets, about one-third daytime and two-thirds nighttime. The exact markets were not disclosed, but they do cover about 66 percent of all unduplicated tv homes, it was said. About two to five stations are being used in a market, seven to ten commercials a week on each.

Helen Curtis began test-marketing its product in February in four cities, including St. Louis and Minneapolis. Coty, which joined forces with the pharmaceutical firm of Charles Pfizer & Co., its parent organization, since the beginning of the year, tested only in the laboratories.

Revlon's wrinkle-smoothing product being introduced through Grey, is slated for introduction in May, as is Max Factor's product. Its entry will be welcomed, at least by Helene Curtis. McCartney feels Revlon would give the product a lot of advertising and help expand the market as a whole. Being a new product, there is a great deal of explaining to do.

Revlon says it will not go all out advertising the product, however. In 1961 Revlon bought Eterna 27 which it claims will help six out of ten women get rid of wrinkles in 40 days.

It was pointed out that some women have reservations about the product because it is new and a bit mysterious. Coty makes sure that their advertising is reassuring. Product is made of natural materials and contains no hormones or drugs, the company says.

Time magazine points out that over the years wrinkle preparations have been concocted from wax, incense, ale, bread, synthetic oils, turtle oils and placenta extracts, but the latest lotions are made from the proteins in cows' blood.

As the lotions evaporate on the skin they leave a film which fills in wrinkles and tightens the skin around them, making the wrinkles seem to disappear. The protein used in the lotions was reportedly de-



Coty tv commercials and three-minute demonstration shown in the window of Fifth Avenue offices attract groups of viewers.



ommercials were made at Videotape enter, feature demonstration of how e product takes effect. See pictures at right.

eloped during World War II as a ssible emergency substitute for uman blood. This idea has been searded, but the protein is now sed to dilute human blood when termining its type.

Isolating the protein from the ows' blood is said to be a pains- king and costly process. The lo- on made thereof must be bottled nder extremely sterile conditions.

Wilson & Co. supplies Hazel shop with the cows' blood: Ar- our & Co. supplies Helene Curtis. Wilson says it takes 1,000 head of ttle to provide enough raw ma- rial for 500,000 one-fifth ounce ottles of Sudden Change (name of -B's product).

Coty describes its Line Away, pical of all the similar products oming out, as a clear protein lo- on that goes on in seconds, needs ly two or three minutes to take fect, and lasts up to five hours more. The wearer needs only dab



Agency and production personnel ready the model for shooting. Lighting is very important, as the difference in the wrinkles and soothing of wrinkles must show up clearly on tv screen.



Model gets ready to put on drops of Coty's Line Away formula with clock on the screen at 0:00. Camera is on the face the entire three minutes necessary for change to take place.

When time is up, a one-minute commercial is made from three minutes of tape by condensing the effects through animation. Here, clock registers 3:00, Lotion was applied to left eye only.



on a few drops of the product. After a period of time the effect can be renewed by using a little water. The clear, colorless liquid is applied to skin that has been freshly and thoroughly cleansed.

During the few minutes the product needs to take effect, the face should be in complete repose, for the lotion must be allowed to form a smooth unbroken new surface over the wrinkles to make them disappear. This new surface, Coty claims, has a beneficial effect of its own, for in addition to smoothing away lines, it forms a protective barrier that helps to retain the skin's natural moisture.

Those who wrinkle their eyes or make lively use of their facial muscles in animated conversation, may become aware of a little flaking as the hours go by. If this occurs, a drop of water renews the holding action. A new application of the lotion applied two or three times a day maintains the "wrinkle-free illusion."

Prices of the products entering the competition vary somewhat. Coty's Line Away, Helene Curtis' Magic Secret and Max Factor's product will sell for $5. Max Factor has an introductory offer of $3.95, however. Revlon's product will cost $4.50. Hazel Bishop has the economy entry, to sell for $2.95.

It has been published that the product costs peanuts to produce, and therefore is slated for extremely high prices on the market. Product managers interviewed by SPONSOR refute this idea. McCartney, speaking for Helene Curtis, says it is one of the highest costing products to produce, and the margin of profit is below average for cosmetic products.

The importance of everyone having a good product is stressed by McCartney. If a woman tries and it doesn't work, she may not try others and throw out the whole idea of wrinkle-smoothing lotions. McCartney says he has sampled batches of competitors' lotions and they do not all work. "It is possible that they rushed the product during its production at times," he says. "If that happens the lotion is just not effective. It can't be rushed."

Market for the product is women between the ages of 35 and 60, or about 44 percent of all the women in the United States. The potential number of female buyers would be near 42 million. This generally follows the population line, according to Bob Decker, associate media director at WW&B, handling buys for the Coty product.

Decker felt that tv was a must for introducing the product. It not only is exciting but reaches the women quickly and efficiently. Programs could be selected that reach primarily women in the desired age group. He also mentioned demonstration. The Line Away commercials are 100 percent demonstration.

Produced at the Videotape Center in New York, they cover the three-minute period from application to the time the effects begin to show. The actual commercial is only one-minute, but animation was used to speed-up the change.

For Helene Curtis, the process took about nine minutes in front of the cameras. Then one-minute was extracted. The whole nine minutes were kept on file, however.

The success of the wrinkle preparations will depend on their reception these first few months. Unfortunately, if April showers bring May flowers, they also wash away the wrinkle lotions. ■

Bozell & Jacobs opens Phoenix office

Bozelle & Jacobs Advertising Agency has announced the opening of an office in Phoenix. Headquarters in Omaha, B&J now has 14 offices across the country, including New York, Chicago, Los Angeles, and Washington, D.C.



Morrow

A member of the 4A's, the agency offers marketing, creative, research, media, merchandising, and public relations counsel to national, regional, and local accounts.

Manager of the Phoenix office is E. Thomas Morrow. Morrow brings to Phoenix 10 years of experience in agency management account service, and creative work on such accounts as Northern Natural Gas Co., United Gas Co., Mutual of Omaha, United Omaha, Fairmont Foods Co., Storz Brewing Co., Northwestern Bell Telephone Co. and various financial advertisers.

Henry C. Richter is creative director and account executive. Richter has most recently operated his own agency in Phoenix serving a number of local accounts.

Wolf named senior v.p. by Lennen & Newell



Wolf

George Wolf has been named a senior vice president of Lennen & Newell.

A vice president and director of commercial production at the agency since 1962. Wolf first joined the agency in 1960 as a tv program supervisor.

Prior to that he had been vice president for radio/tv at Ruthrauff and Ryan, and had held executive positions at Geyer Advertising and Foote, Cone & Belding.

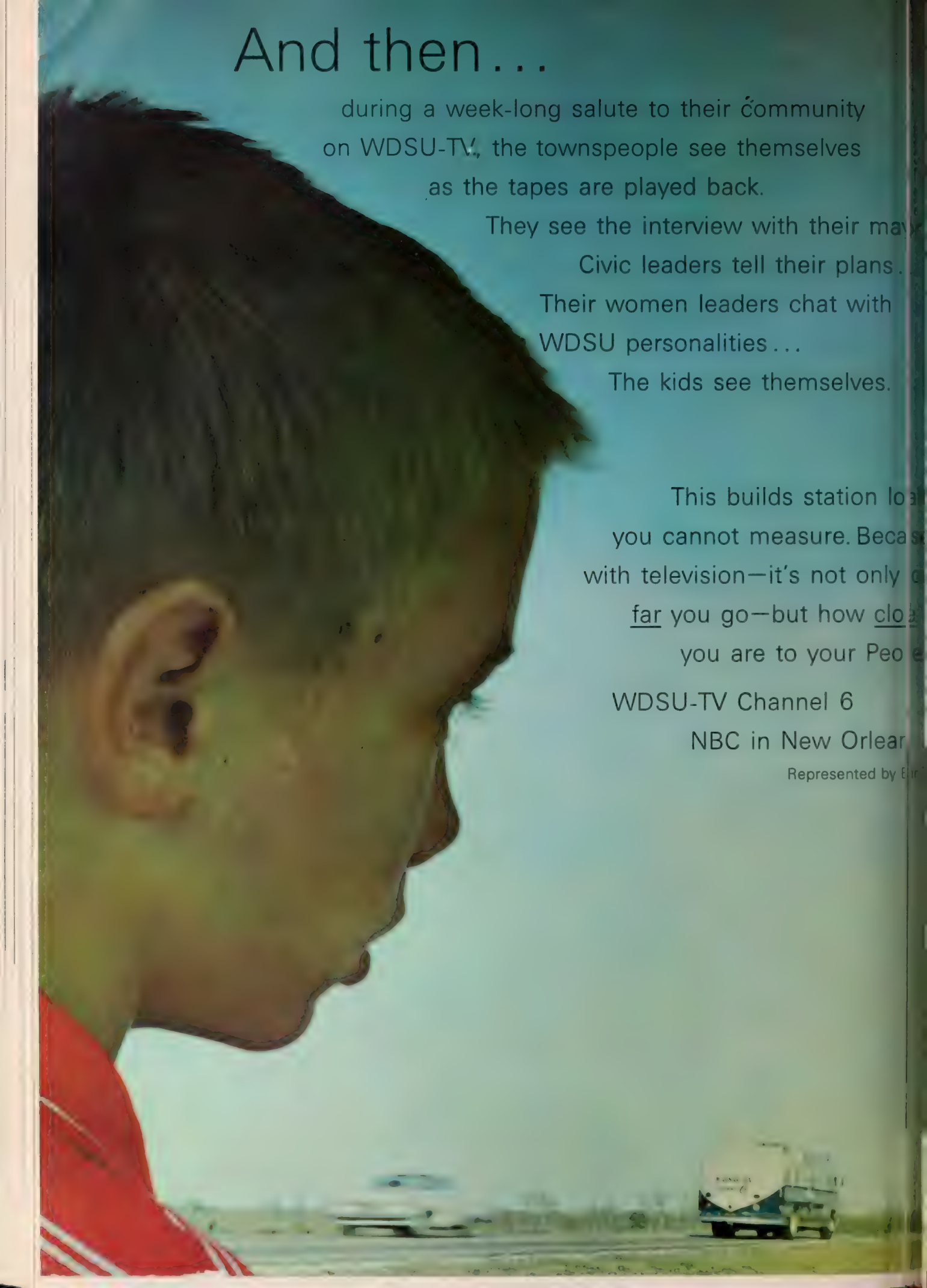
McCann selects Lorne as European manager

Peter Lorne, currently managing director of McCann-Erickson Advertising, Ltd., London, has been selected as regional executive for McCann-Erickson offices throughout Europe.

Lorne has also been appointed chairman of the board of the London company. His place as managing director is being taken by Frank Brickman, previously assistant managing director. Lorne joined McCann-Erickson in 1954 as director of marketing after 17 years with Alfred Bird & Son Limited, the British Division of General Foods Corp., where he was general sales manager and executive member of the General Foods marketing committee. He was appointed director of the London agency in 1955, assistant managing director in 1957, managing director in 1960.

"Here comes the Caravan!"




And then...
during a week-long salute to their community
on WDSU-TV, the townspeople see themselves
as the tapes are played back.
They see the interview with their may
Civic leaders tell their plans.
Their women leaders chat with
WDSU personalities...
The kids see themselves.
This builds station lo
you cannot measure. Beca
with television—it's not only
far you go—but how clo
you are to your Peo
WDSU-TV Channel 6
NBC in New Orlear
Represented by

Kenyon & Eckhardt, CPV make international agreement

Kenyon & Eckhardt and Colman Prentis & Varley, a large international agency headquartered in London, have made a joint agreement to acquire minority holdings in each other's agency and work together in 25 combination offices around the world.

K&E, now billing about $95 million, has offices in 10 foreign countries; CPV, billing about $51 million, has offices in 17 countries. Two of the offices which overlap will either be combined or work separately. Details have not been worked out.

Reportedly, the "minority interest" means about 20 to 30 percent acquisition, K&E holding a larger interest in CPV than CPV holds in K&E. The agreement, not actually considered a merger, is perhaps the first time two agencies have agreed to work together on a world-wide basis. It has often been done in single markets.

Effective immediately, the agreement means that some agency personnel from K&E will be going to London, but otherwise personnel in the different agencies will remain the same, perhaps meaning only the addition of a few new people hired at the local level. Many of the agency names will be changed to reflect the financial ties, a spokesman for the two firms said.

Considering the combined billings of the two agencies, the operation is the third largest overseas advertising complex.

Dr. D. E. Stewart, K&E president, and A.N.C. Varley, CPV board chairman, made the following joint announcement:

"We have been concerned with rightfully positioning our agencies among the world leaders of international advertising and also with injecting into our overseas operations the best of two worlds—American-British expertise combined with the knowledge of the specific requirements of local markets.

"This task has been accomplished by financial arrangements whereby K&E is acquiring a minority holding in CPV and its overseas subsidiaries, and CPV will have a corresponding interest in K&E. While overseas officials will operate separately where appropriate or conjointly where advisable, K&E U.S.A. and CPV-U.K. will continue as independently managed companies," the announcement said.

The joint offices include the following countries: Belgium, France, Germany, Italy, Spain, Switzerland, U.K., Iran, Columbia, Chile, Venezuela, Mexico, Guatemala, Panama, Nicaragua, Jamaica and Trinidad. Other European countries, plus Australia and Japan, are among the next targets.



Representatives of Kenyon & Eckhardt and Colman Prentis & Varley at a meeting in New York this month. L-r (seated): A.N.C. Varley, board chairman and managing dir., CPV; David C. Stewart, K&E president. (standing): D. J. Majors, director, CPV; Eddie B. Cort, joint managing director, CPV; Giancarlo Rossini, K&E V.P. overseas operations.

Statistics on Negroes available to agency men

The United States Department of Commerce has issued a "Subject Guide to 1960 Census Data for the Negro population."

The guide brings into one place information on Negro population, the geographic areas for which they are presented, and the name of the specific report in which they have been printed.

Information on the Negro population is available in varying detail for the U.S., states, cities, counties, and standard metropolitan statistical areas. Topics covered include total population counts, age, state of birth, number of years of school completed, information on families, employment, occupations, and income. The report is available through the Bureau of Census.

Marplan, SCI, Infoplan consolidate in Chicago

Marplan, SCI and Infoplan will consolidate their Chicago operations in a combined headquarters.

"The move will enable the three companies to offer complete communications services in market research, sales promotion, and public relations to midwest clients from one centralized location," according to J. Frank Gilday, president of the parent organization, Communications Affiliates.

Managers of the three organizations are James J. Brennan, Marplan, Jerry Adler, SCI and Andrew F. Rhoads, Infoplan.



Gardner holds art exhibit



Robert Neunreiter, media estimator at Gardner Advertising, shows William Spencer, executive vice president, the photograph he entered in the agency's first annual art exhibit. Art directors, other staff members and their families exhibited 108 paintings, photographs and sculpture. Neunreiter's color photograph of a speeding car won a special merit award from the judge, Fred Conway, artist and instructor.

College seniors visit advertisers, agencies

Last week 110 college seniors from all over the United States took a behind-the-scenes visit to major advertisers, agencies and media.

As part of the 14th annual Inside Advertising/Marketing Week, the program is designed to create an accurate picture of advertising and marketing as it is today, and to correct some of the distortions the industry has suffered on the college campus, according to R. Steele Sherratt, chairman of the event.

The program is sponsored by the Advertising Club of New York and the Advertising Women of New York Foundation.

The program includes presentations by Benton & Bowles, McCann-Erickson, Univac division of Sperry Rand, McGraw-Hill, United Airlines and Colgate-Palmolive, among others.

Coleman-Parr creates executive plans board

Coleman-Parr, Inc., a western advertising agency billing in excess of $6 million, has created an executive plans board to direct agency policy.

Chief task of the new board will be to coordinate over-all agency activities and direct all sales planning on a national basis, accordin to Charles H. Parr, Sr., president

"My commitment to clients acros the nation have required my ab sence from the agency frequently, say Parr. "Formation of this plan ning board will enable the group t direct policy and make major de cisions on a continuing basis," h says.

Hoyt uses Fair stamps for promotion idea

Letters in specially designed en velopes commemorating the openin of the World's Fair were sent t prospective clients last week b Charles W. Hoyt Co. The envelopes bearing the new stamp, were can celed on the first day of issue an mailed from the model post offic at the Fair.

Inside was a message telling hov the Hoyt agency put "planned ad vertising to work" for one of th Fair's exhibitors, Burnham & Mor rill, makers of B&M Brick Ove Bake Beans and other products.

The agency supervised the de sign and construction of a walk-i bean pot exhibit. The bean pot in corporates the spirit of the Ne England flavored radio campaig prepared by Hoyt.

Job switching--media's worsening malady

Lack of full knowledge about future opportunities fuels "needless shifts" from one agency to another. Get the facts before moving, advises K&E mediaman

by Lawrence C. Claypool
Media Director,
Kenyon & Eckhardt, Chicago

EVERY WEEK a number of young people come to me looking for careers in advertising. Yet their understanding of the business runs the gamut from the Hucksterish image of the '30s and '40s to the more realistic Madison Avenue U.S.A.

Perhaps the fiction-written past and present has attracted them. Maybe it's the cocktail conversation at various gatherings, or perhaps it's the college courses. Whatever it is, our image is far-reaching.

But the honest facts escape them. They seem not to know that the life-blood of advertising is pumped through the sales chart of our clients — that ours is a business of buying and selling — dependent solely on the jingle of the cash register or the scratching of the purchasing agent's pen. It's not fun and games. But they learn fast.

However, from the diversity of opinions on advertising comes one of the basic attractions: the business is composed of many personality extremes, each being attracted for different reasons, each contributing his or her traits and views.

The days of the stereotype are gone. We now have doctors, lawyers and Indian chiefs. We have the wild individualist and the fact-first and theory-last analyst. Their goals are not the same.

Once they are attracted to advertising and roost there, a two-part problem develops: getting them to stay in the business, and then, specifically, to stay with your company.

Media seems to be an area of great turnover. Trainee at agency A become estimators at B, then scurry to C as assistant buyers, on to D as fullfledged ones, then defect to E as supervisors (complete with all the confidential information files of client X dating from the Great Wall of China to 1984).

Like salmon and their cycle, the battle upstream is almost or is complete, depending on the individual's goal.

And, like the salmon, many do not make it. Not that most could not, but for a variety of reasons they do not. For example:

1. The various media snatch prospects into sales.
2. They join the ranks of the young, eager account executives.
3. The glitter of advertising was fools' gold, so he or she again becomes a rich man, poor man, beggar man, thief. Not in advertising. Maybe not even in a related field.

These three, plus the job-skipping between agency media departments, make up an expensive



Lawrence C. Claypool joined Kenyon & Eckhardt, Chicago, as media director in 1963. He came to the agency from J. Walter Thompson, where, since 1960, he had been broadcast supervisor on the Kraft Foods, Oscar Mayer and Helene Curtis accounts, among others. He first entered advertising via Tatham-Laird's print production department, and later was in charge of all the agency's account service duties for Procter & Gamble products. Subsequently, he became media manager for a variety of accounts, including Parker Pen, General Mills, Ovaltine and Libby. Claypool was graduated from the University of Illinois, where he majored in journalism.

Some of the younger K&E (Chicago) media executives are (l-r) M. O'Connor, J. Kopic, R. Faas, J. Foley, J. Blackman, B. Magnuson and T. Petersen.



problem. Let's look at them more clearly.

In the case of the hopper, was it necessary? Usually not. But that person left for several reasons:

Money. Usually around $2 to 3,000 more a year. But it's a two-way street. Management shouldn't be blackjacked into meeting the raise, or maybe not even a small portion. However, they should realize the investment they have, and it usually happens that to get a man of equal experience costs more than the present salary level of the deserter. The person leaving should realize that he, too, has an investment with the company — the time it takes to become known to his associates — to become a known quantity, which at times can be more important to his future than money.

Opportunity. The job switch may be purely a lateral move, and the responsibility with the new agency is the same as with the old. However, he feels the opportunity for advancement will occur more quickly than at his present agency. Ideally, the employee should consult management before leaving so that he can see what's in store. In many cases, opportunities at the present agency are greater than imagined.

Advancement. Here the move is not lateral but one peg up. And, as in the preceding paragraph, management should be consulted to see what is around the corner.

Challenge. Now the job hunter is shifting not necessarily for any of the above three reasons, but for a more difficult one for management to combat. Everything may be the same at the new firm, but the position is more challenging, requiring more responsibility and creativity. Or, this can be a tool of management — the employee may stay for the same reason. Perhaps a new job can be alloted which furthers the employee's experience or training while it helps the agency and client by improving the service.

The next three factors require different reasoning and persuasion. The shift to sales, account work, or moving out of the business entirely are obviously not in the same vein as the preceding discussion. The end result, however, is worse. The person is lost not only to the agency, but to the media field or industry entirely.

In many cases the move is made without adequate knowledge. The sales or account end may sound more glamorous; thus an emotional, not rational, decision is made. And there are many pitfalls and pratfalls hidden beneath the underbrush. The young person cannot be expected to have insight into a situation that comes only with experience. Once all the facts are known, a choice can be made intelligently. And the facts should come not only from the prospective new employer but also from the present one.

It can't be emphasized enough that the employer-employee relationship should be on a personal basis. Never forget that this is a business of people, and the only products are ideas. Guiding, teaching and encouraging bright youn people to stay in advertising i paramount, and media come second.

And the only way this can b done is to communicate. Conver sations between employer and em ployee have been known to solv any kind of problem and can en courage any amount of success.

After all the talking is done, s down with a sheet of paper an make two columns: pros and con Weigh everything yourself and yo may not find the grass is greener. I

GENE HOBICORN:
specialized 'pitfalls'



"Specialization in buying is often limiting in that the timebuyer does not get enough all-media exposure. The specialist knows his markets and can quickly execute his buys, but often he may not know how this relates to the entire media picture," says Gene Hobicorn, all-media buyer on Ogilvy, Benson & Mather's General Foods (regular Maxwell House Coffee and other products) account.

"The buyer's abilities are limited because of his bias toward one medium," continues Gene, "leaving him a professional, but only within his specific area. To circumvent this, the buyer should strive for an all-media background through attending seminars, developing and maintaining contacts with others in the industry, reading trade books and any other avenues open to him to add to his media knowledge."

Gene joined OBM in August 1963, after a one-year stint as timebuyer at JWT on Liggett & Myers' L&M and Chesterfield cigarette accounts. He first entered advertising as a media analyst with BBDO i 1960, later becoming an assistar buyer for numerous accounts, in cluding Schaefer Beer, N. Y. Tele phone, du Pont and B. F. Goodrich

Born in Brooklyn, where he live with his wife and their 18-month old daughter, Gene graduated fror CCNY in 1960 with a BBA degre in advertising. Among his hobbies he is an avid amateur photogra pher, and a sports enthusiast.

R. J. Reynolds buys heavy Spanish TV sked

Spanish language television an uhf both received a shot in the arm with R. J. Reynolds' purchase of 1· one-minute spots per week o KMEX-TV Los Angeles an KWEX-TV San Antonio. Rene An selmo, executive v. p. of the Spanis International Network and Nev

ork representative of the outlets, onfirmed the 52-week sale, con- ders it a major breakthrough for Spanish-language tv. Reynolds is he first tobacco company to enter he SIN client list.

Rep appointments

Avery-Knodel has been named ational sales representative for KIXL Dallas . . . WFYI Garden ity, N.Y. has designated **Roger O'Connor** its national representa- ive . . . **Grant Webb** has been ppointed by Laredo's KVOZ as xclusive national station represen- ative . . . KEEL Shreveport, has amed **H-R Representatives** its ex- lusive national spot sales represen- ative. **John Blair** is the outgoing epresentative for KEEL.

Ehlers Coffee spots brew in N. Y. market

The largest local spot radio cam- paign in the history of Albert Ehl- rs, Inc., has begun in the New ork market for Ehlers Coffee, hrough Co-Ordinated Marketing Agency.

During the next 12 months, more han 2,400 spots, valued at over 150,000, are scheduled on WNBC nd WOR. The WNBC spots are rimarily slated for news shows and vill also include two commercials er day on the *Big Wilson Show*, *The Peter & Mary Show*, *John Gambling*, *Martha Deane* and *Ar- ene Francis* programs are among he WOR shows slated for the 77- ear old coffee producer.

New cigarette lights up with tv spot debut

American Tobacco, through Sul- ivan, Stauffer, Colwell & Bayles, s using tv spots in Indianapolis and Buffalo as part of a promotion for rm's new Half and Half filter cig- rette.

Tobacco is same Half and Half mixture as in the pipe tobacco lend of the same name, that ac- ounts for an estimated 10 percent f national sales.

The 10 and 20-second spots are unning in conjunction with a heavy rint campaign. Additional markets nay be added in the near future n a regional basis.

Color film highlights station promo



New York Hilton was the scene of WBAP-TV Ft. Worth-Dallas luncheon fete for 600 ad agency, network and other industry leaders. Highlight was a sound-on-film color presentation of the Texas station's market. Among those attending were (l-r) E. E. Stefenson, marketing vice president of Corn Products, Y&R's associate media director Thomas Lynch, Ray Jones, supervisor, spot coordination unit, and George C. Castleman, vice president for tv at Peters, Griffin, Woodward, station representatives, which co-hosted affair with National Sales Representatives.



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten Productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS

SUITE [illegible] DALLAS

Cookies go to Europe for live-on-tape sell

Stella D'Oro, first American company to explore use of on-location video tape in Europe, finds satisfaction with line standards and dollar results

THE ARTISTIC AND FINANCIAL benefits of filming abroad are an old story on Madison Avenue, which has often traveled to the Champs Elysees and Via Veneto to make commercials. But the Old World as an on-location site and technical source for video taped commercials is a brave new world for American admen.

One would expect the initial foray to be made by a Standard Oil or a P&G. In fact, it is Stella D'Oro, a small New York-based baker of "Continental" cookies with distribution in 35 markets, which, in looking for a fresh way to woo the American housewife, has become the first American company to explore the use of on-location production of European video tape commercials for stateside consumption.

"We were after commercials with mood, romance, charm, feeling," said Murray Firestone, president of Stella D'Oro's Philadelphia agency, Firestone - Rosen. "We wanted a documentary atmosphere of realism and believability." Since the 35 to 40 products in the Stella D'Oro line have an Italian "flavor," all the campaign's creative ingredients called for the life-like quality of tape and the atmosphere of on-location European production. So — Firestone created a series of six 60-second soft-sell, whimsical spots, lined up one of the veterans of the tape business, freelance producer Nat Eisenberg, and set out to get his commercials produced.

Although tape has been around for some seven years on this side of the Atlantic and is by now an established institution with most national and regional advertisers, its use in Europe has been rather limited. Tight government regulations and the scarcity of commercial tv time have already spiraled commercial-production costs sky high, inhibiting any extensive experimentation with tape. And as far as the U.S. advertiser is concerned, there is the complication of differing line standards, the unpredictability of an on-location tape job 4,000 miles away from home. Firestone-Rosen — which used to be W. B. Doner — wasn't put off. It focused its transatlantic sites on the one non-government-controlled outfit on the Continent equipped to tape on-location commercials to U.S. technical stan ards — InterTel.



Lighting director Bill Knight makes pre-lighting adjustments for Lady Stella Assortment spot, while Eisenberg sneaks 20 winks from typical 12-hour taping day.

InterTel, was formed in t Spring of 1961 with a backbone Americans who had been abro with Intercontinental Television, now-defunct group, which d among other things, the *Ed Sulliv Show* in Moscow and *Dave G roway* in Paris. Under the helm president Erik Hazelhoff, InterT has grown into a group of "inte related" production companies eight countries around the worl Film production is still the brea and-butter part of its business, a cording to Hazelhoff, who figur that for every foot of tape, Inte Tel produces three feet of fil It has done a great deal of fil work, both programs and comme cials, for U.S. advertisers and n works. In the taped program are it's well known for its work France, Sweden, Denmark, Be gium, and Austria for NBC's *I ternational Showtime,* ABC-TV *Wide World of Sports,* and, mo recently, the *Winter Olympics* fro Innsbruck. But the six Stella D'O spots, which were shot last Decem ber and hit U.S. tv screens Marc 30 in 12 major markets, represe InterTel's maiden venture in vide taped commercials for U.S. airi (though it subsequently taped few billboards for Schlitz, via Le Burnett, for use in its sponsorshi of the *Olympics).*

"We're just getting into o stride with video tape commercia for U.S. advertisers," said Haze hoff, predicting "a sizable break i the dam toward Europe for tape commercials" now that Amer ican admen have discovered th a reliable and technically skille tape operation exists over there If he's correct, InterTel will b right there ready to handle th overflow of business. As Haze hoff sees it, his group has fou distinct advantages for the U.S adman in Europe that no othe existent outfit has:

(1) As noted, it's the only pri vate mobile video tape company i Europe whose equipment will wor on any of the recognized line stand ards. A mere flick of a switch al lows InterTel to tape to the U.S technical requirement of 525 lines the European requirement of 625 or the British (which will soon b

onverted to conform with the rest
f Europe) 405 lines.

(2) Its multi-lingual crew includes several Americans, all of hom have worked extensively in ommericals and program produc-on in this country and are fam-iar with U.S. commercials tech-iques. Equally important, there's o language problem in working ith U.S. producers and agencies.

(3) It maintains offices in Amterdam, Brussels, Buenos Aires, London, Madrid, Munich, Paris, nd New York, offering unique nternational mobility.

(4) It boasts the "most complete nd advanced four-camera two-mpex mobile unit on the Conti-ent and another in Britain, built y Marconi to meet InterTel's re-uirement that it accommodate all quipment normally associated with n equivalent comprehensive studio

How did this "first" for InterTel ork out? Firestone and Eisenberg ave nothing but praise for the operation and skill with which he InterTel crew handled the job, hich had its quota of usual and me not-so-usual on-location tape roduction headaches. The mobil-y of the equipment allowed the tella D'Oro people to tape five 0-second spots in Milan in four ays and one spot in Munich in vo days. (The mixing and editing ere done later at Videotape Pro-uctions in New York.) And, dded Firestone, "We would have ad to spend much more money ver here to duplicate the same mosphere we got abroad."

If there were some second oughts and home-sick glances cross the Atlantic, Eisenberg rem-isced fondly, they'd have to be alked up to acts-of-god and choes of antiquity.

"I guess the first pang came on e first day out taping. It never ows in Milan — or so we ought. But that first day we might st as well have been in Alaska. uckily, Murray Firestone is fast d flexible. He rewrote the open-g ('Come to sunny Italy for a sit — oops, wrong time of year but no matter when, you can op at a famous cafe for some hot spresso and continental cookies.'), aking the best of some bad eather and adding a special touch whimsy to this commercial."



"Snow blanketed the Piazza del Duomo the first day out shooting. Luckily, Marvel Firestone is fast and flexible even 4,000 miles from Philadelphia. He rewrote the opening."



"We went to five Milan restaurants until we found Alfio's," notes Eisenberg. "This shot is a classic illustration of why Stella D'Oro took its tape job to Europe. We could never achieve this same atmosphere and realism in a set-up studio shot."

Mobility of the InterTel operation made it possible to move the locale to a Munich restaurant for the final spot in the series, the commercial for Egg Knibel.



"The restaurant we'd selected for the Broadsticks spot was built over a charming, mid-European canal which, we discovered at the latest possible minute, wouldn't support InterTel's multi-ton mobile trucks," Eisenberg continued. "We had to wait until all normal traffic was quiet, so we shot this one between midnight and 5 a.m. For the Customs scene in another spot, we finally found a uniformed airport official with a beautiful Italian face — great mustache — and spent an hour rehearsing him. In the three minutes it took me to get from the airport to the tape truck, the Customs boys yanked him (it turned out he was an Immigrations officer) and substituted one of their own in the 'interests of reality'."

But Italian temperament aside, Eisenberg — whose extensive tape background includes directing for CBS, NBC, and numerous agencies, management of Elliot, Unger & Elliot's tape division, and his own tape production house, General Television Network — believes with Firestone and Hazelhoff that the use of on-location tape in Europe is the hottest area of creative expansion now available to American admen. ■

Carino, 2 others get Storer v. p. stripes

Lawrence M. Carino, general manager of WJBK-TV Detroit, Harry A. Steensen, company treasurer, and Abiah Church, attorney and assistant secretary, were all elected vice presidents of Storer Broadcasting at April board meeting. A. W. Mueller, budget director, was named assistant treasurer.

Having joined Storer in '61 as general manager of the Detroit tv operation, Carino was previously general manager of WWL-TV New Orleans. He began his broadcasting career in 1944 as a page with ABC, was subsequently general manager for the KTNT stations in Tacoma.

Steensen, treasurer of Storer since 1954, joined the company in 1934 as comptroller. Church has been a member of the Storer organization since 1954 and assistant secretary since 1958. He joined Storer after more than four years as staff attorney for the NAB. Mueller joined Storer in 1961.

Pay-tv battle rages

Pay-tv—painted recently in Chicago as an ominous and imminent threat to free television—is fighting for its life on the west coast. Both pro and con camps are furiously marshalling forces. At the center of the controversy is veteran adman Pat Weaver's Subscription TeleVision which, if Weaver's plans proceed, will begin a three-channel closed-circuit home tv system in San Francisco and Los Angeles this summer.

Everyone is getting involved in the controversy, from local lawmakers, to labor unions, to the viewing and listening public. The big question right now, and to which there are two very divergent answers, is how do the people in California feel about subscription tv?

According to Weaver, a slight majority favor the move at the present time. This is based on the Mervin D. Field Poll, carried by 28 of the larger newspapers in the state, which indicated that 44 percent of those queried disapproved of the initiative amendment which would outlaw any but theater pay television in the state. Thirty-nine percent approved of the initiative, while two percent qualified their answers and 15 percent had none. The poll also indicated that there are more persons in favor of pay television in the southern half of the state than in the northern half.

Various labor groups connected with the entertainment industry in southern California have thrown their weight behind the Santa Monica-based Weaver enterprise, which may account for wider public acceptance in the Los Angeles area. Until very recently STV had no Northern California labor support. But just two weeks ago, the California Teamsters Legislative Council, representing 250,000 teamsters throughout the state, came out in favor of paid tv.

They passed a resolution supporting "the right of voluntary pay television to compete in the open market place with other segments of the entertainment industry, without b[e]ing strangled with artificial legisl[a]tion before it gets a chance to pro[ve] its worth." General feeling at t[he] Teamsters' convention was th[at] paid tv would supplement, not su[p]plant, commercial tv and could cr[e]ate thousands of new jobs.

More ammunition for the Weav[er] forces came when the Marin Cou[n]ty Board of Supervisors withdr[ew] its resolution against pay-tv a[nd] substituted a motion to take [no] stand at all on the issue.

But the bigger part of the batt[le] still wages in the northern part [of] the state. Weaver's deputy in th[e] area is Carlton Skinner, name[d] manager of the new northern Cali[-]ornia offices at 30 Van Ness Av[e]nue in San Francisco. A Bay Ci[ty] native, Skinner has a diplomat[ic] and political background which wi[ll] serve him well in his new appoin[t]ment. He was the first civilian go[v]ernor of the territory of Guam, e[x]ecutive assistant to the president [of] the American President Lines, f[i]nancial vice president of Fairbanl[k] Whitney Corp., and he is currentl[y] serving by appointment of th[e] late President Kennedy as U.S[.] Commissioner, South Pacific Com[-]mission.

One of Skinner's first skirmishe[s] was an on-air clash with one wh[o] promises to be a worthy opponen[t] Stephan Leonoudakis, Norther[n] California chairman of the Citizen[s] Committee for Free TV. The tw[o] met last week on a KCBS discus[-]sion show, *An Evening With A[n] Douglas*.

Skinner's contention: "Denying [a] citizen the right to establish a legit[i]mate private business to serve th[e] public is as immoral and unconstitu[-]tional as denying citizens the righ[t] to vote—and this is what the initia[-]tive to prohibit subscription tele[-]vision would accomplish."

Leonoudakis' stand: "Evidenc[e] of the great opposition to pay tele[-]vision is seen both in the wide diver[-]sity of groups opposed to it and i[n] the more than million signatures al[-]ready secured on the petition fo[r]

this important initiative. The proposed usurpation of traditionally free air lanes for television and radio must not take place."

GBC takes over Fla. outlets; Lebhar stays

Bertram Lebhar, Jr., former stockholder and executive vice president of WEAT-TV, Inc., has bought 49% of Gardens Broadcasting, new owner of the West Palm Beach tv station and its radio counterpart. He will continue, in addition to assuming the title of president of Gardens, as general manager of the two stations.

The other 51% of the Gardens Broadcasting stock is owned by Royal American Industries. John D. MacArthur, developer of the city of Palm Beach Gardens, is president of Royal American and chairman of Gardens.

Promotions in Dallas ownership hierarchy

James M. Moroney, Sr., who has been responsible for the operations of WFAA Radio and TV for many years, has been elected chairman of the board of the A. H. Belo Corp., parent company for the stations and the Dallas Morning News.

He succeeds E. M. (Ted) Dealey, who continues as publisher.

Joseph M. Dealey was re-elected president and chief executive officer of the corporation. H. Ben Wechard, Jr., was promoted from vice president and secretary to chairman of the executive committee, a new post.

Other promotions and re-appointments: senior vice president Joseph A. Lubben named executive vice president; James M. Moroney, Jr., also active in the broadcast operation, re-elected vice president and treasurer of the corporation; William C. Smellage promoted from assistant secretary and controller to secretary and assistant treasurer; Aubrey G. Jenkins named controller of WFAA Radio and TV.

Chicago readies UHF

Now that the April 30 all-channel set production deadline is upon us, it is interesting to note figures compiled by UHF station WCIU in Chicago: some 205,000 homes in the metropolitan area are now equipped for UHF, with the number increasing by thousands every week.

The data was gathered from a variety of sources, including sales reports from converter manufacturers and distributors which show more than 75,000 units sold in the Chicago market since Jan. 1. Tv set manufacturers and retailer reports indicate sales in excess of 50,000, and master antenna systems for high rise apartment buildings report 30,000 additional receivers now able to receive the upper channels.

Jones tapped for top spot by Texas execs

Bill Jones, advertising manager of Frito-Lay Co. of Dallas, was elected president of the Assn. of Broadcasting Executives of Texas, succeeding Dave Rutledge, manager of the Dallas office of the Katz Agency.

Other officers who will serve during the 1964-65 year are: Jim Terrell, KTVT Dallas-Ft. Worth station manager, v.p.; George Watts, Republic National Bank v.p. and advertising director, treasurer; and Julie Lane, Norsworthy-Mercer media buyer, secretary.

Gerber makes first net nighttime buy

Gerber Products, placing its first network nighttime order, has purchased alternate half-hour sponsorship on NBC-TV's 90 *Bristol Court*. The program is a 90-minute comedy series to be telecast on Mondays, 7:30 to 9 p.m. this fall. Agency is D'Arcy.

Paley reports 20% profit rise for CBS

At annual CBS stockholders meeting in Chicago, chairman William Paley reported "substantially higher" first quarter sales and profits — up 10% and 20%, respectively, over 1963 figures. Net income of $12 million being realized on $156 million quarterly sales.

President Frank Stanton understated progress of seven CBS divisions as "each doing well." He cited tv network on its 10th anniversary as "world's largest advertising medium" (which leads nearest night time competitor by average 19%, he said), revealed that O&O tv stations had best year ever in 1963, reported Columbia Records Division continues to lead its industry. Outlook also bright for CBS International (equipment exports), CBS Labs (military reconnaissance systems, space microcircuitry) and CBS News (producer of 61% of CBS Radio's network schedule, 20% of CBS TV's).

Stanton characterized radio's growth as "much more significant than has been generally recognized." Although medium's post-1955 growth has been largely local, he feels CBS Radio "has an impressive story to tell." Network sales in 1963 were up 50% over 1962, and there are more sales commitments this quarter than in first two last year.

At corporation's second non-New York meeting (1962 stockholders met in Los Angeles), Stanton summarized that between 1949-63 CBS net sales have risen every year, increasing some 600%. Income has risen about 900%; net-per-share, 600%; net worth, 550%.



Big Householder

North Carolina's biggest market — tops in population, households, retail sales.

North Carolina's Golden Triangle

NO. 1 MARKET IN THE NO. 13 STATE

WSJS TELEVISION

WINSTON-SALEM / GREENSBORO / HIGH POINT

Radio basic in Alberto-Culver push fo

Reversing long history of radio as the route to tv, Alberto-Culver makes it a two - way street—adds radio to picture medium push for men to 'take Command'

THE ACCUSATION that agencies always take the easy, big-dollar-earning road by pouring all of a client's budget into television has again blown a fuse.

One of the nation's top 10 agencies has not only overcome a big tv client's apprehension over putting a substantial push into radio—with tv-allocated dollars—but put its own field force to work to make it tick.

And, a 10 market test has grown into a 31 market, 52-week campaign on radio with neither ratings, unit price nor driving time slots as prime consideration for the buys.

Who had the alert idea of boosting Command, the man's hairdressing, with a good spring prescription of radio?

"The credit belongs to our agency, J. Walter Thompson of Chicago," says the sponsor's advertising director, Charles A. Pratt of the Alberto-Culver Co., Melrose Park, Ill.

Not that consumers weren't already taking Command, well presented for several years now on tv. Fact is, the hair-dressing-conditioner has what Pratt calls "a very healthy volume." New project is simply to break a plateau and start a new upward trend.

"I looked upon the agency's recommendation that we reduce tv somewhat and add radio, as replacing a man with a boy, even though the boy would work cheaper," the client spokesman recalls. "What changed my mind was the agency's creative approach."

Before looking at that approach, note that the "buy-radio" concept is a startling change in heavy-spending Alberto-Culver's ad thinking. In its very brief nine-year lifespan, A-C has already built its first-year volume of half a million dollars to a staggering $80 million! And it openly gives much credit for that massive feat to television (". . . we had tv going for us.")

Says amiable, talkative Leonard H. Lavin, Alberto-Culver president, "Television has given us access to the mass market . . . (it is) the passport into every living room in America." In an affectionate vein, he's even hailed video as "the exciting, enthralling, compelling, one-eyed peddler."

Not that the radio buy means A-C or president Lavin are going back on their word. It's just that this advertising pace-setter — with its agency—has found still another new angle.

Part of the story lies in A-C's early growth. It started in 1955 by buying about 100 little-known products, just to get *the* one it wanted to build up—VO5 hair-dressing for women.

Its other assets, though, were i realistic sales approach. Thes were recently outlined in San Fra cisco by president Lavin about follows:

(1) We introduce products w know the public will accept. (T be sensible and profitable, choos your items and markets on the bas of competition's past experience.

(2) We tell the consumer w have what he wants via the faste advertising medium. ("The quicke a new product is accepted, th cheaper it is in the long run."

Indeed, A-C fame is based on i speedy introductions, speedy cu tomer acceptance.

(3) We investigate, we research we take nothing for granted ("What testing does for us is t protect our investment.")

Significantly, A-C "plays" its ad vertising accounts. Adds presiden Lavin, "At any given moment, w can give you the precise advertis ing-to-sales ratio for any of ou products. We can switch our in vestment on a product in a matte of an hour. If we want to buil

The story in Alberto-Culver words:

"The credit belongs to our agency, J. Walter Thompson of Chi cago . . . What changed our mind was the agency's creative ap proach . . . What testing does for us is to protect our investment . . Our agency explored the audience characteristics of all media and the advised us that the best way to put more frequency against this high potential male group was a selective spot radio campaign . . . Th men we were after are in fact a mobile, faddist group who like every thing from Beatles to Beethoven . . . It didn't take long before we de tected an effect . . . There are plenty of ways in which radio, if sold and produced creatively, can bring excellent results."

nale market

pressure behind a product, we can build it. If we want to relax pressure, a phone call to one of our agencies is what it takes. We play like stockbrokers."

A-C's first success with VO5 was followed by 16 other products ranging from Derma Fresh hand lotion, through Subdue medicated shampoo, to New Dawn hair coloring. All these women's products look to tv like a parched actress to champagne.

The company has featured other products for men before, but its hard-hitting with Command now moves it emphatically into the male-order business. And, from the spectator's stand, it looks as though these new conditions exist:

- Good-grooming aids, like romance, attract chiefly younger males.
- These men, rather than their girl friends or wives, usually make their own hair-preparation purchases.
- Such potential customers are not likely to be sitting targets. They're active and on the go. They're hard to reach statistically," says an agency spokesman.
- Once hit, like boxers they need to be hit hard and often. They are not easily persuaded.
- In fact, it may require something emphatic to attract — and hold — their attention, for they tend to be changeable.

As is well known, Alberto-Culver believes in tailoring its advertising to suit the customer precisely, however.

"We try to pre-determine the effectiveness of our commercials," president Lavin says, adding that every on-air tv message represents 30 commercial ideas and several actually finished products.

With all his enthusiasm for tv however, Lavin has one reservation—and it's major: He considers it "indecently expensive."

"Researching our tv advertising schedule for Command," A-C vice president and advertising director Pratt interjects, "we discovered that, while our reach remained fairly high, our frequency with these people was very, very low. . ."

"Our agency explored the audience characteristics of all media and then advised us that the best way to put more frequency against this high-potential male group was a selective spot radio campaign, using specific stations to match our defined market."

Thus, radio was proposed.

"The men we were after, aged 15 to 35," Pratt continues, "are in fact a mobile, faddist group which likes everything from Beatles to Beethoven." To reach them via home, car or portable radios, disc jockey shows and music programs seemed a natural.

J. Walter's timebuying department (which, in Chicago, reports to a broadcast group head rather than the media department), agreed to a trial run. They bought about 30 stations in the top ten hairdressing markets — Buffalo, Baltimore, Philadelphia and Washington in the east; Los Angeles, Portland, Sacramento, San Diego, San Francisco and Seattle in the west. Cost of the trial run ran close to a quarter of a million dollars.

"It didn't take long before we detected an effect," Pratt recalls. It came not so much from sales (which take longer to respond) as from "a gratifying, positive reaction among retailers and the wholesale trade."

Agency spokesmen also note that a "dramatically" helpful hand was offered via merchandising support from many radio stations which, like KHJ Los Angeles and KFRC San Francisco, arranged or induced many in-store counter promotions. WWDC Washington, D.C., even managed Command window displays.

A pleasing part of the assign-



First, I was a salesman, says Leonard H. Lavin, Alberto-Culver president. Next, however, came an advertising career and when working on the agency side of then-new Stopette, he placed its first tv spot (on a wrestling show), saw it through to What's My Line and "finalized" his own tv thinking: a tv toiletry outsells the non-tv. Lavin's next step was to form a sales company (first-year volume $7 million) until he could find a small item with mass-market potential. In March 1955 he found VO5—plus 99 others—for a borrowed $488,000. That was the start of Alberto-Culver, whose first-year gross was, ironically, about half a million. Today, with heavy broadcast help, it does $80 million.



"Astute, tough and fair" describe Charles A. Pratt, director of advertising for Alberto-Culver from another Culver — the military academy — and World War II in the South Pacific. Pratt graduated from Amherst, then joined WAAF Chicago as a local time salesman in 1949. Two years later, he moved to WOR-TV New York, later returning to same firm's Chicago office. Then he was on Edward Petry's midwest sales staff five years until, in 1957, he became an NBC-TV account executive. Three years after that, he joined Alberto-Culver, winning his vice presidency in June 1963.

First 10 market buys

Buffalo	Sacramento
Baltimore	San Diego
Los Angeles	San Francisco
Philadelphia	Seattle
Portland	Washington

21 added markets

Atlanta	Denver	Miami
Boston	Detroit	Milwaukee
Chicago	Grand Rapids	Minneapolis
Cincinnati	Hartford	New Orleans
Cleveland	Houston	New York
Columbus	Indianapolis	Pittsburgh
Dallas	Kansas City	St. Louis

ment, besides its "handsome budget," says timebuyer John Harper, was that the client set the stage for success. "They intended to make it work if it *could* work . . . they had a willingness to *try* to make it succeed."

Although J. Walter Thompson has had the account only since July, the sponsor also accepted as fact the agency's depth and breadth of experience in this type of radio: "It's the agency's brand."

After the green-light results of the first tentative trial, another buy was made. This time, 21 more markets were added for a total of 31 (see list). As few as two stations or as many as eight, but an average of three-per-market, were used. Total cost of both buys—about $1 million—was a virtual steal from the tv budget.

Just as interesting, the "primary buying criterion" was neither ratings nor unit price. The agency sought strong radio personalities and the first question was, "Do they have audience rapport and original, creative sell?" To judge candidates, timebuyers relied heavily on station rep advice.

Preferred time slots have been afternoons, evenings and weekends. "Not necessarily driving time," says Harper. "It was more a matter of when younger men would be free —from classes or jobs—and ready to listen." (When statistics were lacking, buyers sometimes used beer-market data, projecting it downwards to younger age brackets.) Car audiences, although "impossible to measure," were, of course, counted on. "We felt they *had* to be there."

But it didn't end with careful buying. J. Walter Thompson followed through. Here's how:

Instead of supplying hard and fast text, agency copywriters gave out fact sheets listing essential sales points. Sample: "When you apply Command, you are, for the most part, simply *replacing* the natural oils. . ."

Fact sheets gave far greater space and attention to generalized suggestions, however:

"We have some fairly strong feelings on the handling of romance. . . You don't use our product and then have girls besiege you. Our thought is more: A girl always looks twice at the man who takes Command. (Notice the verb 'takes.' We like it better then either 'uses' or 'wears'.)"

To make absolutely certain the D.J.'s understood, agency people made personal calls to *every* station on the list to meet and talk with the announcers in person. They explained the product carefully, encouraged the D.J.'s to us their own characteristic technique and gave them free samples s they'd know what they were tall ing about. To perform this tas it took a dozen people a week traveling. Callers went out regio ally from six different JWT offic as part of the "personal-sell team

How has it all worked out?

Let the sponsor's advertising d rector give his own candid answe

"Now, frankly, we did, and a still trying to, steal second ba while keeping our foot on first. W have not given up our tv effort f this brand—nor do we intend t Command is supported by an un brella of network television ov the entire U.S., while the rad campaign supplements the top markets. We still believe in telev sion as strongly as ever, but co sider radio a *complement*, not substitute, to improve the ima and sales.

"Whether radio people will a mit it or not," Pratt continues, "t advertising medium today is telev sion, but this does not mean th radio has died. . . There are plen of ways in which radio, if sold a produced creatively, can bring e cellent results.

"When sufficient time has elap ed for us to gauge actual sales r sults and if these results are favo ble, I see no reason why we wou not extend our use of radio to oth products in our growing line." Pr summarizes. "Let's keep our fi gers crossed."

As this article was being wr ten, the outlook was very brig indeed—and fingers were prob bly uncrossed. Alberto-Culver h just ordered another "go-f broke" flight of radio, their thi AM purchase for Command. A these contracts will cover a year.

Alberto-Culver pairs Command with Mustang

More than 80 radio spots a week in "all major markets" will help Alberto-Culver's Command hairdressing boost its Sportscar Sweepstakes, a 10-week promotion beginning April 27 and giving away 70 new Ford Mustang convertibles.

Ad drive will also involve all Alberto-Culver's nighttime network tv shows on CBS, NBC, and ABC, plus "heavy spot tv schedules" in the same top markets, all placed via J. Walter Thompson, Chicago. Full color ads in six national magazines will also zero in on youthful (15- to 35-year-old), male, sex-and-success conscious target. Over-all promotion will get extra mileage from simultaneous new Mustang introduction by Ford dealers.

THE WEEK IN WASHINGTON

WASHINGTON BUREAU
Washington, D. C.
April 24, 1964

Unlike the Federal Trade Commission, the Food and Drug Administration will not jump into any rules for labeling cigarets until Congress specifically authorizes it.

Apparently the legal department serving HEW and FDA does not see eye to eye with the more eager crusaders in the department's Public Health Service.

The legal stance of FDA comes to light in a letter from Dale C. Miller of HEW's Advisory Opinions Branch. The letter has found its way into the lengthy docket of comment on the FTC's proposed rules for cigaret labeling and advertising.

It states: "In our opinion, if regulation of cigarets is desired as a matter of public policy, it should be dealt with in legislation which will leave no doubt of its coverage and precisely what regulation is to be had..."

The letter was originally in answer to a complaint submitted to FDA by one Ralph W. Lawrence of New York City, who wanted the FDA to require hazard warnings under the Federal Hazardous Substances Labeling Act.

Lawrence was told that "cigarets are not within the scope" of the act, which Congress intended to cover household items that pose "accidental hazards," such as poisoning, explosion, et al.

Although the FTC jumped the gun by its own proposed rule making for hazard labels on cigarets, the stance taken by FDA's legal staff may make the commission a little more thoughtful about inevitable court challenges.

The only safe alternative would be a wait for hurried and miraculous passage of bills affirming the authority, to pass both houses in the near future. This is a prospect which even Sen. Maurine Neuberger has frequently and again recently acknowledged to be quite remote--in view of the economic interests involved.

FTC's Bureau of Economics has come up with a profile of cigaret advertising in relation to revenues of its Top Six producers, to national advertising costs, to cigaret consumption and consumer spending.

The hefty compilation will add another wad of statistics to FTC's growing interest in the relation of massive (especially tv) advertising to consumer interest and national economics, as shown in its P & G order.

FTC uses advertising costs for the Top Six (R. J. Reynolds, American, P. Lorillard, Brown & Williamson, Philip Morris and Liggett & Myers) in the magazine and newspapers, based on trade sources for some of the data. It used PIB figures which include all varieties of cigaret advertising, including radio and outdoor, for comparisons when available.

In 1962 FTC finds the Top Six spent $109.1 million on tv, $27 million in magazines and $17.7 million in newspapers. Add $19 million in network radio, and total was $174.9 million. This total is between 65% and 75% of their total advertising costs.

Tv advertising costs for the cigaret Top Six have progressed dramatically: $25 million in 1952; $40 million in 1954; $66.8 million in 1956; $78.5 million in 1957; $88.5 million in 1958; $96.4 million in 1959; $104.3 million in 1961 to $109 million in 1962.

Out of total national network and spot advertising in 1962, the Big Six cigaret advertising accounted for 7.2%. It was 10.3% of total network tv advertising sales, and 3.8% of spot tv.

Changes in media use: From 1952 to 1962, tv use jumped 335%, while magazines climbed 128.9% and newspapers rose only 50%. Tv advertising of cigarets in 1962 accounted for 71% of the total advertising by these three media, FTC's economists find.

Comparing cigaret consumption to advertising costs: Domestic smoking went from 360.2 billion cigarets in 1950 to 509 billion (Agriculture has estimated a figure nearer 524 billion) in 1963. Curve of cigaret advertising costs for tv, magazines and newspapers, went from $49.1 million to $153.8 million in the same period.

Putting it into percentages, in the 1952-1962 decade, total cigaret consumption increased 25.5%--while cigaret advertising costs increased a runaway 213.2%.

From IRS data, with its broader advertising base, 1960 cigaret advertising accounted for 4.5% of total costs of all manufacturer advertising--but cigarets accounted for only 1.2% of manufacturing assets and 1.2% of comparable sales.

In the 1950-1960 decade, cigaret manufacturers' total advertising costs went from $85 million to $236 million--a lift of 178%. But for all manufacture, advertising was up only 128%, from $2.3 billion to $5.2 billion.

FTC will have numbers in family budget approach: Total buying of cigarets was over $6.8 billion in 1962. This was higher than billion dollar totals spent on drugs and sundries, $4.2; doctors, $5.3; autos, repair and service, $5.3; tv, radio and musical instruments, $4; magazines and newspapers, $2.

Broadcasters and advertisers alike will be listening this week when a delegation of some 125 youngsters between the ages of 14 and 18 come to Washington to give their views on the smoking question.

A national Conference on Smoking and Youth is being held April 30 through May 2, chaperoned by the Children's Bureau of the Welfare Administration.

The young delegates--two from each state and one from each of the country's largest metropolitan centers--had a pre-conference nudge in a questionnaire about home-town smoking habits.

They were asked to check smoking habits in adults and among teen-agers, find out why youngsters smoke, and decide whether smoking is enough of a health problem to get special government attention. Undoubtedly the subject of tv commercials will come up big.

aft starts executive hifts at new stations

First in an anticipated series of ecutive realignments has emerged the Taft Broadcasting echelon as result of the purchase of seven ations from Transcontinent Tele- sion Corp.

The Kansas City complex of sta- ons, WDAF (AM-FM & TV), e weightiest piece of the purchase, t top attention.

William A. Bates, vice president d general manager of the WDAF



McKay



Remington

ations, assumes a general execu- e capacity for the Cincinnati- sed broadcasting group; Robert rmington, formerly station man- er, has been appointed general nager of the TV station. Nick lton, formerly general manager WKRC, Taft flagship in Cincin- ti, moves to Kansas City as gen- al manager of WDAF Radio. Jay rrington remains general sales nager of the radio operation.

Bolton will be replaced in Cin- nati by Jack Remington, cur- ntly program director of that sta- n, WHDO job will be filled by KRC chief announcer Ted Mc- ly.

owles nets $3.5 mil.

1963 earnings from operations Cowles Magazines and Broad- sting, Inc., totaled $3,484,611 or 17 per share. Gross revenues aled $128,064,540, an all-time h, and an increase of $9,554,811 r 1962.

However, the 1963 figures in- de revenue from companies ac- ired in the latter part of 1962 during 1963 and from the com- ny's Puerto Rican newspaper eration, not previously consoli- ted and therefore not directly comparable with those for the previous year.

The Cowles broadcasting properties are KRNT (AM & TV) Des Moines, and WREC (AM & TV) Memphis.

Times, Polaris incomes up

Although WQXR New York is running into road blocks with its hard liquor advertising, annual report released last week by its parent company *The New York Times*, indicates station did quite all right in 1963.

Although no breakdown was available, some $3.8 million (out of a total $101.3 million operating revenue) came chiefly from the broadcast operation and the *Times'* news service, combined. (Latter is syndicated to some 110 papers.) Parent company cleared $1,069,127 or $6.96 per share, despite operating loss of $527,084 — result of New York newspaper strike.

Bullish report also sent out by another corporation with broadcast interests, Milwaukee-based Polaris Corp. With TV stations in Fargo, N.D., Evansville, Ind., and Pembina, N.D., the highly diversified company netted $739,949, compared with $666,990 the previous year. Polaris plans to de-emphasize real estate investments and concentrate on better money-making areas, particularly broadcasting, advertising, data processing.

Expands FM schedule

WHAI (FM) Greenfield, Mass., which had been simulcasing with its AM sister station until 7 p.m., increased separate programing to its full day, 6 a.m. to midnight. In May, 1948, ten years after Hargis Broadcasting put WHAI (AM) on the air, the FM station was added. Both stations simulcast on a fulltime basis until January 1962, at which time it was decided to split at 7 p.m. for the purpose of programing separate good music on for five hours each evening.

Attention! All Agency and Media Time Buyers!

YOU ASKED FOR IT . . . We've Got It!

THE COMPLETE DATA Inc.

IN DEPTH SURVEY FOR HOUSTON

YOU'VE NEVER HAD IT SO GOOD FOR MAKING YOUR HOUSTON RADIO DECISION NOW

KNUZ SOLD IN COMBINATION WITH KAY-C, BEAUMONT

THE KATZ AGENCY, INC. — NATIONAL REPRESENTATIVE

IN HOUSTON CALL DAVE MORRIS • JACKSON 3-2581

All IRTS incumbents nominated for new term

The unprecedented nomination of all IRTS incumbent officers for re-election may herald a change in the association's by-laws after 25 years.

Not only is the rather radical move by the nominating committee a vote of confidence for president Sam Cook Digges and his slate of officers. It reflects the committee view that a two-year term of service would permit the president and his colleagues to carry out a program for the Society more effectively.

Officers nominated in addition to the CBS Films administrative v.p. are: first vice president Thomas J. McDermott (N. W. Ayer v.p.), vice presidents Richard P. Jones (JWT v.p. and dir. of media) and C. Wrede Petersmeyer (Coronthian president), secretary William N. Davidson (Advertising Time Sales v.p.) and treasurer Edward P. Shurick (H-R v.p.).



Two stations affiliated with NBC Radio were awarded plaques at NAB in recognition of 25 years in the network. Presentation was by Tom Knode (center), station relations v. p. The stations, which joined NBC in March, 1939, are KROC Rochester and KYSM Mankato, Minn. Accepting the plaques were G. David Gentling, left, president, KROC, and Robert DeHaven, general manager, KYSM.

Nominated for the board of governors are: Julius Barnathan (ABC-TV v.p. and gen. mgr.) for a second term of two years, Sydney Eiges (NBC v.p. of public information), William B. Lodge (CBS-TV v.p., affiliate relations and engineering), Howard Meighan (Videotape Productions president), Thomas Murphy (Capital Cities exec. v.p.). Samuel Thurm (Lever Bros. advertising v.p.) has been named to fill out an unexpired term of one year.

Station presents new personnel and plans

Advertisers and agencies in New York were recently feted at a session to introduce the new management of Negro station WWRL, which was sold in January by Long Island Broadcasting Corp. for $2.1 million.

On hand were Egmont Sonderling, president of the Los Angeles-based Sonderling group, which bought the station; Frank Ward, the new general manager; and Selwin Donneson, vice president of sales. Several of the station's air personalities were also there.

A 24-hour operation, WWRL stresses news of particular interest to the 1.6 million Negroes in the New York area, as well as loca national, and international new with broadcasts five minutes ever hour, one minute on the half-hou It programs primarily music an special features, including *Advanc* which is the biography of a prom nent Negro. Editorials are pr sented four times daily.

Anaheim station sold

Radio Orange County, Inc., h sold KEZY Anaheim for $950,0 to Harris Thomson, who also own WLOF Orlando.

Principals of the selling organiz tion are Cliff Gill, Sherrill Curwi Dan Russel, and Ira Laufer.

KEZY is a fulltime facility ope ating at 1190 kc on 1 kw. It als has FM facilities at 95.9 mc o erating in conjunction with A (ERP 670 watts).

On-scene news sponsor

McDonalds Systems, Inc., sponsoring *News Specials*, on-th spot location reports by KDK Pittsburgh newsman Mike Levine.

Approximately 130 broadcas will be made during the drive-i restaurant chain's first 13-wee cycle.



YOU SHOULD HEAR

Ed Lovelace of KOGT, Orange, Texas, says: *"While we are a small market station, the help from your service has enabled us to get accounts that we never had before, and has given to the commercial content of our station a big market sound."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

Film bartering still active

Head of barter firm admits stations seek syndicated programs and features by "trading out" unsold time for entertainment fare, defends practice against critics

OBTAINING SYNDICATED programming through "barter" arrangements—the swapping of unsold station time, usually in marginal periods, for merchandise or program material—is still a current practice in the tv industry. So stated Sidney Halpern, president of Promotional Services Inc., one of the kingpin firms in the barter field, to SPONSOR last week.

"Trading has been going on as long as this country has been in existence," said Halpern, who denied, however, that a barter firm's customary resale of the station time being "traded out" was injurious to established rate structures.

"Some of the newest feature packages are quite expensive," said Halpern. "Large stations in large markets can afford to buy them, but what about the small tv stations? Even with the price of features tailored to the size of the markets, it's still a major investment for stations. Furthermore, sales costs for a distributor may make his profits marginal, at best, in small tv markets. We think we have an answer in trading fresh features and programs for hard-to-sell station time."

Halpern points out that feature bartering goes back to the late 1950s, when Matthew (Matty) Fox was bartering the RKO backlog on behalf of International Latex. Program series bartering goes back to about the same point in time. Today's barter formula is similar, although more refined in its approaches.

"We were approached recently by a major distributor of post-'50 features and programs—I won't mention the name—who offered us the following deal," said Halpern. "He had found his sales costs too high in markets below the 'Top 75' rank, and wanted to know if we would be interested in making barter arrangements for his features in these smaller markets, where stations wanted his product. We may yet work out something."

Agency attitudes toward trading in bartered time have "softened," says Halpern, particularly among those "which are working in tv on a fee basis, and are not influenced by media commissions in tv." Reps, of course, dislike barter deals ("They're trying to blame all the evils of rate-cutting on bartering," says Halpern.)

"Besides," Halpern adds, "most time obtained in barter arrangements is pre-emptible by commercial orders, and is usually sold to small-budget tv advertisers who sometimes grow to become large, regular-schedule advertisers in the medium."

Although stations have traded blocks of unsold time for everything from mobile units to hotel suites for executives attending conventions, the most-sought-after items, according to Halpern, are still "programs and prizes." Together, they account for as much as 50% of the total items for which stations enter into barter arrangements.



Boyd Mullins of CBS Films' San Francisco office (center) receives a $500 U.S. Savings Bond from the syndication firm's administrative v.p., Sam Cook Digges (left), while president Merle S. Jones beams approval. Mullins was cited for scoring "The Most Creative Sale of 1963" at CBS Films, and received his award during the firm's recent annual sales meeting. Mullins' award-winning sale: "America!" — new first-run CBS Films half-hour entry — to California Oil for 22 markets.

NATIONAL FILE

ADVERTISERS

James Barrett, former account executive for Allerest and Coldene, and **Alan Pesky** joined Papert, Koenig, Lois, New York. Pesky was an account executive for Breakstone Foods division of National Dairy Products Corp. and for Jack Frost and Quaker Sugars of National Sugar Refining Corp.

Arnold D. Burk named executive assistant to the president of United Artists Corp. For the past four years he was executive assistant to the vice president, Robert F. Blumofe, in charge of west coast operations. **Albert R. Glaubinger,** UA Philadelphia branch manager since 1958, named Central Division manager replacing D. J. Edele, who has joined Embassy Pictures.



YOU SHOULD HEAR

Robert L. Whitaker, Executive Vice President of WMIX, Mt. Vernon, Illinois, says: *"We made two specific sales with the sponsor-product jingles, one to an area Ford Dealer who, by the way, was already a regular newscast sponsor on our station, but who uses the jingle for an additional spot schedule, and one to the First National Bank of Mt. Vernon."*

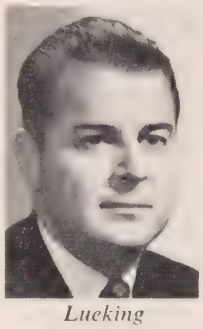
Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.



Ellis

William Ellis, Jr., appointed advertising manager of Sentry Insurance, Stevens Point, Wis. Since joining the firm in 1953 he served as advertising media manager and publications manager. He succeeds **H. E. Manske,** who was named director of corporate relations.

John S. Coerne promoted to advertising manager of Seaboard Finance Co., headquartering in Los Angeles. He joined the company in 1959 as merchandising manager.



Lueking

Richard W. Lueking appointed vice president in charge of advertising for Eastern Air Lines. Prior to this he served as manager of promotion development for Proctor & Gamble, Cincinnati.

Gabriel S. Carlin appointed vice president for marketing for Savin Business Machines Corp., New York. He was formerly general manager of Xerox Processing Laboratories and Xerox Reproduction Service Centers.

Norman M. Sperling appointed advertising and sales promotion manager of Mallory Radall Corp., Brooklyn. Previously, he was assistant advertising director of Swingline, Inc., Long Island City.

Wallace E. Williams named vice president for branch administration of United States Plywood Corp. He succeeds J. D. Kayne, who resigned to go into private business. **Harry Ryback** replaces Williams in his former capacity as manager of the company's northwestern division, San Francisco.

A. A. Gross and **Fred H. Lonneman** appointed regional sales managers of the northwest region, headquartering in Minneapolis, and the midwest, headquartering in Chicago, for Durkee's Grocery Products Division. Gross served in the same capacity in Chicago for th past four years. Previously Lonn man was sales manager of Streato Read Sales Co., Streator, Ill.

Arnold Kiczales, advertising ac count manager of the Linde Div sion of Union Carbide Corp, elec ed president of the Association c Industrial Advertisers, New Yor chapter, for 1964-65 fiscal yea **Fred Heigl,** account executive wit G. M. Basford Co., **Robert Parki** head of advertising and promotio of the Enjay Chemical Co., an **Fred Poppe,** president, Complar Inc., division of deGarmo, electe vice presidents of association. **Wa ter Preston,** account executive wit J. M. Mathes, Inc., elected trea surer. **John Bicking,** chemicals ac vertising manager of U. S. Chemicals Co., National Distiller and Chemicals Corp., elected sec retary.

J. Edgar Bennett, Manual Yel len, and **Lewis Gruber** named ex ecutive vice president for opera tions, executive v.p. for sales an advertising, and honorary chair man, respectively, of P. Lorillar Co. Gruber was formerly chairma of the board from 1959 and prio to that the company's president Since joining the company in 1933 Yellen served as vice president an a director. Bennett joined Lorillar in 1945.

Edward A. More, former direc tor of advertising, now assistant t vice president - marketing, an



More



Williams

James R. Williams named genera advertising manager for Formic as manager of promotional service since 1962.

Charles C. O'Brien named mar ket development manager of radi products for Zenith Sales Corp Since joining parent Zenith Radi Corp. in 1956 as a district sale representative, he has served a manager of marketing for hearin aids and director of development o hearing aid dealer sales programs

Edwin F. Baker, a chartered accountant, appointed director of Grant Advertising Ltd., London. An executive with Grant since 1953, he most recently handled special assignments outside the United Kingdom, and was responsible for setting up internal accounting procedures in the Grant offices of London, Bombay, Calcutta, Karachi, Hong Kong, Capetown, and Johannesburg.



Baker

Michael Danyla, Jr., and **William J. Orrok** joined Cabot & Co., Boston, as copywriters. During the past 15 years Danyla was a copywriter for newspaper, radio stations, commercial and industrial firms, and most recently for BBDO, Cleveland and Boston. For the past two years Orrok was a print and broadcast copywriter for BBDO, New York.

Otis L. Hubbard, Jr., rejoined Needham, Louis & Brorby as vice president in charge of development. He was originally with the agency from 1958-62, handling account and new business assignments. During the interim he was with McCann-Erickson, Chicago, as senior vice president.

Donald H. Hockenstein named vice president of Earle Ludgin & Co., Chicago. He is director of radio/tv production.

Andrew C. Isaacson named vice president and creative director of Ketchum, MacLeod & Grove, New York. Formerly he was with Kenyon & Eckhardt, where he supervised a copy group on the Ford corporate account, a number of McKesson & Robbins liquors and Nabisco dog foods.

Charles S. Grill, a former Admiral Corp. executive, appointed national advertising manager.

Irving Orenstein joined the copywriting staff of Philip Klein Advertising, Philadelphia. Prior to joining the agency he was merchandising and promotion manager at Weightman, Inc.



Harris

Collingwood J. Harris elected vice president of Kudner Agency, New York. He joined Kudner a year ago, as account executive on the Sylvania Electric Products Lighting Division.

William J. Brewer elected vice president and named head of the radio/tv department of Potts-Woodbury, Kansas City, Mo. Prior to joining the agency in 1949 as a radio and tv account director, he was associated with KVOA Tucson. **Bill Smith,** former broadcast media supervisor, named radio/tv account director. **Jack Schroeder** promoted from assistant director of marketing research to broadcast media supervisor. He came to Potts-Woodbury three years ago from the Remington-Rand Corporation.



SPRINGTIME

anytime is

good for sales

We serve

a one and one-half Billion

Dollar Retail Sales Market

JACKSON, MISS.

WJTV-12 * WLBT-3

Katz Hollinbery

Harvey N. Volkmar joined Ted Bates & Co. as account supervisor on the Fleischmann Distilling Corp. He comes to Bates after five years with Compton Advertising. William E. Burkhart, Jr. continues as an account executive on Fleischmann.

George D. Lorey appointed vice president of Galvin-Lane-Farris-Sanford Advertising Agency. He was formerly vice president of Potts-Woodbury Advertising.

Mark Forbes joined Mogul Williams & Saylor as an account executive on the Econo-Car Auto Rental System account. Previously he was advertising director for Lane Bryant stores, advertising and sales promotion manager for John Irving Shoe Corp.

Anthony Widmann joined Doherty, Clifford, Steers & Shenfield, Inc., New York, as a vice president and account supervisor. He comes to the agency from MacManus, John & Adams.

Eugene S. Schuessler joined Robert A. Becker, Inc., as an account executive. He was formerly director of product advertising for Ethicon, Inc.

Harold J. Salemson joined Robert S. Taplinger Associates as an executive on the Better Living Center account at the World's Fair. He was formerly a publicity executive with Embassy Pictures Corp.

Peg Harris joined Redmond & Marcus as media director. Formerly, she was media director at Guild, Bascom & Bonfigli, San Francisco.

Gene Del Bianco joined Harold Cabot & Co., Boston, as an account executive. Formerly with several Boston and New York advertising agencies.



Johnston

Jim Johnston named creative supervisor at Tatham - Laird, Chicago. **Jerry Birn, Bob Bassindale, Bill Ewart** promoted to creative director, copy chief, and creative supervisor, respectively.

Bernard A. Sweet, formerly account executive and copy chief at George J. M. Riseman, Inc., Boston, joined Donald A. Hodes Advertising, Inc., Worcester, as an account executive.

David S. Garland appointed creative director of Reilly, Brown, Tapply & Carr, Inc., Boston. He previously served as creative art director of Harry M. Frost Co., Inc.

Gary L. Pudney joined Compton Advertising, New York, as executive producer in tv programing. He comes to the agency from Young & Rubicam where, for the past two and half years, he was account executive in radio/tv department.

Robert E. Griffin elected vice president of Harold Cabot & Co., Boston. He has been with the firm 14 years. His father, the late George R. Griffin, helped start the firm with its founder, Harold Cabot, Sr.

Richard J. Frank appointed account executive of Richard K. Manoff Inc., New York. Two of his accounts will include Whitehall Labs and Lehn & Fink Products Co. Prior to joining the agency he was product manager at the Block Drug Co. and handled such accounts as Nytol Sleeping Tablets, Pycopay Tooth Brushes and Tegrin Ointment.

Gerald J. McGavick, Jr., appointed sales account executive for Metro TV Sales. He comes to Metro from Venard, Torbet & McConnell, where he served as tv account executive for three years.



McCarthy

Robert J. McCarthy appointed sales manager of AM Radio Sales Co., Chicago. Prior to joining the company in 1959 he was associated with tv sales for NBC.

Aubrey Holman and **Richard J. Waller** joined New York sales staff of TvAR. For the past three years, Holman served as assistant sales manager for KYW-TV Cleveland. Waller comes to TvAR after two years as an account executive with Metro Television Sales and Times Mirror Broadcasting.



Meterparel

Stephen C. Meterparel appointed New England manager for Eastman Co. He was formerly an account executive with WBZ Radio, Boston. He is a member of the Board of Directors of the Brookline Hospital Associates and the Standing Committee of the Boston Latin School.

Marty Brown, a member of the Adam Young New York tv sales staff, transferred to its Chicago office. Prior to joining Adam Young in 1963 he sold tv time with Roger O'Connor, New York.

Irwin W. Unger, named midwest vice president of Select Station Representatives, New York. He was previously manager of the midwest division.

Fred L. Nettere, general sales manager, ABC-TV Spot Sales, was elected a vice president, it was announced by James E. Conley, president, ABC Television Spot Sales Inc.



YOU SHOULD HEAR

Michael O. Lareau, Radio Station Manager of WOOD, Grand Rapids, Michigan, says: *"I'm sure that you'll be pleased to hear that in the first month of our use of the CRC Moneymaker Service, we have almost had enough sales to pay for the service . . . Keep the good materials coming."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

Frold A. Lotridge named to the public affairs and news staff of WTAR Television and Radio Norfolk as news editor. **Don Knox** also named as producer director of the



Lotridge



Knox

Norfolk station. Previously he worked as director at WGBH-TV Boston. Lotridge came from KHOU-TV Houston where he served as director of public affairs and service.

Jack W. Hueston joined the sales staff of WJIM-TV Lansing. He was formerly manager of the sales and marketing office of the Outdoor Advertising Association of Michigan.

Stanhope Gould named executive news producer of WBBM-TV Chicago. Prior to this he was supervising news and assignment editor. **Morton Edelstein** will succeed Gould as assistant assignment editor. He came to WBBM-TV from the Metropolitan Sanitary District, where he was public information officer. **Frank Daly** named sales research manager of the station. He formerly worked in market development for Lockheed Aircraft Corp.

Thomas Chisman, president and general manager of WVEC-TV Norfolk, elected chairman of the board of governors, ABC-TV Affiliates Association. Other officers elected were: **Herbert Cahan,** general manager, WJZ Baltimore, vice chairman; **Burt Ladow,** station manager, KTVK Phoenix, secretary. **Robert Wiegand,** general manager, WTVN-TV Columbus, treasurer.

Lee Harris named public affairs director of KBTV-KBTR Denver. Prior to joining the station one year ago he was with WHO Radio/TV Des Moines for nine years.

Thomas F. Murphy, formerly assistant to the business manager, promoted to business manager of WFBG-AM-FM-TV Altoona, Pa. He came to the station in 1959 from M & M Accounting Co., Altoona.

James C. Huff elected president of the Acadian Television Corp. He is president of All American Assurance Co. and All American Center of Lafayette.

Bob Oliver named operations and program manager at WITI-TV Milwaukee. For the past three years he has been assistant program director at WJBK-TV Detroit. At WITI-TV he succeeds **Dean McCarthy** who was appointed program director of WJBK-TV.

Conrad Kaminski, assistant promotion manager, named promotion manager at WITI-TV Milwaukee.

Benjamin R. Okulski, sales service traffic manager for WABC-TV New York, appointed account executive of the tv sales department. Since joining the station in 1957 he has served as account executive in charge of the political unit and special projects and as national sales coordinator.

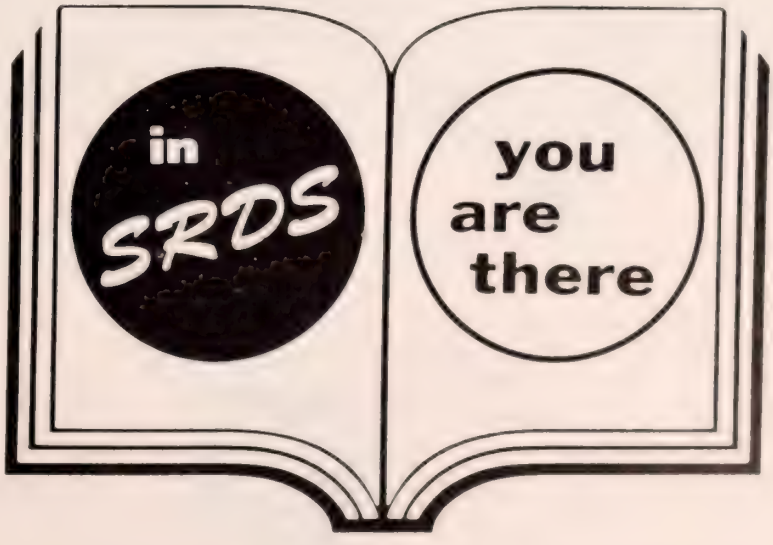
Donald M. Hess named assistant promotion director of WTOL-TV Toledo. He was formerly assistant public relations director at the National Exchange Club, Toledo, and has recently been discharged from military service at Fort Lee, Va.

Joseph K. Mikita elected to the board of Group W (Westinghouse Broadcasting Co.) and promoted to vice president, finance and administration. He was formerly vice president finance for Group W, and his background includes such positions in broadcasting as comptroller and treasurer for Capital Cities Television Corp. **Herman W. Land** named to the newly created position of director of corporate projects for Group W. Since joining the company in 1961 he was responsible for the development of the company's theater-TV project. Prior to that he spent two and a half years as director of public relations and special projects for Corinthian Broadcasting Corp.



Mikita

with a properly conceived, strategically placed Service-Ad



selling by helping people buy

RADIO MEDIA

Frank Tomlinson appointed news director of WJR Detroit. He has been a news editor on the station's staff since June 1959, and replaces George Kendall who recently resigned.

Christopher Glenn joined WNEW New York as a writer-reporter. He comes from WICC Bridgeport, Conn.

Erik Smith appointed to the promotion, publicity and research department of WJBK Detroit.

Jack Magan named account executive at WNEW New York. He came to the station after serving as an account executive at WINS, WNBC and Avery-Knodel, all New York.

Carl George, vice president and general manager of WGAR Cleveland, appointed to the executive committee representing radio stations affiliated with the NBC. He succeeds Thomas Barnes, executive vice president and general manager, WDAY Fargo.



YOU SHOULD HEAR

Robert W. Erickson, General Manager of KOKX Radio, Keokuk, Iowa, says, *"The jingles cut for specific accounts, such as Goodyear, and the jingles for a particular product give the transcription package a note of utilty that I am confident will pay off in increased sales."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.



Goessl

Otto Goëssl appointed local sales manager of WTIX New Orleans. Prior to joining the Louisiana station three years ago, he was with KELP Radio/TV El Paso as programing advertising manager.

C. L. Thomas resigned as general manager of KXOK St. Louis. In 1960 KXOK was sold to Storz Broadcasting Co. **Jack S. Sampson** takes over as vice president and general manager. He joined WHB Kansas City, in 1954 and has since served as general manager of KOMA Oklahoma City and later as vice president. **Bud W. Connell** named station operations manager. He served the station as program director since 1961.

George Goldman appointed manager of Peters, Griffin, Woodward's radio office, San Francisco. He came to the company from KEWB where, for four years, he was sales and promotion executive.



Moys

Jack Moys named vice president of KPOJ Portland, in charge of sales. He came to the station in 1946 as an announcer and has since served as production manager, program director, sales promotion manager, and general sales manager.

Judy Grove named KCBS San Francisco program publicity assistant. Working previously as a campus correspondent, she submitted a weekly column on social and academic activities on the Davis campus.



Small

David W. Small named general manager of KBGO Waco, Tex. Formerly he was with the sales department of KILT Houston.

Tom Evans named public service director of WCOP-AM-FM Boston. He has been with the stations the past eight years.

Paul Bragg, formerly at KUEN Wenatchee, Wash., joined KXRO Aberdeen, Wash., as assistant manager.

SYNDICATION & SERVICES



Vragel

Jerome D Vragel appointed special assistant to the president of Neodata Services, Inc. New York which is a joint enterprise of Esquire, Inc., and A. C. Nielsen Co. Chicago with headquarters in Boulder, Colo. For the past four years he was publications specialist for RCA Service Co.

Eugene H. Yates appointed to director of research of the Point-of-Purchase Advertising Institute, New York. He comes to the institute from Bennett-Chaikin where he was general manager and research director.

William Hillpot joined Irving Feld, Ltd., New York, as national sales manager. Most recently active in the industrial film and tv film syndication field, he will direct and coordinate company's 364 half-hour radio dramas, now in U. S. syndication.

Peter Cary, western and southwestern sales manager of Desilu Sales, transfered to the Desilu Sales International Division. **Jerry Lee** and **Hurley Graffius** appointed western sales manager and southwestern sales manager, respectively. Lee was previously with MCA-TV for six years. During the past two years Graffius served as business affairs director with Desilu.

Daniel B. Schuffman, program manager of WBKB Chicago, appointed vice president in charge of the entertainment divisions of both H. M. H. Publishing Co., publishers of *Playboy* and Playboy Clubs International. He has previously been connected with the magazine as producer-director of "Playboy's Penthouse," nationally syndicated tv show.



Chicago—first, among all U.S. cities, in building giant new skyscrapers for people to work and live in.

Chicago's WGN Radio—first of all radio stations in Mid-America in homes reached—because it offers far greater coverage of skyscrapers and everything else that interests people.

WGN IS CHICAGO

the most respected call letters in broadcasting

UNITED ARTISTS **SHOWCASE 2**

Burt
LANCASTER

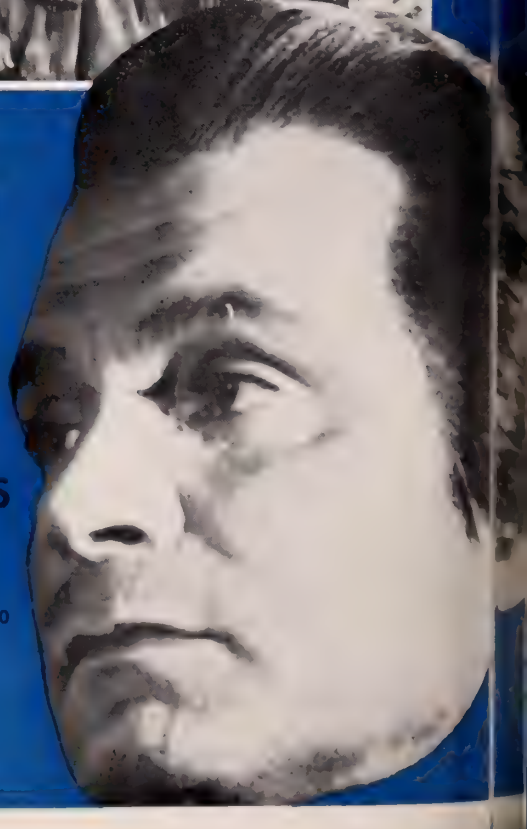
Kirk
DOUGLAS ★ Laurence
OLIVIER

THE DEVIL'S DISCIPLE

A ham fisted Colonial and the village parson take on the cream of the Redcoats, in an inspiring donnybrook by George Bernard Shaw.







Running time:
82 MINUTES

WRITE, WIRE OR PHONE

U.A.A. UNITED ARTISTS ASSOCIATED

a division of UNITED ARTISTS TELEVISION, INC

555 Madison Avenue, New York 22, N.Y. • Area Code 212 • 688-4700

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

MAY 4, 1964 PRICE 40c

Will FTC buy cigaret ad code? 25

Joam success story follows Lestoil's 32

RECEIVED MAY 5

C MMUNITY INVOLVEMENT





Preparing the youth for tomorrow is the broadcasters' responsibility today.

WCCO Television conducts an annual statewide high school Broadcast Journalism Conference in cooperation with the University of Minnesota School of Journalism.

The 5th Broadcast Journalism Conference (April 20-21, 1964) saw the awarding of the 5th annual WCCO Television 4-year Scholarship for study in the field of Electronic Journalism.

WCCO

MINNEAPOLIS—ST. PAUL

Nat'l Reps: Peters, Griffin, Woodward, Inc.

the difference in Kansas TV is



TALL TOWER POWER

A single buy gets you **more than half:** The counties . . . The population . . . The consumer spendable income . . . The TV homes . . . of prosperous Kansas. This includes the rich, South Central area that encompasses Wichita, fourth fastest-growing city in the country during the past decade.

To Sell Kansans / Buy **KTVH** . . .
With 1504-Foot Tall Tower Power!

KTVH
WICHITA / HUTCHINSON
BLAIR TELEVISION

Wrinkle-Remover's FDA Seizure May Affect Tv Ad Millions

Chicago—Millions of dollars in tv advertising may be affected in Food & Drug Administration's seizure late last week of retail supplies of Helene Curtis' new Magic Secret wrinkle-removing lotion. FDA picked up 35 cartons of the product in Baltimore, along with promotional materials, on grounds Magic Secret is not a cosmetic but a drug, and therefore the company needs FDA approval of its safety and effectiveness. Cosmetics don't need advance government approval. The government has filed suit in Federal Court in Baltimore, alleging false and misleading labeling.

Helene Curtis introduced Magic Secret in February, and has been using heavy network tv in its promotion (SPONSOR, Apr. 27), created through E. H. Weiss & Co., Chicago. Its total ad budget is estimated between $3.8 and 5 million.

Just last month, Chas. Pfizer's Coty subsidiary came out with a similarly compounded preparation, Line Away, with a tv budget of some $750,000 in spot. West, Weir & Bartel is its agency.

Hazel Bishop also has a similar lotion, Sudden Change, and Max Factor and Revlon plan to enter the field this month.

Potential market for temporary wrinkle-smoothers is estimated from $9 to 100 million a year. Action by the FDA could affect tv campaigns, through their Interstate Commerce application.

Helene Curtis' President Willard Gidwitz says seizure "won't stop further sale of Magic Secret anywhere. We will oppose all government interference, and are prepared to fight for our rights in the courts. He adds that "it will take a day or two to straighten out the silly mess the government has caused, and then we'll try to decide on our future plans."

Gidwitz points out that Magic Secret "was tested by five independent laboratories and four leading dermatologists, and cleared by them all." The lotion contains a protein obtained from the blood of cattle.

Schick Electric Sets 7,000 Spots for Spring

New York — Nearly 7,000 one-minute radio spots plus network tv commercials on NBC's *Today* show, have been set by Schick Electric, Inc., via Norman, Craig & Kummel, for Mother's Day and Father's Day promotions.

The Mother's Day campaign, which begins this week, consists of some 2,000 radio spots in 43 top markets, in addition to live demonstration commercials on *Today*. It will stress the "Petite Salon" portable home hair drier, while also promoting Schick's line of electric shavers. Over 4,600 spots will be used in local radio.

No 'Code' Panic at Commercial Filmers

New York — There'll be no truckload of junked cigaret tv commercials, no wild flurry of remakes, no quickie casting calls to find models who look over 25 years old. In fact, the announcement of the new "Cigaret Advertising Code" from leading tobacco companies (see lead feature, this issue) was causing hardly a ripple in New York commercial production offices last week. Sampling of producer comment:

Mickey Dubin of Klaeger Associates: "I think most cigaret companies were completely ready for the code. It's no calamity. Most points in the code were included in commercials currently being shot or recently completed."

Spokesman for MPO: "Cigaret code is likely to have little effect as a 'panic producer.' Agencies and clients seem to be prepared."

Al Mendelsohn of Elliot, Unger & Elliot: "We've done commercials lately for Philip Morris, Lorillard and Liggett & Myers. Not one is back for re-makes. Essentially, everything in the code has been discussed between us and agencies for the past eight or nine months.

Clyne Now President Of Maxon Advertising

New York—C. Terence Clyne has been elected president and executive officer of Maxon, Inc., succeeding Lee R. Maxon who has been elevated to the chairmanship. Clyne joined Maxon in 1962 as executive vice president after serving as vice chairman of McCann-Erickson. Maxon has been president since founding the agency in 1927.

Maxon's total billings last year were $42.2 million, of which some $30 million went into air media. This was parceled out as follows: network tv—$25.7 million, spot tv—$2 million, network radio—$300,000, spot radio—$2 million.

In another switch, Maxon has moved its headquarters to New York's Rockefeller Center from Detroit, where chairman Maxon resides. Detroit now becomes a regional office, along with others in Chicago, Minneapolis, Montreal and Hollywood. New York personnel are being moved to the new headquarters from the company's own building at 12 E. 53rd St., which Maxon plans to sell.

Grant Offers Stock Abroad, U. S. Next

Chicago — Grant Advertising, which spends an estimated 40 percent of its over-all $50 million billings in television, has announced plans to go public — but with an innovation from the method used by the other two American agencies whose stock is publicly owned (Foote, Cone & Belding and Papert, Koenig, Lois).

Its plan is to have its 32 foreign offices to sell between 45-47 percent of their stock within the next three years. Grant, with eight offices in the U.S., then plans to go public.

First step in current public offering program took place Apr. 19, when Grant's South African division placed 190,000 of its 400,000 shares on the at $4.55.

For Grant employees, 10,000 shares were reserved at preferential price of $3.

Reasons given by chairman Will C. Grant for going public include gaining greater respect for the advertising business by "shedding its cloak of secrecy," in addition to inherent diplomatic and financial considerations.

CONTINUED ON NEXT PAGE

Conflicts Erase Compton-Wade Merger

New York — The projected merger of Compton Advertising, of New York, and Wade Advertising, of Chicago, which would have produced an agency with combined broadcast billings of some $104 million — $140 million over-all — was called off late last week.

Announcement of the negotiation termination came from Wade, which said it was because of "too many account conflicts, coupled with a desire on the part of employee-stockholders to continue as an independent agency.

One of the conflicts was whether Miles Laboratories, Elkhart, Ind., Wade's largest client, would agree to a shift of $10 million in billings to Compton. Products involved are One-A-Day Multiple Vitamins; Chocks, chewable flavored vitamin for children; Bactine, an antiseptic preparation; and Nervine, a tranquilizer.

Other conflicts involving heavy broadcast advertisers included Alberto-Culver Co., Compton's largest Chicago client, and Toni Co., which bills some $2 million at Wade. Also, Wade handles International Milling Co. (Robin Hood Flour) Minneapolis, and Compton handles Duncan Hines Cake Mixes out of Proctor & Gamble.

Compton's total billings last year were around $110 million, of which 74 percent or $81.4 million went into air media. Wade, which billed some $30 million in '63, put 81 percent, or $22.5 million, into broadcast.

$25 Million for NBC-TV; $3 Million to Radio Net

New York—Nineteen advertisers placed orders totaling over $25 million in NBC-TV's 1964-'65 program schedule since mid-April, reports network sales vice president Don Durgin. Six orders were for new programing: half-sponsorship in "Flipper" by Mattel (Carson/Roberts); co-sponsorship of "Kentucky Jones" by Timex (Warwick & Legler); alternate half-hours of "90 Bristol Courts" by Gerbert Products (D'Arcy); buys in "Alfred Hitchcock Hour" by Speidel (McCann-Marschalk) and Plymouth (Ayer); and "Solo" and "Daniel Boone" buys by Union Carbide, Consumer Products Div. (Esty).

U.S. Hopes to Ease Export Sales of Tv

Geneva—The General Agreement on Tariffs and Trade may soon be able to vote on a U. S.-sponsored amendment calling on the 62-nation GATT membership to "eliminate obstacles to the international sale of television programs."

John G. McCarthy, president of Television Program Export Assn., says the amendment is already in the hands of the GATT Working Party on Television, which will discuss it at their next meeting, possibly starting within the next two weeks.

McCalls Sets $5 Million To Buy AB-PT Shares

New York—An investment of up to $5 million in common stock of American Broadcasting - Paramount Theatres has been authorized by the finance committee of McCall Corp., which currently holds 112,500 shares.

This was disclosed by McCall President Herbert R. Mayes last week after the company's annual meeting in New York, where he also noted that together with the 95,000 AB-PT common shares owned by Hunt Foods & Industries, McCall's controls 4.5 percent of the outstanding stock. Hunt Foods, headquartered at Fullerton, Calif., owns 35.5 percent of McCall's common stock.

Neither McCall nor Hunt has filed notice with the SEC to indicate it intends to solicit proxies from other AB-PT shareholders to contest moves by the entertainment company designed to block any attempt to seat directors on its 14-member board.

The move calls for balloting at a special meeting an hour before the annual AB-PT stockholders session, on a motion to eliminate cumulative voting for directorships. To be elected under cumulative voting, a board nominee would need the backing of some 6.6 percent of all AB-PT shares voted.

Under cumulative voting procedures, holders multiply the number of shares held by the number of directors to be elected, and can distribute or concentrate their votes as they choose. Holders of 4,586,205 shares are entitled to vote at the AB-PT meeting.

Moore Tells Admen ABC-TV Can Continue its Momentum

New York — The combination of the strides made by ABC-TV this season and the promise of the strong, new programs scheduled for 1964-65 "spell momentum and opportunity for the network and for each and every advertiser on ABC," says network president Thomas W. Moore.

Moore expressed his enthusiasm at a presentation last week before agency and advertiser executives whom he also told: "In our solid nucleus of returning shows, we have the building blocks that make up the foundation of successful evenings. Seven of ABC-TV's new 1963-64 shows will return, and every one of our situation comedies is a proven hit."

Also speaking was network sales vice president James E. Duffy, who pointed out ABC-TV moved into second place in national ratings this season, with latest report showing it delivers 300,000 more homes per minute than NBC. He said network has 12 shows in top 40 against NBC's eight and CBS' 20, and has 20 half-hours reaching 10 million or more homes against NBC's 16 and CBS' 27.

Quaker Oats, Osodettes Shift Accounts to DDB

New York—Doyle Dane Bernbach last week acquired two more heavy broadcast advertiser accounts, picking up a total of $5 million over-all billings from two sources—some $3.5 million from Quaker Oats Co (Quaker Oats and Mother's Oats) and $.5 million from International Latex Co. (Isodettes).

DDB in 1963 had total billings of some $74 million, with 29 percent ($18.2 million) going into radio and tv.

The Quaker brand shift, effective this fall, is being made from the Chicago office of Compton Advertising, which will continue to handle some $1.5 million in other Quaker billings—Muffets, Shredded Wheat, Ful-O-Pep and Capt. Crunch, the latter a new pre-sweetened cereal.

Other broadcast-oriented accounts picked up this year by DDB include Democratic National Committee and Heinz.

WHICH FOODS DO IOWANS PREFER?

Knowing that Iowa is an almost unmatched state for food *production*, you might conclude that our people simply can't be heavy *purchasers* of food.

The facts are quite different. Even our Iowa *farmers* are fabulous consumers of packaged food products. (With an average income of actually $14,700 per year, they can certainly afford the best!) But, in addition, remember that *industry* accounts for even more income in Iowa than do our vast agricultural activities!

If your food sales in Iowa aren't what you wish, it's time to re-evaluate your marketing strategy. *Ask PGW for the facts about WHO-TV's really fabulous successes in helping promote dozens of Iowa's favorite foods.* No other television station in the country, we believe, can do a better job, at lower cost, in any market!



WHO-TV
WHO-TV
WHO-TV

Sponsor MAY 4, 1964 • VOL. 18, NO. 18

GENERAL

25 The cigaret ad code: will FTC buy it?
In an effort to beat FTC to the draw on ad regulations, nine major cigaret companies adopt self-administered code

29 Air media give new life to chocolate drink market
Yoo-Hoo, other brands find airwaves erase seasonal lag, boost potential market

32 Jifoam: another Lestoil?
David-Goliath story for a new oven cleaner raises old query: Do "upstart brands" exist only as long as it suits national advertising giants in the food chains?

TIME/BUYING & SELLING

36 Yardstick joins sliderule to cut bungling of radio buys
Charting all factors — "values" as well as "numbers" — helps find the effective, not just efficient stations

RADIO MEDIA

40 Radio at the cash register
The massive radio audience at hallowed point-of-purchase gets infrequent probe by Hooper; measures potential "sell" to consumers stratified by instant "retail category" count

42 Oreo air ad "best" in ARB survey of video audience
Cookie commercial wins in national balloting for January 11-17 period, followed by Kellogg's, Hamm's

TV MEDIA

44 Tv sponsored sports grows and grows
All athletic events today pack a multi-million dollar advertising wallop — a far cry from 1939 when baseball was just a "rookie on the medium

46 Timebuyers discover Philadelphia
WIP Philadelphia learned the hard way it couldn't predict a musical hit, but the station's outing for timebuyers will long be remembered by visiting agency executives

DEPARTMENTS

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World Premiere This Week in Chicago



A Great Station—Now *GREATER!*

5:00–9:00 am
HENRY COOKE'S CHICAGO

9:00 am–12:00 noon
JIM CONWAY'S AMERICANA

12:00 noon–3 pm
JOHN DOREMUS' MATINEE

3:00–6:30 pm
CHUCK BENSON'S BEST

6:30–7:30 pm
WMAQ – NBC NEWS

7:30–8:00 pm
FOLK FESTIVAL

8:00–8:30 pm
ON CUE

8:30–9:00 pm
SOUND TRACK

9:00–9:30 pm
IN PERSON

:27 and :57
WMAQ NEWS

9:30–10:00 pm
PATTERNS

10:00–10:30 pm
HOLIDAY

10:30–11:00 pm
NORMAN ROSS

11:00–1:00 am
JACK EIGEN

1:00–5:00 am
SOUND OF JAZZ

WMAQ 67 NBC

BEER BARONS



buy WNBC-TV. Top names in the brewing business know it's the most efficient means of whetting the taste of choosey New Yorkers. Among the barons:

P. Ballantine & Sons, Inc.

Pabst Brewing Co.

Piel Brothers

Liebmann Breweries, Inc.

F & M Schaefer Brewing Co.

Jos. Schlitz Brewing Co.

Take a tip from the beer barons: whatever the product or service you sell, you uncap more selling power on WNBC-TV.

4 NBC

WNBC-TV
NEW YORK

Publisher's Report



Radio on the move

For years we've been talking about radio as a billion dollar advertising medium.

Some may say that we're pipe dreaming. But I don't think so. When you consider that radio is part of the daily living habit of nearly every family, that as a direct pipline from sender to listener it affords an unlimited range of imagination and persuasion, then the $700 million or so it currently attracts in advertising volume is far from its proper level in the national economy. National radio in particular has been the laggard. I mean both spot and network.

Now the situation is changing. Like spring, I see national radio busting out all over. I predict that, by 1967, radio, strongly aided by national revenues, will be a billion dollar medium.

Here's some of what I see.

Taking Chicago as a radio checkpoint, I note that advertisers, agencies and national representatives are expressing more enthusiasm for the medium than at any time since the 30's. Don Nathanson, president of North Advertising, told me that radio in consort with television is a potent tandem for many products, that he's very high on radio. Alberto-Culver, after getting its feet wet with an initial radio test, has earmarked $1 million for radio advertising of Command in 31 markets —and that's only a beginning. Two station representatives gave me their actual Chicago radio billings for the first quarter of 1964 compared to the same period last year: One did (in rough figures) $450,000 last year versus $570,000 this; the other, $290,000 versus $460,000. In the first instance, the stations remained the same; in the second several important stations were added.

Last week, while visiting the CRC Studios in Dallas, I had the pleasure of hearing the new RAB jingle built around the words "Radio moves . . . " I can't imagine anything but a smashing success for these tuneful, fast-paced promos to be played over hundreds of stations in May (National Radio Month) and after. They reflect the new professionalism and confidence of radio.

Similarly, I was impressed during the April NAB convention in Chicago by the varied and high quality offerings of radio program and commercials companies. More companies were represented and reported more activity than any session the past 10 years.

NAB has experienced, promotion-minded Sherril Taylor heading its radio set-up. He's bent on improving radio programing via a series of clinics to be held this year. Sherril formerly was a top executive at RAB and should be counted on to approach his job on the basis of practical contribution.

RAB itself is in high gear and getting stronger every day. Ed Bunker obviously enjoys his role and works hard at it. In Miles David, he has one of the soundest strategists in any of the media bureaus.

Last, but not least, the networks feel the surge. Where could you find anyone more dynamic than ABC Radio's Bob Pauley? All four networks are looking for a big year.

Norm Glenn

Overall programing

or

Over-all programing?

We started out to say something nice about our farm programing, and ran into the old (for us) problem. Ours is a balanced market: if we bleat too much about what we do for farmers, we're liable to reinforce the *Iowa-equals-only-corn* canard, at the expense of Iowa's *Wow-what-a-puissant-industrial-area* truism.

The problem boils down to a hyphen, if Merriam-Webster's *New Collegiate Dictionary* is to be trusted. Programing for our overall-wearing audience is an important part—but only a part—of our over-all activity.

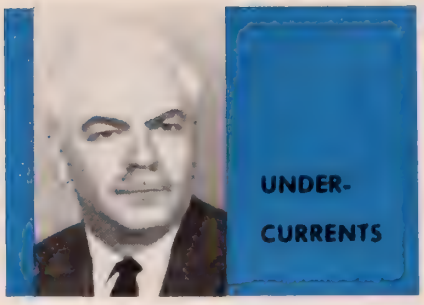
Man and boy, we've served Eastern Iowa's urban and rural audiences for 42 years. Our Farm Service Department covers 300 plus farm events annually. Its four agricultural college graduates provide knowledgeable reporting and commentary for WMTland—46 Eastern Iowa counties and eight counties in Illinois, Minnesota and Wisconsin, traveling some 50,000 miles a year to do it. They pry open the crack of dawn six mornings a week for two hours of farm news and features, come back with a third hour at noon, then get out in the field. Mechanical corn-picking contests, originated by WMT in 1948, are now held in ten states; the Iowa version draws 12,000 to 15,000 people annually. Our "Iowa's Favorite Farmer's Daughter" contest annually draws 300 to 700 entries, keen audience interest, and full sponsorship.

The Farm Service Department contributes to the balanced programing which maintains the audience that makes WMT the important Eastern Iowa station for advertisers.



WMT

CBS Radio for Eastern Iowa
Mail Address: *Cedar Rapids*
National Representatives: *The Katz Agency*
Affiliated with WMT-TV, WMT-FM,
KWMT, Fort Dodge; WEBC, Duluth



Ben Bodec is back on the "Sponsor Scope" beat.

I don't know anyone in the trade with a keener sense of the significant in broadcast advertising.

I do know that advertising men in radio and television have followed his scoops with a continuing reward of knowledge that pays off where it counts—on the job.

With this issue, "Sponsor Scope" goes up to two full pages. This will mean "more and better" information on things that the air media fraternity wants from Scope.

If there is something in the wind that will likely hobble the creative team, they'll learn about it first in Scope.

If there is an avant guard commercial technique that may become a trend, or a break-through in an old stymieing wall, its disclosure will likely be found in Scope.

If a head of competitive steam is building up in a particular segment of the agency or advertising broadcast industry, the first hiss will almost certainly be heard in Scope. It will disclose cause and effect.

Perhaps the best wrap-up of the idea is that "Sponsor Scope" will be "probing the currents and undercurrents of broadcast advertising," with a particularly incisive probe of marketing facets of the business.

There's another addition to SPONSOR this week which we're sure you'll notice immediately. Color. We're sure you'll approve of it.

But one thing more we can promise by way of new things for these pages. A whole new schedule of features that will dig into the broadcast advertising areas that will ring at the cash register.

Sam Elber

LETTERS

Hero Through Error

Thank you for the fine article which SPONSOR wrote about me and my views in the Apr. 20 issue ("The Forgotten 51st Market").

One of the things that most impressed me was the incredibly accurate reflection of my views in such a long article. It has often been my experience that an editor or magazine could find lots of room for many errors in an article a fraction of its length.

But, SPONSOR did make me quite a hero in the single error I noted. I'd love to take credit for having 41 percent of our sales in 1963 from accounts that had never used radio before. But it isn't so. Actually, the cutline for the photograph on page 47 should have read that 41 percent of our sales were new to the market, not the medium.

SAM BROWNSTEIN
General Manager
Prestige Representative Organization
New York, N.Y.

ED NOTE: Heroes are made, not born.

FM Needs Selling

Our congratulations to Robert Richer, president of Robert Richer Representatives, for his lucid article on FM's two-pronged development, titled "FM Is a Muscle Medium," in the Apr. 20 issue of SPONSOR.

FM's superior transmission qualities do not isolate it from sales competition with other broadcast media. FM must be prepared to do a better selling job for advertisers or it cannot hope to get advertising dollars.

RALPH ALRIN
Director of Operations
Market 1 Network, Inc.
New York, N.Y.

Read Cover-to-Cover

Thomas Knitch of Foote, Cone & Belding asks an interesting question. "Why does everybody pick on tv?" (Commercial Critique, SPONSOR, Apr. 20.)

Let us hope Mr. Knitch is a cover-to-cover reader of SPONSOR, as to read the yellow page Friday at 5, for one of Mr. Knitch's bosses supplies a satisfactory answer to the question.

Certainly more should be written and reviewed precisely in the line of Fairfax Cone's reference to non-programing content.

And what might be acted upon by the networks could be the names of the producers of every little parlor game. Strike them off and the names of sponsors would stand a chance to seem important to free tv as it's known.

HAROLD R. GINGRICH
President
Harold R. Gingrich, Radio-TV Productions
Oak Park, Ill.

Shaving Data to Execs

We were very much impressed with the article SPONSOR published using our shaving data (Mar. 30). Your treatment of this TvQ application yielded a most interesting and lucid story. We are reproducing it and mailing it to about 7,000 top management and broadcasting people.

MINA BLOCK
Project Supervisor
Tv Q
Manhasset, N. Y.

Aid for Ph.D Candidate

We are suggesting as a P.D dissertation topic: "The relative effectiveness of local advertising media: radio, television, newspaper," and believe some material which has appeared in SPONSOR would be helpful in our study.

Specifically ,we would like to obtain copies of two of your articles: "Inter Media," which was in the issue of Feb. 4, 1963 and "Spot Tv and Newspapers,"which was in the May 31, 1958, issue.

NORMAN H. SANDERS
Creative Advertising
Fort Worth, Tex.

ED NOTE: Glad to further education



If you want to move goods in volume, *the Charlotte market will handle a healthy load for you. To satisfy the buying appetite of this populous area, Charlotte now headquarters over 1,000 wholesalers. Their sales top $2 billion a year. Long-time leader in the Carolinas, Charlotte is now the second largest distribution center in the Southeast! Hardest worker that you can employ here is* **Charlotte's WSOC-TV**

NBC ABC Represented by H-R WSOC-TV (WSOC associated with WSB-TV WSB Atlanta WRDW-TV WRDW)



People talk to people about all kinds of things. All the time. Everywhere. And *we* plan to make the most of it.

During April, ACS volunteers all over America will talk to their neighbors about cancer. In our vast "Tell Your Neighbor" program, people will learn from people the answers to questions about cancer, which could help save lives.

We're looking to television and radio to back up this big nation-wide undertaking which has two aims: to help save lives and to help raise funds. Thanks to you, our messages have been airborne to millions of neighbors year after year. New first-rate materials are available. For TV: 1 minute, 20-second, 10-second film spots in color and in black and white; telops; slides; feature-length films. For radio: musical programs; celebrity spots; discussion programs featuring well-known medical authorities.

Will you talk up for us again this year? Please ask your local ACS Unit for the materials you want or write to:

AMERICAN CANCER SOCIETY
219 East 42nd Street, New York, N.Y. 10017

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

May 1, 1964

NAB's LeRoy Collins and Code Director Howard Bell are delighted with the tobacco industry's new self-regulatory code. Collins praised the tobacco companies for showing the "will to provide important self-regulation and self-discipline in serving the public interest."

The cigaret manufacturers' code and czar setup to pull back on glamor advertising, incidentally, is supreme vindication for Collins' oft-criticized stand against the glamor cigaret appeal to youth.

Code Director Bell adds some practical considerations to the plaudits. NAB cigaret advertising restrictions for code subscribers will remain in full force.

But, detailed guidelines for advertisers and broadcasters on how to carry out the NAB cigaret code restrictions will be held up awhile. Bell says broadcasters will wait to see how the tobacco industry implements this aspect of its voluntary code.

NAB will keep on monitoring the broadcast commercials on a case by case basis, to make sure that code subscribers live up to code terms for cigaret advertising.

Also, NAB code got into program aspects when it advised subscribers to forego scenes luring youth to smoke. But the tobacco industry code specifically says it does not include entertainment portion of any television or radio programs.

Washington's government crusaders for blunt health-hazard warnings on cigaret labels and advertising are encouraged, but of course not altogether satisfied with the industry's self-regulatory code setup.

Sen. Maurine Neuberger said the code proposes to amend "abuses" in the glamor and youth appeal, and in filter claim chaos--but where is the health-hazard declaration? Hill legislators in the Neuberger camp will judge the code by the choice of administrator, who will have final authority over advertisements and imposition of fines.

Surgeon General Luther Terry calls the code a progressive step in reining in appeal to the young. But health is the prime concern of his department, he says, and logically that concern would require protection for all ages.

FTC Chairman Paul Rand Dixon says the cigaret manufacturers' new code does not in any way preclude FTC's proposed rule-making on health-hazard acknowledgment on labels and in advertising. He invites industry comment on new developments, in the FTC's rule-making docket--deadline is May 15.

Dixon still insists--as he did during recent Senate appropriations hearings--that the industry could save itself future private damage suits if it would put a hazard warning on the label. But the tobacco industry could not

CONTINUED ON NEXT PAGE

see the FTC in its avowed role of "White Knight"--a savior of damage costs, when the idea came out at recent hearings.

The FTC will go after the $2 billion medication business with its quarter-billion dollar advertising, Dixon has promised.

The FTC chairman told Appropriations Committee Chairman Magnuson recently that conflicting claims bewilder the public: "Blatant and contradictory advertising, particularly before the captive tv audience, invites public skepticism of the effectiveness of government protection of consumers."

With a somewhat backhanded compliment to the advertising profession, Dixon said the half-truths of the medication commercials diminish confidence of the public in all advertising--"a 12 billion industry in itself, and tremendously important to the nation's economic vitality." Dixon said he expects a tough fight when FTC tries to tame down "exaggerated" claims. He should. They've been having it.

The cosmetics people will have another oral round on the subject of disclosure of foreign origins on packages and in advertising. May 20 is the date. A recent hearing brought anguished cries that the required disclaimers would take more words than a radio spot announcement has time for--to say nothing of taking the glamor and oomph out of the ads.

Earl Kintner, former chairman of the FTC and now a Washington attorney, said beauty aspects of packaging products such as Faberge, which he represents, would suffer from label disclaimers.

About a year back, Coty, Inc., was slapped with a $20,000 consent judgment for violating an order to stop being so French about domestic perfumes, this case, "L'Aimant."

NAB has asked the Federal Communications Commission to put off oral argument on its newly proposed station reporting forms from May 18 to June 29 to give broadcasters a chance to study new aspects.

FCC has agreed to have separate forms for renewal versus new applicants, but what worries NAB is a set of hybrid questionnaires--based partly on FCC's original, heavily detailed query forms and partly on amending suggestions by the ad hoc industry-attorney-FCC committee.

Both are incorporated in FCC's new long form. FCC is offering at the same time, an alternative really short form as the ad hoc committee originally devised it.

At one point, the commission foresees the unhappy possibility that its own reporting forms may unwittingly promote clutter. The FCC wants licensee to report the number of "interruptions"--technically commercials or for programs containing commercials--that break into program content.

Trouble is, FCC thinks maybe all kinds of announcements--even for sustaining and pubservice programs--should be classed as "interruptions."

But if they are, won't licensee tend to stuff them all between programs and at station break, to avoid listing too many "interruptions" on the form? It's a problem.

UNITED ARTISTS **SHOWCASE 2**

BURT **LANCASTER** GARY **COOPER**

DENISE DARCEL • CESAR ROMERO

VERA CRUZ



Two raucous, rowdy soldiers-of-fortune battle for Gold, Girls and Glory, in Old Mexico—and give the viewers every bit of the action-excitement they love . . . VC's real promotable!

Running time: 94 MINUTES



WRITE WIRE OR PHONE

LI.CI.CI. UNITED ARTISTS ASSOCIATED

a division of UNITED ARTISTS TELEVISION, INC.

555 Madison Avenue, New York 22, N.Y. • Area Code 212 • PLAZA 8-7700

REP. ROGERS: WHO MAKES THE LAWS?

More Regulatory Encroachments May Be Attempted

Texas Congressman urges vigilance against usurpation of legislative powers; sees pressures in areas of pay-tv, CATV, licensing and commercials control

The broadcast advertising industry and all businesses associated with it were warned, last week, of the threats posed against them by regulatory encroachment.

Representative Walter Rogers (D-Tex.), speaking at the Station Representatives Assn.'s annual awards luncheon, told members of SRA and their guests from all fields allied with broadcast advertising that without continued vigilance and work, their businesses "could be in a state of suspended animation, living a day-to-day existence, in constant fear that the thread holding the economic Sword of Damocles might be severed and you destroyed."

Acknowledging the sincerity of purpose of the Federal Communications Commission, Rogers said, however, that it does not in his opinion "detract from the dangerous precedent that could have been set" had the proposed rule-making power of the FCC to fix the length and frequency of broadcast advertisements gone unchallenged.

"The basic issue involved," said Rogers, "was the length and frequency of broadcast advertisements. It was the question as to who has the power to legislate in that particular field. It was my position at that time and it is presently my position that this was an attempt by a department of the government to invade the constitutional prerogative of the legislative branch of government."

He also pointed out that the abandonment of the rule-making procedure by the FCC did not settle the question. Every member of the Committee with one exception testifies before the subcommittee that it was his opinion it did have such power.

Had the Congress abandoned efforts to pass legislation, therefore, Rogers told the broadcast advertising fraternity, "We could have won the battle and lost the war."

The congressional leader also reminded the luncheon guests that "a quite similar case had to do with the FCC fixing license fees.

"The FCC assumed the power to fix license fees," he said, "not by virtue of affirmative legislative authority granted it by legislation that had proceeded in the usual manner through the Congress. It based its assumption of this authority on language contained in an appropria tions bill which was passed in th year 1951. Why there was such long delay in asserting a power tha did not find its source in a legisla tive committee of the Congress ha not yet been answered.

"It is my feeling," Rogers adde "that the powers exercised by regu latory agencies of this governmen must be clearly defined in the regu lar parliamentary manner. If th power to exact license fees can b otherwise assumed, then we canno escape the conclusion that othe powers can be acquired in the sam manner."

It could then be presumed, a cording to the legislator, that th FCC could assume the power

SRA Awards Presented At New York Session

The Station Representatives Assn. presented its 1964 awards last week during its seventh annual luncheon at New York's Waldorf - Astoria. Agency personnel honored were Vera Brennan, Sullivan, Stauffer, Colwell & Bayles broadcast supervisor, who received the Silver Nail Timebuyer of the Year Award; Gordon Gredell, timebuyer at D'Arcy Advertising, Chicago, named Chicago Timebuyer of the Year; and Leonard S. Matthews, executive v.p. of Leo Burnett, Chicago, given the Gold Key Award for outstanding leadership in advertising.



Vera Brennan



Leonard Matthews



Gordon Gudell

In addition, a special award of honor was presented to Sol Taishoff, editor and publisher of *Broadcasting* for his contribution to the broadcast industry through his outstanding journalism.

Miss Brennan, who joined SSC in 1956 as a broadcast supervisc previously was with Scheidler, Be & Werner, Duane Jones Co. a Biow Co. Gredell went to D'Arcy July 1959 after three years as timebuyer with Needham, Louis Brorby in Chicago. Matthews h been with Burnett since his gradu tion from Northwestern U. in 19 First in its research department, transferred in 1949 to its media d partment as a timebuyer, fr where he rose to his present po Taishoff has been editor and pu lisher of *Broadcasting* for over years.

permit or deny pay television and to control the extent to which the spectrum could be employed for those purposes, and, while he did not anticipate such a stand, "should the composition of the Commission change to a majority in support of pay television, I do not know what the result would be."

The threat of pay-tv has not lessened, according to Rogers who foresees additional demands and attempts shaping up for the very near future.

"Any undertaking with the profit potential possible in pay television," he said, "is bound to attract much attention. American entrepreneurs do not have the reputation of missing a chance like this without mounting a vigorous fight."

Saying that the California activity in pay-tv had its origination with prize fights on closed circuit broadcasts, he added, "People who wanted to see these broadcasts and were willing to pay for them are no different from people who appreciate opera and would pay for that type of broadcast."

Touching on CATV activity, Rogers spelled out his views on the possibility of a combination of closed circuit tv and CATV opening the door to pay-tv.

"I would point out that without legislation enacted by the Congress of the United States such results could not come about," he said.

He warned, however, that quality of free-tv could be impaired without protective legislation.

Rogers also anticipated renewed attempts to bring network facilities under regulation partly by desire to subject them to government control and partly for the indirect control of CATV or closed circuit activities. Public reaction to the contract of these facilities, Rogers feels, will determine the success or failure of these attempts.

Recognizing that "freedom and regulation are at best conflicting terms," Rep. Rogers said that the responsibility of the broadcast industry and its associated fields is far greater than on any other segment of the economy.

"How the industry aquits itself in carrying out this responsibility will determine not only the future regulation of the industry, but also (its) prosperity," he concluded.

'Be Brave' in Approach, Copywriters Urged

Bernbach tells AWANY session not to be afraid of "rousing" public

Some 450 copywriters were admonished by the head of a major advertising agency last week, who told them: "The American public doesn't love us. They don't even hate us. We just bore them."

Addressing the fourth annual awards dinner of the Advertising Writers Association of New York, William Bernbach, president of Doyle Dane Bernbach, stressed it's "foolish not to be brave" in writing copy. "Writers and artists have a challenge to rouse and move" the public. But he cautioned it takes "more than just a good plan to provoke and persuade" the consumer.

Noting there are times when an advertiser wants to be assured his campaign will add up to success, Bernbach told the gathering: "Tell him he can't be sure. . . We can't be sure. There are no more tangibles in forecasting advertising results than for a book or play to become a hit."

He also reiterated a number of points he recently made in a talk to San Francisco copywriters (1) "Your duty is not to follow, but to lead. Be a thinker of new thoughts. You owe it to the client." (2) Get the advertising looked at. Just because an ad looks good is no assurance it will get looked at. The necessary ingredients are warmth, sincerity, and insight."



William Bernbach

(3) "Don't be afraid of selling. The purpose of an ad is to sell." (4) "Establish a personality for the client's product. Find out how the ad wears on the public. It must stand for something." (5) "Stand up to the client when circumstances warrant. Don't submerge your convictions. In that way you'll be truer to yourself . . . truer to the client."

Following his talk, he screened three D-D-B commercials which he said "took chances and created sales." One was for Volkswagen, showing its use by a snow-plow driver in getting to work; another for Laura Scudder potato chips, with a boy reciting a pledge; and the third for Cracker Jack, being passed around by sinister-looking people during a card game.

During the dinner, Bernbach was inducted into the AWANY "Copywriters' Hall of Fame" as its fourth member. Previous inductees are David Ogilvy, chairman of Ogilvy, Benson & Mather, George H. Gribbin, chairman of Young & Rubicam; and Leo Burnett, chairman of Leo Burnett Co.

As for the awards, it was pointed out that there were some 1,435 entries this year in six different categories, about 500 more than in '63. All finalists received Merit Awards, with winners getting Gold and Silver Keys.

The Gold Key winner for radio was Dan Bingham of D-D-B, for a Volkswagen commercial, with a Silver Key going to Robert Collins of Charles W. Hoyt Co., for B&B Beans.

In tv, a Gold Key for a commercial of over 30 seconds went to Gerald Schoenfeld of Cunningham & Walsh, for American Export Lines, lensed by Hepworth. Silver Keys in same category to Nancy Sutton of Grey Advertising, for Van Heusen Shirts, lensed by Rose-Magwood, and to George Hawkins of Young & Rubicam, for Chrysler (corporate), lensed by Southerland. Winner of a Gold Key for a tv commercial under 30 seconds was Monte Ghettler of Papert, Koenig, Lois, for N.Y. Herald Tribune, lensed by CBS Tape.

Admen Eye Detroit Radio Rating Entry

Study for RKO General of Detroit's mobile listening (42%) leads ARB to new service

More than 375 agency people (ranging from president to assistant media analysts), 25 major advertisers (including General Foods, Colgate, Liggett & Myers, Borden and B. F. Goodrich) and other advertising-related personnel have already asked to see details of the joint ARB-RKO General Detroit study of radio.

Initial results of the survey, which was conducted during two weeks in February both to measure radio audiences and to test multi-media diary techniques, were announced Thursday as follows:

An average of 42 percent of total radio listening in Detroit occurs away from home, with mobile radio's peak listening between 2-3 p.m. Over-all radio listening climaxes between 4-5 p.m., then nadirs between 7 and 10 p.m. Average weekday radio audience is nearly a quarter million of the 2.7 million population.

Radio diary results are considered "favorable and conclusive enough" for ARB to announce entry plans for: (1) national radio measurement (4-6 reports a year on 17,000-person samples for both home and away-from-home listening, beginning by early Fall) and (2) local radio service (initially for stations in largest markets, perhaps starting by year's end).

Preliminary presentations have already been made to major networks, and ARB expects many station-agency sales to follow. First signatures aren't expected for a couple of weeks.

ARB calls its Detroit study "the first carefully supervised and documented test of a personal radio measurement technique" and plans to offer technical data to industry as a whole (including joint NAB-RAB methodology researchers — See SPONSOR, March 9, 1964, page 40). Because the personal radio diary (for sample page, see cut) is carried with him by the respondent, surveys needn't be restricted to metro areas, thus "can include the total broadcast area of (any local) station without prohibitive expense." ARB says service will also help advertisers develop complementary radio-tv campaigns.

Survey was undertaken at request of RKO General (see SPONSOR, Sept. 23. 1963, page 25) which holds controlling interest in CKIW Windsor, Ont. As possibility of a new radio service loomed larger for ARB, however, latter group bore larger share of the cost.

Research details will be sent out to the more than 400 advertising people cited above when tv, newspaper and magazine results are tabulated, probably within 60 days. Such data is also analyzed and cleared by ARF, which has been working with ARB as methodology consultant.

In making the Detroit study, diary data was matched against individual telephone coincidental surveys conducted at the same time. Individual radio diaries plus multi-media diaries were placed in test groups of 600 homes each. Some 6,000 phone interviews counted and checked radio and tv habits, while personal in-depth interviews probed on behalf of print media. "Extensive" yesterday-recall phone interviews were also conducted on radio and tv. Field test reached more than 8,000 homes in the Detroit metropolitan area.

Today's Radio Listening
(At Home and Away from Home)

Please list any listening, either at home or away from home.

Time				Station	Name or Type of Program	Where did you listen?		NOT including yourself, how many other members of your family were listening with you?	
Start	Stop	A M	P M	Call Letters		At Home	Away From Home	No. of persons 12 years & older	No. of persons under 12 years

► If You Didn't Listen To Any Radio Today, Check Here ☐

Data on an individual's daily radio listening for the diary portion of the Detroit study was collected by this section of ARB's new multi-media diary.

Dick Doherty Renamed To Post as U.S. Aide

Richard P. (Dick) Doherty, president of Tv-Radio Management Corp. and SPONSOR's chief prognosticator of the fate and fortune of advertising and its related industries, has again been given a special appointment by the U.S. State Department. He has been re-named as American Management delegate to the June conference of the International Labor Organization, to meet at Geneva.

Latex squirming about stations' delay on piggyback policy

International Latex, which spends 60 percent of its $12 million tv budget in spot, is trying to cut through the haze enveloping piggyback standards. Through Y&R, it has circulated a questionnaire among stations. *Objective*: clarification of what is or is not acceptable in types and placement of piggybacks. Latex resorted to questionnaire after getting little more than blank stares from reps. John Boone, Latex media director, told SPONSOR SCOPE it is imperative his company know as quickly as possible where stations in 60-80 markets it uses stand on their interpretation of the piggyback code. Fall planning is now underway. Added Boone: If situation remains obscure much longer Latex will consider expanding its daytime networks buys. Now using CBS-TV and NBC-TV. Other spot tv users that have been pressing reps for similar enlightment: American Home Products, Standard Brands, General Mills, Lever Bros. Also raising network switcheroo hints Lever ad chief Sam Thurm's comment: If hullaballoo about piggyback turns out a serious obstacle to buying spot, advertisers will start looking at other media.

Brand managers wresting spending control from corporate level

Package goods giants, particularly in the soap field, are undergoing a marketing strategy upheaval. Both short and long range planning. In budgeting and capital funds, especially for promotion and advertising. The swing in emphasis is from the corporate full line to individual products. Lever's healthy profit statement for 1963 ($13 million after taxes) and Colgate's smashing success with Ajax newcomers has done much to expedite the new strategy. Means greater recognition for brand or product manager over corporate management in exercising operating control of brand budget. *Significance for agencies:* A strength position to fight for individuality of own brands and resist shackling intrusion of corporate integrity. *Media implication*: brand's ability to reject being included in corporate purchase allows greater freedom, flexibility to plan and buy on limited range, market-by-market basis.

CPM becomes "out" word in spot; new shibboleth is "quota"

Spot tv sellers better know what's "in" and what's "out" among the more sophisticated agency buyers when it comes to appraising the package pitch. The old numbers game of cost-per-thousand is fast becoming old hat. There's been a decided shift in emphasis. The key or "in" word is "quota." The spreading use of computer has had a lot to do with it. By "quota" is meant the composition, or analysis, of audience. And this composition gets progressively more complicated. Before the "quota" pattern hit the buying turnpike, the buyer was given a specific budget and told to spend it in the most efficient way he or she knew how. Now the buyer's told to deliver so many impressions, confined to specific demographic reach and frequency, using certain spot lengths at certain hours. The advent of the "quota" pattern tends to nudge further upward the status of the timebuyer. Calls for a broader and deeper sense of values. Leaves more room for intelligent maneuver and negotiation. In other words, the meeting of the "quota" has become more important than the money expenditure.

CONTINUED ON NEXT PAGE

CBS-TV soliloquizing on station payment for NFL championship

CBS-TV is debating with itself whether to compensate affiliates for clearance of National Football League championship game. Event being offered at $120,000 per commercial minute for one year; $110,000 for two years. Agency commission included. Altogether 18 announcements per game. Rights price: $1.8 million per game. Additional expense, without station payment, estimated at around $200,000. As arrangement now stands, affiliates get paid only for second game of the five double-headers in the 18 regular season broadcasts. Last year the championship game scored 15.5 homes. At coming price the cost-per-thousand figures around $7.50. *Item*: Canadian Football League looking for Saturday sponsorship in States. Would compete for NCCA audience.

Saturday a.m. kid time on networks getting tight for fall

The three tv networks haven't much more to sell for the final '64 quarter of the available participations in the Saturday morning kid time. Leaders in the toy-games field — Matel, Ideal, Marx Bros., Deluxe Reading, M&E Doll — have already sewed up their pre-Christmas requirements. Industry as whole spends 75 percent of budget in tv. In 1963 it was $10.35 million for network; $9 million, spot. Total expenditure was 9.9 percent off, compared to '62.

Agency tv commercial producers in $8,000 to $50,000 salary range

Measure of strides made by tv commercial makers in agencies is the fact their salary levels have become pretty well crystallized. These producers, as to function and salary, fall into three classifications. Class I: junior, assistant or associate producer, $8,000. Class II: full producers who have the responsibility of implementing the story board, $10,000 to $15,000. Class III: executive or supervisory producers, $18,000 to $50,000. The bulk of these are in the $20,000 bracket and a goodly percentage are in the $30,000 arc. According to reports within the producing clan, there are two freelance operators whose take is over $60,000.

Strange saga of the cuckoo's bow into the Personna act

How the cuckoo sound effect got into the Personna blades (Philip Morris) tv commercial makes an interesting anecdote. Benton & Bowles' original storyboard had an off-camera breaking into the testimonial with the word, "censored." Agency then became concerned over the possibility that networks and stations would reject the commercial on the implication that the NAB Code Review Board had censored the copy. In the search for a substitute interruption, client and agency agreed "cuckoo" was both catchy and diverting. Which goes to show that a crisis can turn into a jackpot.

WBEN-TV

programs for 885,900 households...

THAT'S WHY YOU SELL MORE ON CH. 4



JOHN CORBETT

SPEAKER OF THE HOUSE

12:15 – 12:30 P. M. Mon. thru Fri.



BILL AND MILDRED MILLER

MEET THE MILLERS

1:00 – 1:30 P. M. Mon. thru Fri.

These two daily weekday programs of WBEN-TV reflect the practical side of selling . . . the side advertisers like to be on.

Practical because their content is all about the home, homemaking, home planning, home cooking which is what people at home find interesting and informative. In Western New York television, WBEN is the only station where they find such programming.

Both John Corbett and the Millers have enjoyed top audience loyalty for over a decade, proving their worth as entertainment and proving their value to satisfied sponsors.

If you are interested in the households that last year spent over 1.3 billion at the retail level (plus the vast Canadian market) you'll find them on these Ch. 4 "home" shows. And you'll find these experienced TV salesmen "at home" with your product.

Nationally represented by: Harrington, Righter & Parsons

WBEN-TV

affiliate of WBEN radio

The Buffalo Evening News Station

CH. 4

CBS in Buffalo

RCA announces...a whole new



NEW BTF 5E 5KW

Here's a line that's completely new and different! New in styling, new in color and size, new in operation, it's an entirely advanced concept of transmitters, in all desirable powers, employing the famous RCA direct-FM principle. RCA had "Direct FM" in its first FM transmitter, built in 1941 —and in all the FM transmitters built since then, including this new line.

NEW STYLING, new steel/blue color and convenient new "eye-level" height make these transmitters most attractive to look at and much easier to use.

RCA Broadcast and TV Equipment, Building 15-5, Camden, N. J.

line of FM transmitters!



NE BTF 10E 10KW

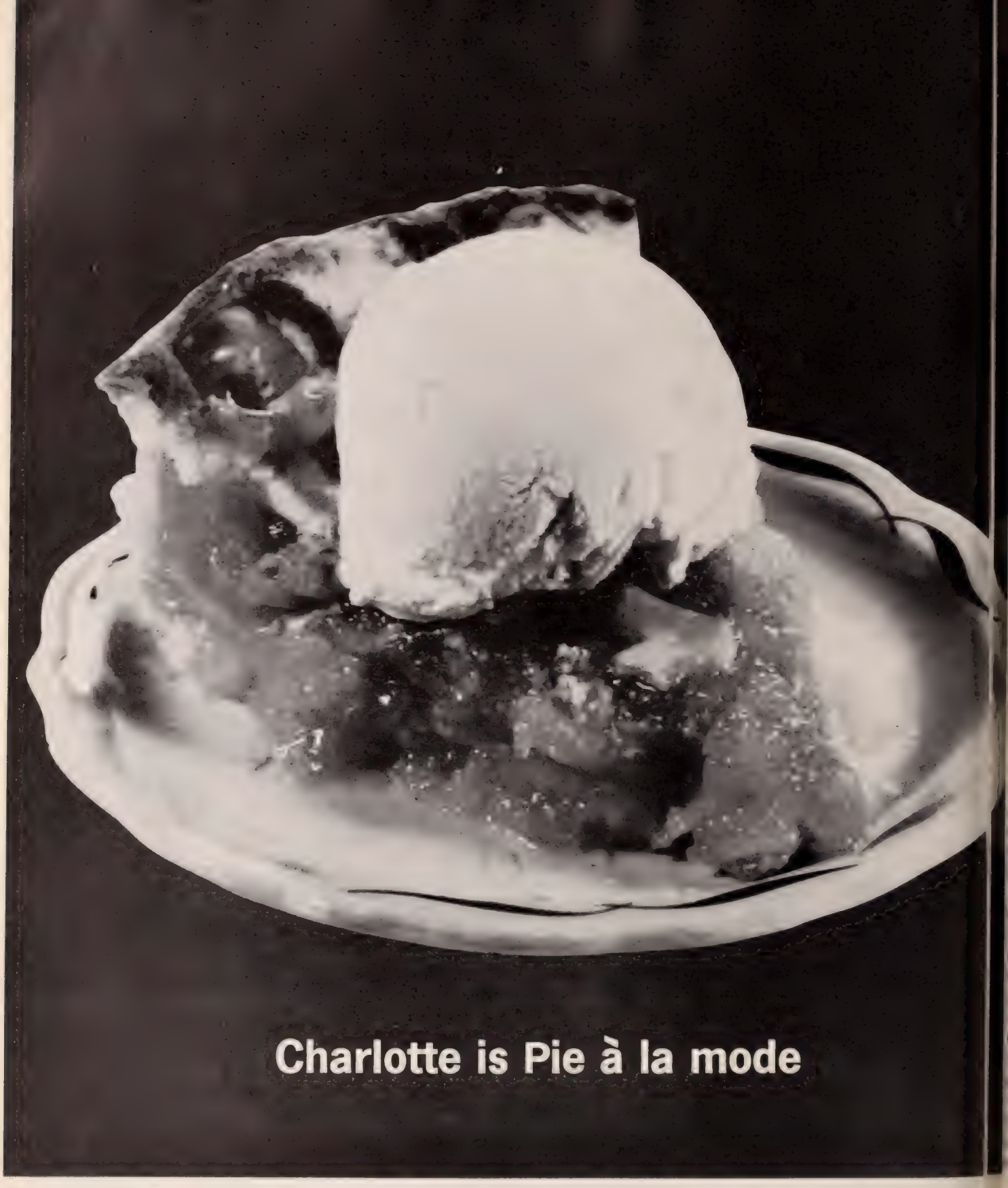
NEW BTF 20E 20KW

NEW CIRCUITRY means improved stability and a new kind of stereo and multiplex performance.

NEW EXCITER assures simpler, more straight-forward operation and maintenance, greater dependability.

Attuned to the quality needs of FM for today and tomorrow with finest sound and fidelity, these are the transmitters to put your station "out front." Find out what it's like to own the finest in FM transmitters.

The Most Trusted Name in Radio



Metro Charlotte is just the topping on a trading area 75 miles wide . . . your client's treat when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with $2½ BILLION in buying power. It's easy as pie to get the full WBT story from your BLAIR man.

WBT RADIO CHARLOTTE BLAIR GROUP PLAN MEMBER

Jefferson Standard Broadcasting Company

The cigaret ad code:

will FTC buy it?

In effort to beat FTC to draw on ad regulations, nine major companies adopt self-administered code

THE CIGARET ADVERTISING CODE, adopted by the nine companies that produce 99 percent of the 2.9 million packs sold every hour, sent a stir — accompanied by nervous smoking—through Madison Avenue as it was announced early last week.

The Code doesn't introduce any radically new changes in current practices, but does wash-cloth procedures so that ad copy is channeled through a one-man, industry-sponsored advertising administration.

A shrewd public relations move, the Code is undoubtedly intended to:

- Forestall proposed Federal Trade Commission regulations and controls. (See SPONSOR, March 9, p. 4; March 23, p. 21.)
- Make public the generally careful advertising practices of the cigaret industry, especially since it's been the recent target of much public criticism. (These careful ad practices have, as one tobacco spokesman puts it, "been generally tailored to FTC preferences" over the past several months.)
- Centralize inevitable advertising controls in the hands of one administrator, thus providing what another tobacco man calls "more rapid and efficient clearance" of advertising—in contrast to FTC-sponsored government regulation.

As a start, the latter system would almost certainly be slowly taken through the courts, creating sheer havoc until its legality is either accepted or rejected.)

Virtual one-man control of cigaret advertising is given over to what the Code identifies as its "administrator." He can levy fines up to $100,000 in clearing all advertising, for instance, and is also to handle such far-reaching procedures as protests to his own rulings—i.e., to decide whether or not he'll reconsider.

Conspicuous in its absence from the five-article Code is the fact that the potentially powerful administrator will be paid by the nine cigaret companies that will select and hire him. American Tobacco, Brown & Williamson, Larus & Brother, Liggett & Myers, P. Lorillard, Philip Morris, R. J. Reynolds, Stephano Brothers and United States Tobacco.

Company representatives to the group that will select him, their procedures and his possible salary were all top secret last week.

The Tobacco Institute's President George B. Allen pointed out, however, that the administrator will have "guaranteed tenure" and that "appropriate steps will be taken to protect his office" — presumably from intramural pressures. Since these matters are not covered by the Code, itself, however, they'll likely

CONGRESS MAY CRASH CIGARET TV PARTY

A hint that Congress may step into the ferment surrounding the question of cigaret or other "questionable product" advertising on the air came last week from Rep. Walter E. Rogers, chairman of the House Sub-committee for Communications and Power. Speaking before the annual advertising awards luncheon of the SRA in New York, Rogers pointed to several key broadcast questions likely to be tackled by Congress, and added:

"Some other questions that will undoubtedly be renewed will concern program content and commercial content, the latter being pointed up by the present controversy concerning cigaret advertising, and we may as well expect this and more serious questions to be raised with regard to the advertising of other products considered by many to be harmful to the human body."

Cigaret Code . . .

be formulated in pre-hiring conversations with the administrator, if not in his contract.

Actual naming of the administrator will thus provide the strongest clue as to whether he'll be an industry figure head or whether, as with "Czar" Will Hayes and the early motion picture code, he'll be able helpfully to regulate the industry that succors him.

Interestingly, not much was known about the Code until it was announced last Monday. Subsequently, no one would say how long it's been in the works, but spokesmen agreed it's been considered "for a number of months"—reportedly since last summer when the Tobacco Institute made specific suggestions. Last March 16 their counsel informed the Federal Trade Commission at public hearings that tobacco companies had been working on a code "for some time."

Even so, a public relations spokesman for one of the major tobacco companies didn't learn of the Code's adoption, himself, until he heard it on tv.

Only four times in the eight-page document are radio and tv proscribed:

(1) First, "all forms of advertising in both radio and tv, as in most other media, are specifically included in Code coverage.

(2) Further, cigaret advertising is forbidden "on tv and radio programs . . . directed *primarily* to persons under 21 years of age."

(3) No cigaret ads, either, "in spot announcements during any program break-in, or during the program break immediately preceding or following, a television or radio program directed primarily to persons under 21 years of age."

(4) And, significantly, advertising as defined in the Code "does not include the *entertainment* portion of any television or radio program."

No tobacco man or agency spokesman was about to admit their advertising doesn't already conform to Code standards, of course.

A spokesman for the American Tobacco Co., for instance, says: "No one knows just how it'll affect our advertising, but there'll probably not be a radical shift . . . We're in substantial agreement with the Code now . . ."

Said a P. Lorillard man: "No doubt each company will review its advertising in light of the Code and take steps as needed—if any are needed."

Even a slight effect could have severe reverberations, however, considering the amount of money cigaret-makers spend annually on broadcast media (see chart). Since retail cigaret grosses in the United States reach an estimated

A Cigaret Czar?

Section 1. There shall be a Code administrator who shall be a person of recognized independence, integrity and intellectual achievement to the end that decision by him shall command public confidence and respect. The administrator shall have all of the powers and authority necessary and proper to enable him to discharge effectively the responsibilities entrusted to him by this Code.

Section 2. The administrator shall have complete and final authority to determine whether cigaret advertising complies with the standards of this Code and to enforce this Code in all other respects.

Section 3. The administrator shall appoint a staff adequate and competent to assist him in discharging his duties.

Section 4. Neither the administrator nor any member of his staff shall be an officer, director, employee or stockholder of any manufacturer of tobacco products, nor shall any such person have any financial interest in the business of any such manufacturer.

Section 5. The administrator is authorized to convene scientific advisory panels to enable him to carry out his duties. Persons selected for such panels shall be of independence, integrity and competence in their particular areas of scientific discipline. In selecting such persons, the administrator may consult with appropriate governmental and private agencies such as the U. S. Department of Health, Education and Welfare; National Academy of Sciences; National Research Council; American Medical Assn.; Scientific Advisory Board of the Council for Tobacco Research — U. S. A.; medical and scientific societies; colleges and universities, and non-profit research institutes.

Section 6. The administrator shall by regulation establish procedures for the administration and enforcement of this Code including, without limitation, procedure for:

(a) The submission to him of proposed cigaret advertising which together with any supporting data or documents, shall be kept confidential, except as otherwise provided . . . or as agreed to by the submitting party;

(b) The submission of protests by parties subject to this Code concerning any determination by him;

(c) Hearings in connection with all submissions and protests; and

(d) Reconsideration by him of any of his determinations."

—Article II, The Code Administrator, from the Cigaret Advertising Code

$21 million a day (70 million packs), it's obvious that any change in advertising that appreciably affects dollar volume could make quite a dent in the national economy.

But consider the calming remarks of Robert Steinle, advertising manager of United States Tobacco, a company capitalized at $25 million, which does most of its business in pipe and chewing tobaccos, relatively little in cigarets, apart from *Sanos:* "It presents no innovations for us . . . Actually, it's an advertising problem stemming from a public relations point of view." If companies already *are* adhering to sane and civil practices, why shouldn't these—as well as recently publicized criticisms—be pointed out to the public, he wonders.

United States Tobacco sponsors no tv, but carries "a fair amount of radio" and Ad Manager Steinle says conforming with the Code "will not produce any change (in allocation) at all."

All nine cigaretmakers signatory to the Code are members of the Tobacco Institute, Inc., Washington, whose president considers the Code "a serious effort to deal with questions raised in various quarters about cigaret advertising." George D. Allen says the Institute "sincerely hopes" the FTC will, as a result, withhold its advertising proposals "and give the industry a chance for self-regulation and control."

The Code, Allen points out, covers "a number of areas" not even cited in FTC proposals—among them, regulations relating to youth, athletes and filters.

The nine cigaret companies, although traditionally close-mouthed when it comes to any public statements, are vocal in one contention. They steadfastly agree that the Code was strictly "a joint effort" without spearheading by any one company or by the Tobacco Institute. (Scuttlebutt reported that Institute personnel dominated the Code meetings and that the move was probably the brainchild of Allen.)

Tobacco men admit, however, that actual construction of the document was undertaken by their legal staffs, once top-level officers had given the nod for participation. (The document has virtually no legal jargon or complexity, however.) And, since the Code is essentially advertising-oriented, company lawyers were, in effect, liaison for the various advertising chiefs.

As a result of their participation, it's not expected that the Code, even under a severe administrator, will wander far from what are already accepted as sound practices. One tobacco advertiser said about the only problem raised for his company is the use of models who don't *look*, as required, at least 25 years old. On the other hand, the company doesn't show 11-year olds having their first smoke, so this isn't considered a serious revision.

Asked about the prohibition of a "picture or illustration of a person smoking in an *exaggerated* manner," one advertising manager replied: "Yes, I wondered myself what they meant."

Account supervisors and executives were mostly silent—and for two reasons, both of them sound. (1) It's strictly a "wait-and-see" period for them before they'll discover exactly what it means to live with the Code. Greatest likely hurdle: The loss of time before production deadlines, since the administrator's office will act as a clearing house. (2) Most agencies have firm policies of not speaking for—or about—tobacco clients. As one "don't-quote-me" account executive remarked, "It's not so much that our *agency* has the policy of not speaking as it is that our *client* has a policy that the agency not speak . . ." True to expected form, even public relations offices weren't always returning calls.

Timetable: The Code won't go into effect at once of course. It must first be given anti-trust clearance by the Justice Department, a procedure that's not expected to be delayed although no priority has so far been requested.

Then, the administrator will have

Tobacco Giants Are Blue-Chip Spenders

Tv dominates the media mix in tobacco company ad plans, with more than two out of every three ad dollars going into network or spot tv, primarily for cigaret brands.

Magazines are second choice (about $30 million last year), with radio edging out newspapers ($19 million vs. some $18 million) for runner-up.

In radio, R. J. Reynolds sets the spot pace, spending nearly $6.9 million. American Tobacco's spot radio amounts to $5.5 million. P. Lorillard spends about $2.7 million in spot radio, followed by Liggett & Myers with slightly over $1 million. Philip Morris and Brown & Williamson, in 1963, were relatively inactive in radio.

All tobacco majors have minor (if any) network spending.

The following, compiled by TvB, is 1963 spot and network tv spending by the six leading companies of the nine that are currently backing the new Cigaret Advertising Code.*

COMPANY	'63 SPOT	'63 NETWORK	'63 TV TOTAL
American Tobacco	$5,924,400	$13,678,400	$19,602,800
Brown & Williamson	4,082,760	12,868,300	16,951,060
Liggett & Myers	7,188,050	11,389,700	18,577,750
P. Lorillard	6,876,190	12,551,700	19,427,890
Philip Morris	5,993,660	14,255,400	20,249,060
R. J. Reynolds	6,004,270	24,509,800	30,514,070
GROUP TOTAL	$34,599,000	$85,143,400	$119,742,400

*Note: All figures are for gross time and do not reflect either discounts or production and program charges. The three remaining tobacco companies in the nine-company Code group are minor advertisers. Larus Bros. and Stephano Bros. have no 1963 tv spending recorded, no radio; U.S. Tobacco reportedly spent less than $20,000 in tv, even less in radio last year.

Cigaret Code . . .

to be chosen from candidates who, for obvious reasons, are not now being identified, although active consideration doubtless is underway. The Code stipulates: "A person of recognized independence, integrity and intellectual achievement" who also has no tobacco stock or other financial interest in any of the participating companies.

Once designated, the administrator will open offices—definitely in New York (headquarters for five of the nine cigaret companies) rather than the South (agricultural heart of the industry) or in Washington (headquarters of the Tobacco Institute). Besides opening offices, the administrator will also have to organize the "adequate and competent" staff that's allowed him. The process, says one company's spokesman, "will be quite a job."

Therefore, active Code enforcement will likely be a matter of weeks ahead.

In Washington, meanwhile, the NAB found itself in the odd position of being simultaneously pleased and annoyed at the self-regulatory tobacco industry move.

NAB President LeRoy Collins, who has gone on record on several occasions as opposing cigaret commercials aimed at a youth market, was pleased with the basic aims of the cigaret code, and applauded the move.

Pleased also was Howard Bell, director of the Code Authority, who has long cited the broadcast industry as being unique because it has both a self-regulatory code and the machinery to implement it, and who has stated he would welcome industry codes in preference to government rulings.

NAB officials were privately annoyed that the cigaret code had stolen some of NAB's thunder, for, they contend, it was NAB—not the tobacco industry—that first promulgated a set of rulings covering cigaret commercials on television. This was done in Miami January 29, with a comparable set of radio amendments due to be voted in June before the Radio Board of Directors.

"We've been evaluating cigaret commercials in tv since the end of January," Code Authority Director Bell told SPONSOR. "We've questioned quite a few. In a number of cases, we have affected changes in copy. It's not been necessary to issue general warnings to Code subscribers, and in all cases in question the agency and client have backed down."

Did the Cigaret Advertising Code mean that NAB would retire from the scene? Not at all.

"We're in the middle of preparing our own set of guidelines," said Bell, "and we're going to continue. We feel the cigaret industry code is a worthwhile step, but we want to see how it will be implemented. We plan to hold off on release of our guidelines until this is done. Meanwhile, we will continue to enforce the code amendments concerning cigarets, and we will look at cigaret commercials on a case-by-case basis."

Elsewhere in Washington, there was evidence that NAB would not be alone in developing standards for cigaret advertising. Having held a three-day hearing on a proposed set of cigaret-advertising rules, the Federal Trade Commission gave no indication that it would back down. Stated FTC chairman Paul Rand Dixon: "I doubt if the Cigaret Advertising Code would affect our deliberations."

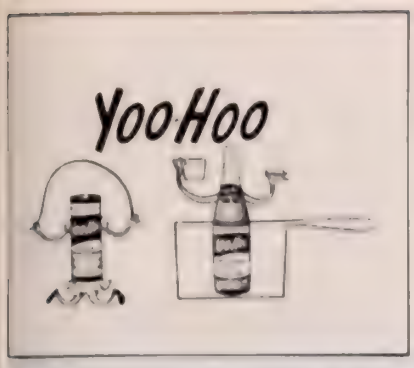
There *was* an indication from Washington sources that what FTC might eventually release would not be a stringent set of rules requiring cigaret advertisers to state that smoking may be injurious but rather a set of guidelines. For one thing, there's been heavy pressure from congressmen, senators and farm lobbies from tobacco-growing states. For another, the tax revenue from cigarets is around $3 billion annually—a sum whose loss would be felt keenly, particularly in light of the recent income-tax cut, and this fact is not lost on Washington officialdom, up to and including the White House.

The new tobacco industry code does not, as yet, have official approval from the Justice Department. However, since it is presumably "in the public interest" and does not raise any question of price-fixing, it's presumed generally in Washington that it will clear this hurdle with no difficulties.

Cigaret manufacturers were also receiving a break, of sorts, on a related front. The researcher who triggered much of the furor concerning possible links between cigaret smoking and lung cancer—Dr. Ernest L. Wynder of the Sloan-Kettering Institute for Cancer Research—was back in the news again. This time, he was stating with his associate (noted chemist Dietrich Hoffmann) that "the smoker of filter cigarets of 1964 is on the average exposed to approximately 50 percent less tar and nicotine than he was while smoking cigarets without filter tips ten years ago." Dr. Wynder also admitted that manufacturer changes in tobacco formulas had caused a reduction in presumably harmful smoke elements.

Last, the giant tobacco firms could take comfort from some hard, cold business statistics. Despite a harsh report from the Royal College of Physicians in Britain—and a new set of tv commercial regulations—cigaret smoking is now at a record high in the United Kingdom. Similarly, cigaret smoking in the U.S.—which runs well over 500 billion units annually—has also bounced back from the slump in the wake of the Public Health Service's report, and tobacco stocks (thanks in part to diversification moves by tobacco majors) had regained much of their previous market strength.

If any tv commercials have to be junked in the wake of the new industry code, or if any major cigaret advertisers have to divorce themselves from tv-radio shows that have sizable young audiences, there didn't seem to be any cancellation trend by week's end. And certainly no panic. ■







Tv commercials are used to attract kids watching afternoon shows. They feature fun, animation and, of course, Yogi Berra, champion image of Yoo-Hoo

Yoo-Hoo. In can
or in bottle.
Yoo-Hoo. A cold drink
or hot'll...

make you do what
champions do. Yoo-Hoo!

Say me-he for Yoo-Hoo
too-hoo. Yoo-Hoo!

Air media inject new sales life into chocolate soft-drink market

YOO-HOO, other brands find airwaves erase seasonal lag, boost potential market

■ There is a "new" soft drink making news—chocolate. Although chocolate drinks seem to be as old as teenagers, only now are they registering large sales in the market place. And each case sold means a healthy percentage goes to advertising.

Chocolate drink sales passed the 12-million-case mark in 1963 for the first time, and current indicators point to 18-million-plus cases by the end of this year.

Leader in the industry is Yoo-Hoo, a non-carbonated 60 percent milk product, which spends 80 percent of its present $300,000 budget in broadcast media.

Although Yoo-Hoo has been around for some 30-odd years, it was not until Dr. Max A. Geller and partners bought the company in 1960 that the chocolate drink began to "take off." Coincidentally, Geller, president of the Yoo-Hoo Chocolate Beverage Corp., is also chairman of the board of Weiss & Geller Advertising, which has been handling the product.

The chocolate drink industry credits the boost to:

- **Several new chocolate drinks and franchises on the market.**
- **More money going into advertising, promotion, marketing.**
- **A host of new sterilizing machines available, improving the product.**

Yoo-Hoo, a major strength within the industry, can also point to other distinct reasons for new-found popularity:

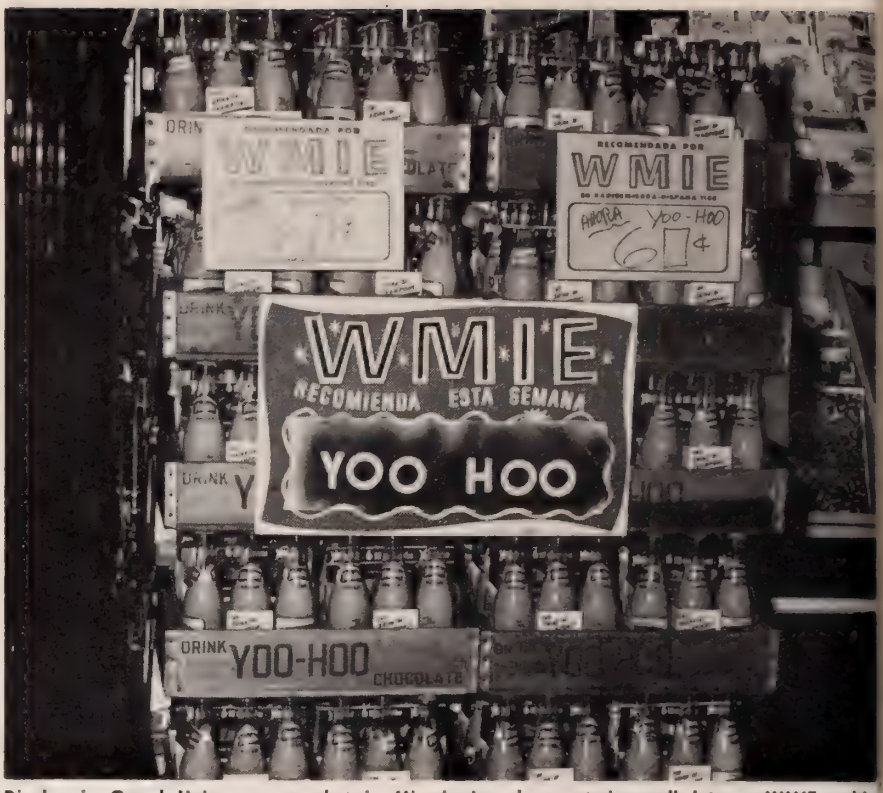
- **Use of selective spot radio and tv buys to reach different groups of consumers.**
- **Utilization of all the merchandising tie-ins the stations offer.**
- **Backing by Yogi Berra, vice president in charge of promotion and merchandising for Yoo-Hoo and a principle image-producer for the soft-drink.**
- **Interest shown by bottlers of Seven-Up, Pepsi-Cola and others who do not consider Yoo-Hoo directly competitive with their own products.**

But the minimum 50 percent increase in business this year predicted by *Bottling Industry* magazine will aid all chocolate drink entries. In addition to Yoo-Hoo they include Chocolate Soldier and Brownie (Citrus Products Co., Chicago), Kayo (Chocolate Products Co., Chicago), Sambo (Choc-O-la Bottlers, Indianapolis), Chocko (Cott Corp., New Haven, Conn.), Dixi Shake chocolate drink (Dix-A-Dee Co., Brooklyn), Faygo (Feigenson Beverage Co., Detroit), May's chocolate drink (May's Bottling Co., Atlanta), Moose Cho (Mooo Cho Beverages, Ridgefield, N.J.), Jo-Jo (Monarch Manufacturing Co., Atlanta), Sun Crest chocolate drink (National Nugrape, Atlanta), Charley's Chocolate (Nesbitt Fruit Products Co., Los Angeles), Nehi Chocolate (Royal Crown Cola Co., Columbus, Ga.) and Bireley's Chocolate (Bireley's, Inc., Bensenville, Ill.).

Most of these drinks are distributed regionally and use local media. Bireley's ad plans for this



Dr. Max Geller, chairman of the board, Weiss & Geller, agency for Yoo-Hoo, is also president of Yoo-Hoo Chocolate Beverage Corp.



Display in Grand Union supermarket in Miami also shows station call letters, WMIE, whic reaches Spanish-speaking peoples.

YOO-HOO...

year center around point-of-purchase and spot radio. Sambo is supported by radio, tv, billboards and newspaper. Chocko uses tv, along with newspapers, trade magazines and point-of-purchase. Faygo also uses radio and tv, plus billboards and point-of-purchase.

What gives Yoo-Hoo a special boost is Berra, who is included in almost every radio and tv commercial as a product promoter. Originally, the New York Yankee field manager worked at the trade level but has since expanded and helped initiate the consumer campaign for Yoo-Hoo built around " The Chocolate Drink of Champions." Besides Berra, the promotion features Mickey Mantle, Elston Howard and Whitey Ford.

Is Yoo-Hoo the chocolate drink of champions as the commercials say? Yogi says there are always iced cases of Yoo-Hoo in the Yankee bullpen and dressing room and on any given day, by the end of the game, they are empty. Jim Hegan, the bullpen coach and catcher, according to Yogi, is the champion Yoo-Hoo drinker of the world.

Sportswriters and announcers are well aware of the fact that Yogi likes to be associated with Yoo-Hoo, and give the product free plugs by mentioning the tie-in. Fans know it, too. Last season, when Yogi was on the coaching line or came up as a pinch-hitter, many fans greeted him with: "Yoo-Hoo Yogi."

About 90 percent of the ad money allocated to broadcasting by Yoo-Hoo goes to radio. Geller, along with Max Tendrich, account supervisor on Yoo-Hoo and executive vice president of the agency, has put into effect a selective purchasing plan for radio. Since Yoo-Hoo appeals to various groups, different stations are bought to cover each segment of the market.

In New York, for example, Yoo-Hoo advertises on WINS for teens, WOR for adults, WWRL for Negroes and WADO for Spanish-speaking people. In Miami, it's WIOD for adults, WFUN for teens, WMIE for Spanish-speaking people, and WTVJ and WLBW television stations to reach children in the afternoons. The same formula is followed in other Yoo-Hoo markets, which now cover much of the East Coast. Plans are to go national in the future.

Winning the approval of mother is achieved almost entirely throug adult talk shows on daytime radio while the youth market is approached with jingles, animation and fun approaches on tv and radio

Talk personalities employed t deliver the Yoo-Hoo message in clude Peter Lind Hayes, Mar Healy, John Gambling, Marth Dean, Stan Lomax and Jack Lac in the New York area.

The Yoo-Hoo commercials o the talk shows are straight-out fac tual, geared to the product stor and the 60 percent non-fat mil feature with its nutritional, low calorie value.

But the milk angle can be a prob lem, according to Tendrich. Kid resent it, he says. The solution fo Yoo-Hoo was in the Berra image which adds a feeling of strength success and manhood to the prod uct.

Other companies have differen thoughts on the chocolate milk chocolate drink problem. Choc-Ola's advertising, for example, "i from the dairy angle, not the sof drink," says firm executive Harr Normington. In contrast, Chocko sales manager says chocolate drink



At sales meeting for Yoo-Hoo, Yogi is very active. Promotion features theme "the drink of champions." Many times there is a Yankee tie-in.

ell best on special display and in he beverage section. "For the long- st time, chocolate drinks have been n the milk coolers, and consumer hought in terms of chocolate milk nstead of chocolate drinks," he ays.

Ben Sherman, sales manager on oo-Hoo, points out that Yoo-Hoo, s well as competitors, does not ave to be purchased or stocked very day while the dairy product ust. Theirs' is a grocery item and on't spoil. And finally, the item an compete with dairies in cost, nd the consumer is always looking r dollar value, he says.

Chocolate drinks have appeal be- ond the youth market. "It is con- med—not in the same proportion, course, but in substantial volume by adults as well," says a Yoo- oo spokesman. "This is evidenced major installations in vending achines, offices, golf clubs and ctories. It has proved itself most pular as a mid-day pick-up. On- emise sales at luncheonettes and mpany-installed lunch rooms are pecially strong, he says.

Chocolate drinks sell well in the nter, as well as the summer, be- use they can be heated. This means that commercials must change with the weather. For instance, winter commercials feature a little boy shivering on a sled and similar situations. The peak of the chocolate drink season is still the summer, as it is with other soft drinks, says Tendrich, but sales decline in the winter is not nearly as sharp as others. The heating factor, coupled with the popularity of chocolate and the nourishment value, are what give chocolate drinks year-'round appeal.

In working with radio and tv stations every month, Yoo-Hoo must stretch the dollar. "We don't have the kind of money Coke and Pepsi have," says Tendrich. "We ask the stations for all the promotion and merchandising help they offer." Yoo-Hoo tries for special displays in major chain stores whenever possible. Sometimes they have a station tie with the call-letters on the exhibit. "When stores see the power of radio and radio merchandising they often set up displays on their own," Tendrich says. Yogi, as promotion and merchandising manager, is a big help in getting in supermarkets, Tendrich admits.

Some of the merchandising efforts are naturally baseball oriented. A recent promotion, advertising on radio in Philadelphia, in Scranton and in Florida, featured a premium offer of a combination desk set and bank — the bank being shaped like a baseball and the pens like baseball bats, all autographed by baseball stars.

The success of Yoo-Hoo's radio advertising and merchandising have led to the introduction of Yoo-Hoo chocolate syrup and chocolate bars, Tendrich notes.

With three hydro-static continuous line sterilizing units in operation (two in Carlstat, N. J., and one in Hialeah, Fla.) and one planned for the Midwest, Yoo-Hoo looks for a 100 percent increase in case volume this year, according to Geller.

Currently engaged in an extensive national franchising and distribution program, the firm recently signed up several new franchising distributors, including Pepsi-Cola in Asbury, N.J., and Newburgh, N.Y. Among the bottlers franchised for Yoo-Hoo production is Pee Dee Bottling of Hamlet, N.C., producer of Seven-Up, Royal Crown Beverages, Dr. Pepper and NuGrape. ■



Jifoam:

David-Goliath story for a new oven cleaner raises old query: Do "upstart brands" exist only as long as it suits national advertising's giants in the food chains?

■ Several weeks ago, or so the report goes, an anxious Grey Advertising executive flew into Boston's Logan International Airport, rushed over to Group W's WBZ-TV on Soldiers Field Road, closeted himself with the station's sales people, and rushed out again, heading toward the Chestnut Hill Shopping Center. When last seen, he was dejectedly stalking the household cleaner section of the Star Markets—one of the chains in New England where a battle of the oven cleaners is reaching a crescendo.

While the story might be somewhat exaggerated, if not apocryphal, the concern of Grey's is likely neither. For in three short months, Boyle-Midway's Easy-Off—the nation's number one oven cleaner—has just about lost its hold on the New England market.

Its shelf-facings, the *sine qua non* of product survival, have shrunk. And in place of the familiar brown bottle with the brush on the side is an *un*-familiar red, white and blue aerosol can labeled Jifoam.

Introduced a scant eight months ago, Jifoam currently is the hottest-selling new product in *any* category in New England supermarkets. With 96 percent of its ad budget in tv daytime minutes and 10-15 second IDs, its messages reach 31.2 million housewives each week in five New England states.

In mid-March, having cracked every supermarket chain in the area—by itself, an almost-unheard of feat for a new product—Jifoam jumped across the Hudson River into Albany County.

To date, it has racked up almost $1 million i sales, spending less than $150,000 undoing all c Boyle-Midway's missionary handiwork. Glancing a input v. output, one observer here recently suggeste that "given large enough appropriations, this outf might well become another Lestoil."*

Of course, this observation precludes the possibi ity that this upstart brand exists only so long as suits the convenience of the giants, such as B. T. Bab bitt (Hep) or Dow Chemical's new oven cleaner, whic is outspending Jifoam 10-to-1 on such shows as CBS TV's *East Side/West Side* and NBC-TV's *Espionage*

Still, Jifoam's saga is intriguing and what mak it so is that it's being written by amateurs. The manu facturer is a Harvard Business School graduate steepe not in marketing but in finance; up until last Decem ber, his sales vice president had devoted all of his lif to selling Big Steel to industry, never knew such crea tures as food brokers existed. The advertising agenc is so provincial that its idea of thinking big in com mercial production is to hire a local film company th prides itself on turning out slick commercials for le than $4,000—"including talent, don't forget."

Yet, these inherent weaknesses are Jifoam's ver strengths. It was typical B-School thinking not to g into business until the computers had mulled ov market potential; chain buyers seem to like the r freshingly-different approach of having a packag goods item sold to them like ingots. And it so hap pened that the head of the provincial agency kne every one of those buyers on first-name basis. What more, his ability to haggle Yankee-trader style wo the client schedules no Madison Avenue shop cou have lined up under similar circumstances.

Until August last year, Jifoam was merely a fig ment in the imagination of 44-year old John Carpe ter, then treasurer of Winfield-Brooks Co., a Woburn Mass., chemical specialties firm. Earlier in 1963, W- chemists had come up with an oven cleaner formu that, they claimed, worked best on warm (up

**which, between 1958-61 became the tv success story to end tv success stories. In its heyday, Lestoil spent $12 million f $18 million worth of card-rated time, peaked at sales of $3 million. It currently spends less than $3 million to hold on its 28-state market in the eastern U.S.*

another Lestoil?



ecking last-minute script corrections in studios of WBZ-TV, as rear-screen projection shows Jifoam in action, are ll to r: William G. Crook, sales Shelco, Inc.; Donald A. Hodes of Worcester agency bearing his name, and Group W sales exec Don O'Shea





Frames provided by Radio TV Reports, Inc.

200°F.) ovens, was relatively (97%) non-caustic, non-toxic, and worked five times as fast as any other product on the market.

An experimental batch was packed in aerosol cans and test-marketed under the name of "Instant-Off" in a rather quaint manner. Carpenter realized the firm wasn't set up to market the product, being primarily a private label contractor. So the 16-ounce cans were sold for $1.39 to the Tappan and Frigidaire appliance distributors in Worcester County to be used as customer premiums in the push to sell more eye-level, built-in wall ranges.

Soon, complimentary letters came into the distributors, who bucked them up to Carpenter. "There were so many," he recalls, "that I said, what the hell, there must be a future in this stuff."

To make sure there was, Carpenter started collecting all sorts of market data, fed same into a bank of borrowed computers, and came to the conclusion that even Boyle-Midway, with its 80 percent hold, was only scratching 15 percent of the New England potential. His chemists suggested that many housewives eschewed Easy-Off because of "plain, simple fear of coming in contact with the chemical," and his market analysis showed that most people still preferred to get into old clothes, don rubber gloves, and get to work with Brillo pads and such home-made brews as ammonia mixed with Spic 'n Span.

In August, Carpenter was convinced, quit Winfield-Brooks. He had bought title to the product, arranged to let W-B do the blending and individual jobbers do the packing. And just to be on the safe side, he had Winfield-Brooks patent not just the formula but the chemical process.

He set up offices in the Boston suburb of Needham, called his company Shelco Inc.—after his children Shelley and Colby—and hired an ad agency.

Donald A. Hodes Advertising is a small, six-man Worcester shop that specializes in food accounts. This isn't terribly unusual nor pertinent to Shelco, except for the fact that Hodes' family runs a chain of independent supermarkets in Massachusetts. Not only is Hodes intimately acquainted with the buyers a A&P, First National, Stop & Shop, et. al. He also knows the pitfalls of new product introduction. Over enthusiasm, for instance.

"I'm dead-set against anything longer than a firm 13-week schedule or rate holders," he points out, contending that it was the 52-week, non-cancelable commitment that hurt Lestoil when it could least afford it. "Jack Barowsky had the quantity discounts, al right, but Howard Morgens (of P&G) had the flexibility to move up and down in and out of prime time at will."

In nailing down the long-range objectives, it was decided to create (a) a consumer demand for a produc not then in distribution and (b) a brand awarenes among chain store buyers in order to force that distribution.

Hodes contended that what was needed here wa not so much a "look-ma-here's-another-new-miracle cleaner" pitch as one "that would educate the viewers t the necessity of keeping their eye-level ranges spotless ly clean—in the easiest possible way."

Jifoam's "unique selling proposition" was the fac that it required neither contact with the sludge no any waiting time. Thus Hodes hit on the idea of show ing a woman in a fancy party gown, about to clean he oven. Voice-over: "You're right . . . you wouldn' clean your oven in a party gown. Neither would we but we want to make a point . . ."

The point: "get some Jifoam and you'll *almost* en joy keeping your oven clean."

(The second commercial, also shot at D-4 Film Studios in Newton, counteracts Dow's commercials b playing up the second USP of Jifoam's working o warm ovens without danger of flash burns).

Just before Labor Day, Hodes began lining u availabilities in the Providence-New Bedford marke buying day minutes on WPRO-TV and WTEV-TV





Safety, ease, economy are stressed in Jifoam commercials. "No other oven cleaner works as quickly, safely or as easily ... so safe that it can be used without rubber gloves."

To impress the buyers for chains with outlets in his hometown of Worcester, he bought a brace of radio commercials on Worcester's WAAB, WNEB, WTAG, and for good measure tossed in a few 1,000-line ads in the *Worcester Telegram & Gazette* and *Providence Journal & Bulletin*. Total cost: $3,000.

By mid-October, Jifoam had gotten 50 percent distribution in that market, and by the end of the month, in Providence alone, Jifoam had racked up $20,000 sales, and $30,000 in November. The point did not escape the hold-out buyers: one Providence chain bought 1,089 cases for $12,590.80, sold them for $19,461.82, realized a tidy profit of $6,871.02.*

Group W had gotten a sniff of the wind, and WBZ-TV salesman Don O'Shea tracked down Hodes in November to work out a post-Christmas push in the country's fifth largest market—Boston. "We figured," O'Shea said the other day, "that this upstart had better tie down all the vacated spots before the January rush started." As a result, Shelco latched onto a "superb" schedule of 12 weekday minutes plus 18 ID's every fourth week in some of the choicest slots, meanwhile instituting a holding action in Providence of five spots a week on alternate weeks. (To back up WBZ-TV, 10 alternate week minutes were added on WNAC-TV Boston.)

In January, Carpenter convinced a neighborhood friend, William G. Crook, to become his sales v.p. Crook had just retired as New England manager of U.S. Steel, but in March he rose to the challenge and came out of retirement.

Boston kicked off Jan. 6, Crook notes, and by the end of the month, had brought in $90,000. February was even better, with $160,000, and March better still—$220,000.

While Boston was firming up, Hodes added WTIC-TV Hartford with six weekly minutes; five weekly minutes each on WNHC-TV New Haven and WCSH-TV Portland; and schedules of seven minutes alternate weeks on WMTW-TV Poland Springs, Me., WMUR-TV Manchester, N.H., and WWLP TV Springfield, Mass.

By the time the first 13 weeks were up, Jifoam had spent $49,000 in spot television. More was to come.

On March 16th, Jifoam bowed on WTEN-TV Albany and WRGB-TV Schenectady, WPTZ-TV Plattsburgh and some radio stations in between with a total $20,000 schedule. On April 13th, the drive moved into the Syracuse-Rochester-Buffalo-Binghamton area. Meanwhile, New England has been cut back to $30,000 for the second 13-week cycle "since we proved our point and cracked every chain."

There'll be a tv hiatus starting in June, when the whole campaign switches to radio. Reason: Jifoam works beautifully on outdoor charcoal grilles, too.

Shelco would like to tackle the lush New York City market, but won't do so for the time being. The new New York Fire Department law governing aerosol packages would require Shelco to relabel the product, even though its present label carries FDA approval. "We're inclined to let the big packers fight the battle for us," Crook points out, implying that the NYFD may have to back down.

John Carpenter thinks he can make Jifoam a four to five can a year habit (each can doing four complete stove cleanings). He appears remarkably sanguine about the competition, and professes no temptation to wanting to be bought out by a larger company.

One reason may be that his computers told him that the present $12 million market could easily become a $75 million market by 1970, and as long as he can continue to get his daytime minutes at the lowest possible CPM, he'd like to stick around "just to see what happens."

"Without television," he adds, "we'd still be puttering around in Woburn." ■

*Jifoam sells for $1.49 for 16 ounces as against Dow's 89¢ for 8 ounces. Hardly priced as an impulse item, Jifoam further, are gives away to buyers one case free for every 10 sold, as against Dow's introductory one free for every four, still outdo its heavily-advertised Dow 5x unit sales, 10x dollar volume.

K&E vice president Joseph Braun (l) shows media supervisors Jack Caplan and Lou Kennedy (r) how the "Yardstick" expands the universally available buying index, Metro cost-per-thousand (illustrated by a zero in chart's center) into other areas, thus allowing more orderly approach to buying.

QUALITATIVE EVALUATION

Categories	Client Goal	Station A	Station B	Station C
News	7%	7%	3%	5%
Weather	0	....	....	....
Dial, power	3	3	0	1
Farm	2	2	0	1
Music	5	4	2	4
Personalities	5	4	2	4
Policy	9	9	3	7
Stature	9	8	4	6
Deuces wild	0	....	....	....
Totals	**40%**	**37%**	**14%**	**28%**

New Y-A-R-D-S-T-I-C-K joins S-L-I-D-E-R-U-L-E to cut

PROBLEM

Considering all the standards for judging a radio station, how can a timebuyer defend a "horse sense" buy without resorting to "mule logic?"

WHOSE PROBLEM?

Timebuyers at every agency. Many are learning to make value judgments with near-mathematical precision by means of an organized system, however. It is called "The Yardstick for Buying Persuasive Radio," and was introduced late last year by Crosley's WIW Cincinnati. And now it's beginning to see actual use.

Buyers at J. Walter Thompson have used the *Yardstick* on three recent, important buys. "This meets the needs of today's complex radio buying," says Ruth Jones, JWT broadcast supervisor, who contrasts the 1000 radio stations of former days with today's more than 4000.

Timebuyers at BBD&O have also begun to study and apply the system to actual buys. Says media head Steve Semons, "All stations in a market should rate themselves on their full range of programing . . . This information and accepted quantitative rating and coverage data could undoubtedly strengthen buying techniques . . ."

At Kenyon & Eckhardt, where they've used the system repeatedly, timebuyers feel it's "great" because "it enables us to approach buying in an orderly manner." Joseph Braun, vice president and media director, adds, "It forces the buyer to go beyond the important statistical area and into another dimension of evaluation. I mean, of course, into the qualitative area."

Two recent buys at Kudner were made on the *Yardstick* basis. "It's a great guide for those involved in radio for the first time—or the hundredth," says Donald E. Loenard, vice president and media director.

Foote, Cone & Belding, long skeptical on the question of ratings, feels, as Frank J. Gromer, Jr., vice president and director of marketing services, puts it, that "qualitative factors have always been important in evaluating all media. They are particularly important for radio, since most of the quantitative information on the radio audience is inadequate and, in many cases, actually misleading."

"For this reason," he continues, "the radio *Yardstick* is an especially useful device, since it encour-



bungling of radio buys

Charting all factors—"values" as well as "numbers"—helps buyers find the effective, not just efficient stations

ges the buyer to consider factors ther than audience numbers and akes it easier for him to do this."

Other agencies that have been utting the system into active use clude McCann-Erickson, Ogilvy, Benson & Mather, Sullivan tauffer Colwell & Bayles, Cunningham & Walsh. Says the latter's nior vice president and media dictor, Newman F. McEvoy: "This a new approach . . . it consolites a lot of thinking into an oranized method."

Agencies outside New York have so latched on. Thomas B. Rice Campbell-Ewald, Detroit, used on three recent buys and has a *ardstick* worksheet on his wall for sociates to see.

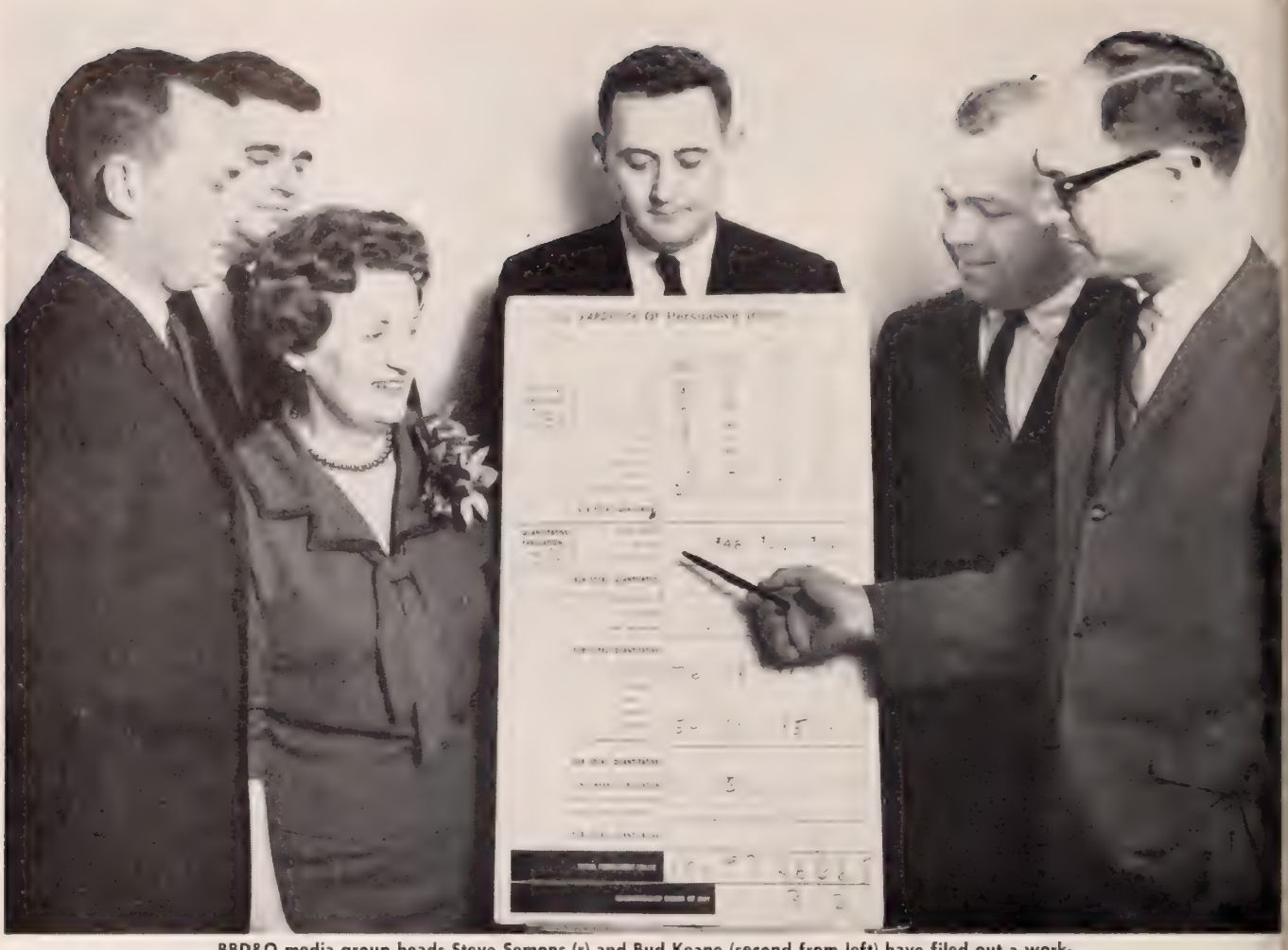
Additional agencies, most of hom are now familiarizing themlves with the procedure, include: enton & Bowles; Compton; D'Arcy; Doherty, Clifford, Steers & tenfield; Fletcher Richards, Calkins & Holden; Gardner; Geyer Morey Ballard; Albert Sidney Noble, all of New York; Sutherland-Abbott, Boston; McCann-Erickson, San Francisco; Botsford, Constantine & Gardner, Seattle — to name a few.

Those that use the system do so for five reasons, according to H. Peter Lasker, vice president in charge of sales for Crosley Broadcasting Corp.: (1) the plan is client-oriented; (2) it's simple to adopt and easy to use; (3) it's flexible enough to fit any agency procedure; (4) it points the ways towards needed research—i.e., a buyer's lack, perhaps, of *real* station knowledge or the need for intramedia comparisons; (5) it can be used fully or only in part.

Herb Maneloveg, vice president and media director of BBDO, says, "It's unwise to buy on metro cost and media alone . . . all of the other factors must be given proper weight in order to insure that a plan is not only efficient but—more important—*effective*."

His remark is endorsed by the senior vice president and media director of Lennen & Newell, Herbert Zeltner. "In the face of increasing concern over continually rising advertising costs and multiplying competitive pressures, our ability to zero in on that particular single individual who is our *best* prospect becomes one of the most important ways in which we can stretch our advertising dollar."

Fundamental to *Yardstick* is the concept that, whether consciously or unconsciously, timebuyers al-



BBD&O media group heads Steve Semons (r) and Bud Keane (second from left) have filed out a worksheet to illustrate actual client problem and buying solution as evolved by "Yardstick" methods. Looking on (from left): media buyers Jim Walsh, Vivian Riley, Werner Ziegler, Jim Monohan.

Y-A-R-D-S-T-I-C-K . . .

ready accept information about stations of varying validity. This disorganized method, it was felt, should be systematized.

The concept, itself, is not new, however. Basically it's to distill quantitative and qualitative factors that will indicate the degree to which radio stations in any given market may help an advertiser achieve his particular goal.

What *is* new is attributing numerical percentages or "weights" to these factors in an effort to substantiate judgments. Weighting is done by the timebuyer, both for client goals (as he sees them) and each station's ability to meet those goals (again, as he sees it).

The very procedure, however, compels the buyer to specify (not vaguely generalize) client goals and to evaluate each station proportionately. Thus, the familiar first—and, sometimes, last—step in most time purchases, judging by "the number," is, of necessity, carried further.

Not that the Crosley *Yardstick* neglects numbers. It merely asks that the timebuyer ascribe to them their proper percentage of over-all considerations (for example) as worth 60 percent of everything to be considered) and then look at them accordingly. The remaining percentage (in this example, 40 percent) can then be apportioned among whatever other factors are also important. This, of course, is the area of value judgment or, as WIW spokesmen prefer to say, "the climate" of the station.

Timebuyers using a *Yardstick* worksheet, prepared by WIW, will find these qualitative categories:

News—in depth or "rip 'n read" copy straight from a wire service?

Weather—as reported by a station's own meteorological staff or as transcribed locally for whoever phones the weather bureau?

Dial and power—transmitting facilities and, of course, their capability to cover the metro market or a broader, regional market.

Farm programing—slick or sleuthful reports?

Music—rock 'n roll or a balanced menu?

Personalities—the real salesman vs. the drone.

Commercial policies—island spotting or piggy backing?

Community stature—the prestige

and credibility local listeners invest in the station.

Deuces wild—miscellaneous for otherwise unlisted factors.

In going down the list (as far as he chooses, has time for or wants to) the timebuyer first must depict client goals in whatever percentages seem appropriate. Then he scores each local station in each category in light of client needs. In the end, all percentages are added up, giving a final total to each station. (See chart.)

Later, these qualitative percentage totals are added to similar scores for the quantitative factors (metro homes, total homes, audience type, etc.) to get an over-all evaluation — final, station-by-station percentages that combine both objective and subjective factors.

It may turn out that the best buy-per-thousand doesn't at all reach the audience the client wants. Or, conversely, the most prestigious station may not be effective if you want to reach, for example, teenagers.

In light of that, it's significant that McCann-Erickson's media research director Robert J. Coen says, ". . . I would not feel a buyer was doing wrong to use qualitative judgments to make his final decisions (between buying the lowest cost-per-thousand station or buying one a bit higher), *provided the qualitative factors indicated the higher cost-per-thousand station came closer to the client goal.*"

One of the problems, of course, is that research is not always adequate to give buyers specific qualitative knowledge of each station.

"Everybody completely agrees with the philosophy," says H. Peter Lasker, Crosley's vice president in charge of sales, "but some have been hesitant about making formal evaluations where adequate research is not yet available. Yet, most people agree that we can't wait for statistics to catch up with well-grounded opinions."

"We're quite satisfied with the progress made," adds Steve Crane, vice president and general manager of WIW.

The station has evolved the *Yardstick* through close cooperation from media directors in some 15 leading agencies (notably BBDO, K&E, Kudner, JWT) thereby indicating the deeply-felt agency need), plus computer groups, station reps and research organizations. Says RAB's Miles David: "It's an extremely creative solution to a basic problem."

The system has been presented extensively by Sam Schneider, WLW's eastern division sales manager, who says, "Most agencies have been using much the same system to some extent, even if only informally. We've not changed the the method, we've *organized* it."

The acid-test of close inspection and analysis by media directors has largely been passed. Most of them take to the plan for two reasons:

First, it encourages timebuyers actually to perform in the manner that, heretofore, has been quickly accepted as good theory but not always put into practice.

Second, by requiring the buyer to put the values behind his decisions onto paper, the system provides media directors with an additional management control. They can always check worksheets to see just which factors *were* used.

Not that the *Yardstick* need be applied to every market in every buy. Schenider himself is quick to point out that one advantage of the system is its adaptability. Buyers can follow as many — or as few — of the *Yardstick's* measure as they have time for. "Any use of it will add that much more substantiation to their buy." And in a major campaign, the buyer may apply the *Yardstick* to only his top 10 — or a random 10 — markets in order to obtain a well defined idea of specific client needs and the kind of station that meets them.

"It's worth the effort," says Frank Regalado, director of media services, McCann-Erickson, San Francisco.

"It's difficult to put a finger on the piece of business in which the *Yardstick* was the *final* cincher to any of our sales," WLW's Lasker summarizes, noting that most sales since its introduction would probably have been realized anyhow. "But using it," he adds, "has satisfied both timebuyers and ourselves that ours is the station they wanted, that we came closest to meeting their particular needs." ■

BUYERS LIKE YARDSTICK BECAUSE IT IS:

1. Client-oriented.

2. Simple to use.

3. Flexible enough to fit the requirements of any agency procedure.

4. An indicator of needed research—such as inter- or intra-media studies.

5. Adaptable, thus can be used wholly or only in part—i.e., to any degree the buyer feels will help his client.

YARDSTICK ENCOURAGES TIMEBUYERS TO:

1. Specify client goals.

2. Translate his value judgments into numerical values and to commit them to writing. (This gives his supervisor a concrete management check, and the buyer a record that he may also use on future buys.)

3. See his evaluation of an individual station as a whole.

4. Acknowledge the qualitative assets of a station through actual dollar-buys rather than mere praise.

5. Change his sights from "the best" station to the station that does the best for the client.

Radio at the cash register

The massive radio audience at hallowed point-of-purchase gets infrequent probe by Hooper; measures potential "sell" to consumers stratified by instant "retail category" count

■ Radio listening in business establishments can mean bigger business to advertisers who learn to use the "last word" point-of-purchase-moment to reach the consumer.

All of advertising's dazzling choreography in the market arena must — as must the most brilliant life-on-the-line matador — face the "moment of truth." There's no bull in the cash register. The money's in there, or it isn't.

The marketer's concern for what, when, where and why people buy is pouring in the neighborhood of $200,000,000 per year into research. But there is one area of research — measurement of how many can be influenced *where* they are buying, *when* they are buying — which is a "sometimes thing."

Car audiences, an adman told SPONSOR recently, although "impossible to measure" were, of course, counted on in his radio buy. "We felt they *had* to be there," he said. A number of alert users of radio time feel the same way about listening at the cash register.

Considering that retailers and consumers are involved in radio listening at the cash register, the wholesale and retail purchasing power represented is enough to whet the appetite of any ad manager.

In the near decade since the first Hooper survey of business establishments, there has been a scant handful of follow-up in this area with potential wallop for the radio advertiser.

Hooper made its first survey in New Haven in May 1955. And, according to Frank Stisser, guiding hand of the Hooper organization, the purpose of the survey was "to supplement the findings of the in-home coincidentals." As it developed, these surveys opened up new avenues to account and media people. Radio listening in business establishments, the report indicates, reflects a higher degree of listening in business establishments than "in-home."

Since 1961, Hooper has conducted business establishment surveys in a range of markets from New York to New Orleans. The surveys include barber and beauty shops, florists, cleaners, drug stores, grocery stores, gas stations and liquor shops. Dentists' offices were also checked in Atlanta, Kansas City, New Orleans, Philadelphia and New York City surveys which span the three years.

A survey of in-store listening is, almost completely, "instant audience stratification" since the customer is immediately classified as in need of beauty or barber care, gasoline and oil, beer, food, medical attention or clothes cleaning.

The merchandising and promotion support which advertisers desire at the retail level is usually labeled as part of its "marketing strategy." Radio listening in business establishments can become part of that strategy upon close view of the statistics, meager as they are.

In its most recent survey, the Hooper sample of 4,771 reflected the listening habits in the above listed business establishments in the New York area.

Since the New York retail pie amounts to $16 billion annually, radio listening in business establishments can represent a considerable influence for almost any product. Food sales account for about 25 percent of the total retail sales, drug sales about 3 percent, service stations including auto equipment, about 3.8 percent.

Big dollars are definitely involved, but so are big audiences. The New York survey showed that 80 percent of the business establishments have radios, and 48.4 percent of the radios were on during the survey hours of 9 a.m. to 5 p.m. But — hold on to your bookkeeper — Hooper reported an average 4.8 listeners per set!

The survey reflected listening to 16 New York stations, AM and FM (an interesting footnote is that the leader (WHN) does not have FM).

At the time of the survey taken at the southern extreme of the U. S., New Orleans contributed some $1.2 billion in retail sales to the economy — approximately 25 percent in food sales, 4 percent in drug and 6 percent in service stations including automotive equipment. Of the New Orleans business establishments, 58 percent had radios with an average of 5.7 listeners per set.

In Atlanta, the nation's 24th city, 64 percent had radios which were tuned in 40.8 percent of the time with an average of 5.2 listeners per set.

Kansas City, 18th largest U. S. town, had five listeners per set averaged in the 74 percent of its business establishments where radios were tuned in 37.6 percent of the time.

In Philadelphia, 83 percent of the surveyed businesses had radios. In that fourth largest city, sets in use were 45.4 percent with an average of 5.5 listeners per set.

While the Hooper surveys of business establishments were conducted in various sections of the country at various times of the year, there is no significant pattern or conclusion as to type of programing which appeals most to listeners in business establishments (See chart).

Perhaps the most interesting evidence presented points to the fact that any *over-all* or *inclusive* pattern is non-existent.

Geographically, two cities were northeastern, one southern, one midwestern and one "deep" south

Two were surveyed in the fall, one in mid-winter and two during the summer. By the very nature of the businesses polled, the goods and services rendered are, in the main, not subject to seasonal trends. With few exceptions, such as beer and soft drinks during the warm months or gas and oil during the "good driving periods," the pattern of sales was for basic necessities.

The only conclusion likely is that business establishment surveys indeed point to the possibility of more business for this out-of-home area if used right by today's agency buyer and marketing executive in spite of the fact that they are without a common yardstick for it.

The vital fact, which seems as obvious as Kipling's "ripe banana in a hothouse," is that markets must be equated in their own image. Ethnic, geographical, taste factors — numbers of "good" or "popular" or "top 40" stations per market must be considered, but, within every market, there is at least one radio station ideally situated at the point-of-purchase, which can be a factor in the wise radio buy. ■



Agency and client awareness of the climate at the cash register is illustrated above with Herb Webster, left, WHN Radio's general sales manager, joining Joyce Peters, broadcast media supervisor, and Milton Guttenplan, senior vice president and account supervisor, of Mogul, Williams and Saylor, at the "hallowed" point-of-purchase. Scene is in a unit of New York's Daitch-Shopwell chain which has 103 shopping units responsible for more than $1 million in food and allied products annually.

■ The Hooper business establishment surveys over the three-year span have not shown any common denominator preference for "type of program" by the audiences at the cash register. The choice, after all, is likely that of the management.

In New York, where the most recent of the surveys was taken, WHN was in top position with a music format promoted as "New York's 'Sound of beautiful music' station." Under the Storer Broadcasting Company banner — the group bought the station in 1962 as WMGM — the original call letters were brought back and the operation revamped with new personnel, new format and new promotion. This was the only one of the stations in the Hooper surveys which had had an ownership change closely preceding the study.

President and general manager of WHN, John C. Moler, regards the 14.3 rating as a reflection that "the station's growth is spectacular for the New York market," and claims that it results from "the best team of radio people in New York City with a common goal to provide a quality of programing that appeals to the mass of adult listeners."

WHN has become the flagship outlet for the Mutual Broadcasting System and the Mets baseball network (the latter an important rating by past two years' performance.

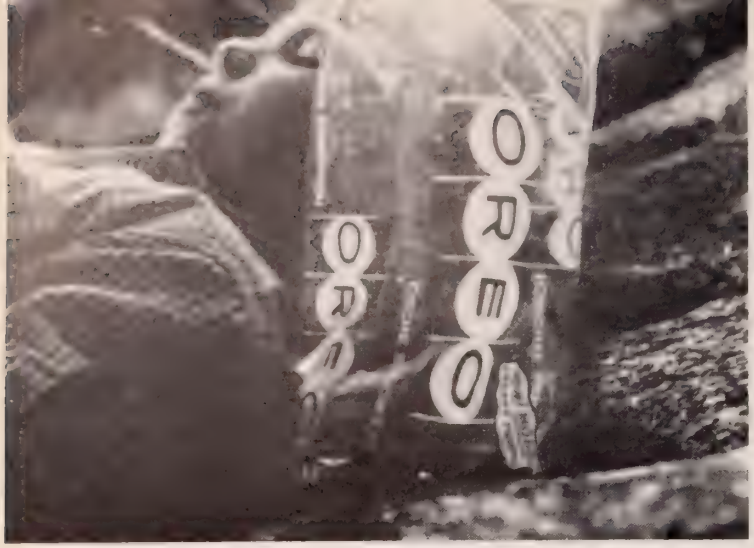
In Philadelphia the front-runner was WIBG, which, like WHN, carries the Storer flag, but unlike WHN, programs popular hit music.

The station in control at the New Orleans cash registers was WNOE, a "top pop" music station.

In Atlanta, with middle-of-the-road programing and a historically substantial following, WSB registered first place, while in Kansas City "top pop" WHB was first.

HOOPER SURVEY OF BUSINESS ESTABLISHMENTS—'61-'64

Market	Date	Sets in Use	% With Radios	Ranking of Top 3		
N.Y.	Feb. 64	47.1	79%	WHN	WPAT	WNEW
Phila.	Nov. 62	45.4	83%	WIBG	WIP	WCAU WPEN
K.C.	Nov. 62	37.6	74%	WHB	KMBC	KCKN
N. Orleans	July 61	35.4	58%	WHOM WNOE	WTIX	WSMB
Atlanta	June 61	40.8	64%	WSB	WIIN	WAKE



Winners have shown wandering boy who took Oreo cookies along . . .



a demonstration of "the proper grip" for Kellogg . . .

Oreo air ad 'best' in ARB

Cookie commercial wins in national balloting for January 11-17 period, followed by Kellogg's, Hamm's

■ When asked, more than 55 percent of the tv audience will speak up and cite their favorite tv commercial, according to the American Research Bureau's latest report on the top video "salesmen."

Of the 1171 diaries used for this ARB study, 655 contained answers to the question: "Of all the tv commercials you saw this week, which *one* would your family vote for as best?" Interestingly, 516 of the diary-keepers preferred to make no specific choice.

For the winter week of January 11-17, national audiences were most favorably impressed by the way Oreo cookies were sold. Running a close second for making solid impact and lasting impression were the commercials for a whole family of Kellogg products. They were followed by Hamm's beer, which easily took third position among the most-noticed and best-liked advertising jobs.

The current analysis succeeds the last previous measure of commercials, which was issued by ARB for Sept. 11-17, 1963, (SPONSOR, Nov. 11, 1963).

Oreo cookies didn't appear on the previous listing, which placed Hamm's beer at the top with a 9 percent. (Second place went to Schlitz with 5.1 percent of the response; third, to Gravy Train, 5 percent. Note, however, that the previous listing covered just 12 major markets, whereas the current poll is national in scope.)

Oreo's sudden emergence and simultaneous appearance in the No. 1 position underlines how radically and quickly the matter of commercial-popularity may change. Newcomers frequently come onto the list. And winners in one spot check may not receive mention at all in the next poll, since there's no sure way of knowing that a second campaign will bring the same results as the first one did. Whatever the reasons for the changes, however, no one can dispute the fact that there's a great deal of ingenuity required from the advertising agency to put a commercial "on top" in the popularity race.

In checking the top 20 listing, notice how Kellogg commercials are cited as a group first, then divided among specific products. This results from the way the poll is tabulated: Count was taken of the "most number of mentions," using the 655 respondents as a base. Respondents varied in the way they cited commercials, however. Some specified products by name (as the listing indicates). Others merely listed the parent company, however, without indicating which commercial actually drew their favor. When, as with Kellogg one company advertises a series of products, this complicates the tabulation. Thus, the company's score is headed by an over-all family category, the nomenclature used by 2 percent of the respondents, as indicated. Specific product-mentions follow in order of popularity.

A break-down by product groups shows, not surprisingly, that food and drink advertising, among the most plentiful on the air, also seem to be making the most favorable impressions. Of the 20 products on the list, six are foods and six are drinks.

Most significantly, however, five of the six beverages are beers (the sixth, Coca-Cola). Since some of them are marketed only on a regional basis, it's unusual for them to appear on a national roster at all.

Pet supplies rated with automobiles in terms of favorably remembered commercials; two from each category made the top 20 list. Ranks were closed with single mentions of a soap, a bleach, a cigarette and a drug product.

It should be noted that a commercial's failure to appear on the list isn't necessarily an indication that it isn't performing well or that the audience actually dislikes it. Its absence may just as easily be attributed



the strong, thirst-quenching qualities of Hamm's Beer .



and a new high school band for Purina pet foods

survey of video audience

to light scheduling or less exposure. It's also obvious that a family, citing its favorite in September, may deliberately give its ballot to another product in the January vote, thereby eliminating (by non-mention) what otherwise could have been a strong contender for first place.

Any roster of the top 20 commercials implies, but of course does not specify, other important factors. One, these commercials were named from the many dozens of advertisements (not only on tv but also on other media) to which the average family was exposed during one week. Also, it is a spot check of popularity, not necessarily of buying-response or advertising dollars spent. Finally, the market-place is a highly fluid one, with many new commercial formats—as well as sponsors—joining it from week to week. It is for these, as well as other, reasons that ARB likes to check the picture every three or four months. ■

ARB's TOP 20 COMMERCIALS

Rank	Product		Voting %
1.	Oreo Cookies		5.2
2.	Kellogg's		5.1
	Corn Flakes	(2.0)	
	Cereal	(1.2)	
	Fruit Loops	(0.7)	
	Rice Crispies	(0.6)	
	Sugar Smacks	(0.2)	
	Frosted Flakes	(0.2)	
3.	Hamm's Beer	(0.2)	4.7
4.	Purina		4.1
	Dog Chow	(2.7)	
	Cat Chow	(0.8)	
	Chow	(0.3)	
	Purina	(0.3)	
5.	Chevrolet		4.0
6.	Ivory Soap		3.7
	Soap	(2.1)	
	Snow	(1.4)	
	Flakes	(0.2)	
7.	Gravy Train		3.1
	Schlitz Beer		3.1
9.	Volkswagen		2.0
	Jax Beer		2.0
	Contac		2.0
12.	Weidemann's Beer		1.8
	Campbell's		1.8
	Soups	(1.0)	
	Frozen Soups	(0.6)	
	Beans	(0.2)	
14.	Narragansett Beer		1.6
	Coca-Cola		1.6
16.	Clorox		1.5
	Cheerios		1.5
18.	Salem		1.4
	Jolly Green Giant		1.4
	Cracker Jacks		1.4

All athletic events today pack a multi-million-dollar advertising wallop—a far cry from 1939 when baseball was just a 'rookie' on the medium

Tv sponsored sports

■ CBS-TV's record-breaking $1.8 million-a-year pact to televise the next two National Football League title games is only the latest in a series of events, dating back to 1939, that have seen first baseball and now football riding the crest in a sea of tv dollars.

On May 17, 1939, a select group of several hundred viewers watched the nation's first televised sports event: Princetown's 2-1 10-inning triumph over Columbia University's nine, in the second game of a double-header at Columbia's Baker Field.

It was a far cry from the sportscasts that are among the "hot" properties of today, with the networks laying out millions of dollars in a fiercely competitive bid for valuable tv rights that in turn mean vast tv audiences and lucrative sponsorships.

Twenty-five years ago, before commercial tv sponsors, networks or even stations, there were fewer than 400 (five, nine and 12-inch) tv sets (costing about $600 each) compared to the 51.3 million video homes of today. The 16-man NBC crew transmitted the pioneer game to NBC's experimental station W2XBS, which broadcast the event to groups of viewers in Radio City, at ad agencies and to the few homes with receivers.

Responsibility for the historic telecast apparently rests with Robert Harron, then director of sports publicity for Columbia (now assistant to the president), who interested William Burke (Skeets) Miller of NBC in doing the sports broadcast.

Yesteryear's small screens plus the understandable lack of experience on the part of the camera crew resulted in coverage deficiencies that have long been overcome by today's skilled crews using the latest equipment. But in 1939, the first televised sports event had these among many defects: the baseball was barely visible; there were no closeups of action since only one camera was in use; little of the playing field was in view at any one time; players looked like "little white flies" running across the screen. Sportscaster Bill Stern also had problems, but he did the best he could, working without a monitor.

NBC's equipment for the video "first" cost nearly $100,000, while the game's broadcast cost the network an estimated $3,000.

Many who viewed that first telecast were skeptical about a future for television as a sports medium. But among the enthusiasts, late fight promoter Mike Jacobs saw the potential: "Someday," he said, "I'll sell television rights for a championship bout for as much as $1 million."

The history of commercially sponsored televised sports is the history of tv's phenomenal growth. Back in 1946 and 1947, baseball became the first major sport to attract advertising revenue to tv.

Extensive SPONSOR research into the first tv sponsorship of a locally broadcast major league baseball game appears to be buried or los in the not-too-distant past of les than 20 years ago. The Baseba Commissioner's office reports tha in 1946 Du Mont's channel 5 i New York, WABD (now WNEW TV), signed sponsors for Yanke broadcasts, when there were abou 500 sets in the area. But the exac facts are obscured.

However, by 1947, when the na tionwide total of video receiver rose to approximately 16,500 (Niel sen coverage figures started tw years later, listing 660,000 t homes), several pioneer stations be gan sponsored pro baseball tele casts (SPONSOR, March, April, Aug ust and September, 1947). KSD-T St. Louis aired the Cardinals' an Browns' games, sponsored by For Motor Co., through JWT, and Pur ity Bakeries (Y&R); Detroit WWJ-TV broadcast Tiger basebal with Goebel Brewing Co. (Brooke Smith, French & Dorrance) as ad vertiser; in New York, WCBS-T aired the Brooklyn Dodgers' uniqu brand of ball, with Ford (JWT) an General Foods (Y&R, B&B, an FC&B) picking up the tab. WPT (now WRCV) Philadelphia, WNB (now WNBC-TV) and WABD i New York also telecast advertiser supported games that summer.

Televised baseball sponsorshi came into its own, however, later i 1947 with the "network" coverag of the exciting Yankee-Dodge World Series, the first such broad cast of the September classic. A hookup for the event linked NBC owned stations in New York



Watching the historic tv coverage of the Columbia-Princeton baseball game on May 17, 1939, were (l.) Asa Bushnell, now secretary of the NCAA tv committee, Lou Little, retired Columbia football coach, and Robert Harron, assistant to the University's president. The idea of televising a college baseball game first occurred to Harron, who was the director of Columbia's sports publicity.

grows and grows

(WNBT), Washington (WNBW, now WRC), and Philadelphia (WPTZ).

Sponsored by Gillette Razor Co. (through Maxon) and Ford (JWT), that first fledging Series telecast has grown into a $3.5 million yearly co-sponsorship by Gillette and Chrysler, whose five-year contract for the event with NBC runs until 1966.

Last year's fourth game audience of 27.75 million— the largest ever reached by a single sponsored web tv program—saw the Los Angeles Dodgers defeat the Yankees for a four-game sweep. In 1947 video's pioneer Series viewers watched the same teams (the Dodgers were then kings in Brooklyn) battle, with the Yankees victorious in the seventh and decisive game.

Today, Gillette and Ford are the two top sponsors of tv sporting events, with 1963 outlays in this category at $11.4 million and $5.9 million, respectively, according to TvB estimates. Both firms are also among last year's leading tv advertisers, with Gillette fifth-ranked with an expenditure in excess of $17.6 million.

Major league regular-season games are now aired on CBS-TV's *Game of the Week* (now in its tenth year) and *Major League Baseball*, readying for an eighth season on NBC-TV, in addition to wide coverage given to league games on a local basis around the country.

Looming on the baseball horizon, however, is Subscription Television, Inc., the Santa Monica-based closed-circuit firm that has contracted with both the Los Angeles Dodgers and the San Francisco Giants for broadcasts on a pay-tv basis. It appears that toll television has become a political issue in California, where two groups (California Crusade for Free Tv, Inc., and the Citizens Committee for Free Tv) have obtained over one million signatures on petitions for a ballot proposition to repeal legislation passed last year to pave the way for pay-tv in the state. Voters will go to the polls on Nov. 3. STI is set to begin operations in Los Angeles on July 1, but failure to sign up sufficient subscribers could mean cancellation of the contracts.

Additionally, ABC-TV's president Thomas W. Moore has suggested that the baseball season should be trimmed by about 100 games, leaving a 60-game schedule. His plan also calls for television coverage blackout in those areas



A single camera followed each play in the second game of a Columbia-Princeton baseball doubleheader on May 17, 1939. Fewer than 400 tv sets were in use at the time.

Tv sports . . .

where the games would be played. This would result in various economies and would set the game on a "much sounder basis," says Moore, who alluded to the help that tv has given to the pro football game which has not suffered from baseball's "over-exposure." ABC last televised major league games for 20 weeks during the 1960 season. Today, the web's *Wide World of Sports,* aired on Saturdays, carrying all types of sports activities, has proven immensely popular. A host of sponsors include Gillette, P. Lorillard, Dodge, and Liberty Mutual.

Whatever future may be in store for the game, "America's favorite pastime" is still a commanding $40 million tv business, and over 900 major league games are scheduled for broadcast and sponsorship during the 1964 season.

Although bowling, golf, and horse racing are among the sports telecasts drawing millions of viewers, today's video audience is especially agog over the rough-and-tumble pigskinned world of football.

Again, back in 1939, on Sept. 30, NBC broadcast television's first football game, Fordham vs. Waynesburg College at Randall's Island Stadium in New York. One month later, the Dodgers-Eagles game from Ebbets Field in Brooklyn was aired by NBC, the first pro football game ever telecast.

It wasn't until 1953, however, that the initial network tv broadcasts of pro football games were begun by the Du Mont web. Helped immensely by video, the game has spiraled audience interest to the point where a scramble to nab telecast rights has resulted in the earlier-mentioned record of $1.8 million paid by CBS-TV for NFL title game rights. This news comes on the heels of the following events of the past few months:

1. NBC-TV's purchase of the rights to broadcast the fledgling American Football League's regularly scheduled season games for $36 million for five years, starting with the 1965 season. The games have been aired on ABC-TV, which ends its coverage with the upcoming season.

2. CBS-TV's $28.2 million pact for two-year rights to NFL regular season games, a cost some $9.3 million over the amount CBS paid to



A stock certificate in the musical, "Cool Off!," is examined during the WIP theatre party by, (from left) H. D. Neuwirth, vice president and director, Metro Radio Sales; Dick Ullman and Marion Jones, Lennen & Newell, Inc.; Harvey L. Glascock, vice president and general manager, WIP; and Robert Mounty, general sales manager, WIP.



Enjoying the Philadelphia station's theatre party are (from left) William Hoey, timebuyer, J. Walter Thompson; Marilyn Maykoe; Robert V. Coppinger, sales manager, Metro Radio Sales; Carrie Senatore, timebuyer, Thompson; George P. Ponte, account executive, Metro Radio Sales; Jeanne Tregre, timebuyer, Thompson; and Mounty.

Timebuyers discover Philadelphia

WIP Philadelphia learned the hard way it couldn't predict a musical hit, but the station's outing for timebuyers will long be remembered by visiting agency executives

Philadelphia is only about 100 miles from New York City, as the crow flies, and only a couple of hours as the Pennsy runs. But it might as well be Hong Kong, as far as many a Madison Avenue timebuyer is concerned.

This has caused more than one Philadelphian to grit

cover the league's 1962 and 1963 regular games. Commercial time will cost sponsors Ford and Philip Morris some $70,000 per commercial minute (SPONSOR Jan. 27, 1964)

3. NBC-TV's buy of rights to videocast 14 NCAA football games for two years, for over $13 million. Sponsors for the college tilt are Gillette, General Cigar, Texaco and Chrysler.

John Vrba's recently formed Fourth Network, Inc., will be adding to pro football coverage with telecasts of the game as it is played north of the border in Canada.

Lest college football be thought of as over-shadowed by its professional big brother, it should be noted that the second highest audience ever reached (after the fourth game of the 1963 World Series) was last year's Rose Bowl classic on NBC, which reached 24.75 million homes for sponsors Gillette and Chrysler.

As a result of this sports glitter, advertisers and agencies alike can expect to hear much more from the station representatives on the subject of the potentials of spot tv sports packages. Edward Petry & Co. has prepared *Spot Tv—Inside Track in the Sports Boom*, which details the new dimensions of the video sports spectrum and demonstrates how advertisers can capitalize upon the enhanced audience values through a selective approach to the medium. Says Petry executive v.p. Martin L. Nierman: "We feel that tv's coverage of sports offers stations a new and relatively underdeveloped area for national spot sales, and we're excited about the prospects for growth in this increasingly important field."

Other points covered in the study:

1. The growing importance of the feminine sports viewer. A Nielsen study shows that women outnumber men in the baseball audience.

2. The increasing popularity of network sports anthologies.

3. A list of the national tv sports line-up through Jan. 1, 1965, that includes all the events presently scheduled by the networks and independent Sports Network and Fourth Network program production companies.

Petry's follow-up point is that, though less publicized, local stations are also expanding their efforts in the sports arena. And many have found "that regional and local sports events with strong local associations are prestige builders which frequently command larger audiences than major national sports features." The presentation illustrates the scope of local sports programing with upcoming sports features scheduled by Petry stations. ■



Checking the "Cool Off!" stock certificate are (from left) Herbert O. Weiss, account executive, Metro Radio Sales; Mal Ochs, associate media director, Batten, Barton, Durstine & Osborn; Ken Duffes, account executive, Bermingham, Castleman & Pierce; Jack Faber, merchandising director, WIP.



Timebuyers from J. M. Mathes attending the WIP party at the Cherry Hill Inn near Philadelphia include (from left) Ogla Hoffman, Pat Hartnett and Edna Cathcart, pictured with Harry J. Durando, (left) account executive, Metro Radio Sales, and Robert Mounty, WIP general sales manager

his teeth and make civic noises, but few did more gritting recently than Harvey L. Glascock, vice president and general manager of Philadelphia's WIP, the Quaker City's Metropolitan Broadcasting outlet.

Glascock was determined to give timebuyers a first-hand look at his booming, 24-county market. This spring, he did it. He hired a fleet of buses and whisked them down the turnpike from New York, having rounded up about 150 agency buyers.

Glascock had an extra inducement, too. A new musical comedy, "Cool Off!" was opening, starring Stanley Holloway and Hermione Baddeley, two talented British imports. He arranged for each of the timebuyers to receive a share of the show, thus to become "angels." He also arranged for them to see a performance of the show, following a WIP dinner party.

Upshot: the time buyers had a fine time. They listened attentively to a mild pitch for WIP. They went to the show. The show closed after a one-week run. WIP made plans to send each buyer a bottle of wine to go with their "turkey." Time sales at the station, however, are in good shape. ■

The ad-producer— a new breed

■ As the floors of the Pan Am building rise into their late teens, look! An advertising agency unlike any you've ever experienced. What's different about it is that this one services some $4.5 million in tv billings, yet it employs no producers and no tv art directors. None at all.

The work has to be done, of course, and *is* done very well by a new and highly talented breed called the tv art director-producer. K&E houses and feeds the largest concentration of these critters in New York. You're welcome to come see them ply their unusual trade.

In the typical agency a typical tv commercial evolves through the efforts of a three-man team — writer, art-director, producer. And typically, the writer is most involved in the early stages, the art director in the middle stages, and towards the end it's almost entirely the producer's baby.

This three-man system holds sway in the vast majority of agencies, not for any inherent advantage but because there's no other way. You need three people because you need three different skills. Ideally, one fellow talented in all three areas would do a faster, better-integrated, goof-freer job. If only for these technical reasons, his product would outshine that of three equally talented individuals.

Well, at the agency under discussion, we haven't got the whole problem licked. But we're down to two individuals — writer and art director-producer — and we couldn't be delighteder with the results.

As you'll discover during your visit, the art director-producer does everything but author the words.

First, he creates the visual. Right away you're ahead of the game because this fellow visualizes — with the final product in mind — the product he is going to produce. A tv art director cannot do that for you. He can't do it because he won't produce the final product.

Second, he suggests alterations in the copy to fit the commercial as it will appear. Even the copywriter can't do that for you. Because he won't produce it, he hasn't the look of the commercial in his mind, nor the sound of the track in his ears.

After approval, the ad-producer has a voice in the selection of production house. He knows, probably better than anyone else, who can do the idea the most good and at the least cost in time and money.

Finally, he produces the film or tape or whatever. It's right here that we reap the plumpest quality benefit of this new system. The very man who created the commercial concept creates the commercial itself. It seems absurd that it should ever be otherwise. Yet 90 percent of our commercials are thought up and produced by two different people.

From an administrative point of view, the ad-producer is enormously more efficient than his counterparts. When the production schedule slacks off, our man is busy visualizing. At peak production, he merely changes hats. And of course, at all times, the responsibility is one man's not two.



LARRY PARKER

joined Kenyon & Eckhardt in 1955 as a tv art director. He changed hats in 1957 to a tv producer and started campaigning for the combination of these two jobs shortly thereafter. In 1962, the system of art director producer was established at Kenyon & Eckhardt and has been functioning ever since. Today he is the vice president in charge of commercial production at Kenyon & Eckhardt.

Before joining Kenyon & Eckhardt he was with Cunningham & Walsh in 1951. He switched in 1954 to McCann-Erickson as a tv art director.

Parker was graduated from Syracuse University in fine arts, cum laudum, in 1951. After graduation he attended night school at CCNY taking courses in film direction and film editing.

He has worked outside on two theatrical features and on industrials, doing both creative concepts and finished art renderings, and is currently a member of the Art Director's Club of New York and the Film Producers Assn. of New York.

From a morale standpoint, well — on your visit, listen to these critters purr! Not just at feeding time; these guys genuinely enjoy producing their own work, rather than someone else's storyboard.

It's my contention that in our business, specialization has long since outdistanced itself. We have colds-remedy people who could probably do an equally fine snow-job for Goodyear . . . hardgoods men who pine for something as soft as Northern. And we have tv art directors who'd like nothing better than to get into production. If we do our part, they'll do both of theirs. ■

Hamm Sponsors Five Baseball Clubs

Theo. Hamm Brewing recently igned for sponsorship of a fifth all club, the Kansas City Athlet-s, possibly making the company he largest sponsor of major league aseball in the brewing industry.

Along with the Athletics' spon-orship for 1964 and '65 seasons, Hamm also sponsors the Minne-ota Twins, Chicago White Sox, hicago Cubs and San Francisco iants.

Hamm uses radio and/or tele-ision on all games.

The Kansas City agreement calls r 162 games broadcast on KC-IO and multi-state radio network well as 40 games on KCMO-TV.

Fifty games of the Minnesota wins will be televised by Hamm rewing on WCTN-TV, while an-ther 14 stations will carry the lecasts of as many as 43 games.

All of the Twin's games will be oadcast on WCCO Radio and ost will be heard on a network of stations in Minnesota, Iowa, ebraska, Wisconsin, Montana, orth and South Dakota.

For the thirteenth consecutive ar, the company is presenting the e Chicago White Sox and the hicago Cubs games on WGN-TV. xty-four Sox games and 86 Cubs a m e s will be covered. All the me games will be aired in color.

For the first time, Hamm is p o n s o r i n g the San Francisco ants. All games will be carried KSFO San Francisco, plus a dio network of 17 other stations.

addition, all nine road games th the Dodgers will be televised KTVU-TV in the Bay area, San ancisco.

KL Reveals Profits t Annual Meeting

The first quarter of 1964, ending b. 29, showed an increase in net come after taxes for Papert, benig, Lois to $119,635 from 0,914 for the same period in 03. Gross billings in the first quarter of 1964 increased to $6,022,949 from $$3,988,600 over the first quarter of 1963.

Earnings per share for the first quarter of 1964 were 23.3¢ versus 9.96¢ for the same period of 1963.

Net profit as a percent of gross billings increased for the first quarter from 1.28 to 1.99 percent over 1963. Gross billings were up over 50 percent for the first quarter of 1964 versus the same period of 1963.

Nation's Businessmen Hit Govt. Competition

Registering strong disapproval of an economic system that operates in part as free enterprise, and in part as state-owned operations, the nation's independent business proprietors in nationwide poll voted by majority of 79 percent to support H.R. 4926, by Rep. Bruce Alger (R., Tex.).

Bill would empower President to close down government operations competing with private business, also require any government agency wishing to expand its business-type operations to secure specific permission from President.

Poll's result, announced by C. Wilson Harder, president of National Federation of Independent Business, is based on individually voted ballots by NFIB national membership of more than 190,000 independent business proprietors.

Said Harder, "The independent businessmen see little sense of ethics in permitting government to engage in business activities, either of a production, distribution, or service capacity, when private enterprise is engaged in same activity."

WLIB 'OSCARS' POITIER AHEAD OF TIME



An Oscar to Harry Novik for clairvoyance might be in order. His station chose Sidney Poitier as the year's best actor two months before the Oscar awards made it official. Poitier was so named at WLIB's 11th annual Festival of Performing Arts, held at Carnegie Hall. Shown (l-r) are Ozzie Davis, author of "Purlie Victorious," who made the award; Novik, general manager of WLIB and Poitier. In accepting, Poitier made what is probably the most poignant two-sentence speech on record. "I promise I shall try to live up to the standards that this plaque has placed upon my work and life. I hope that there will be nothing in my behavior socially or artistically that would damage the image of this moment."

He notes that at present time government, according to Hoover Report, is engaged in such fields as manufacturing, insurance, transportation, warehousing, utilities, printing, housing, and engineering services.

Timex a 'Kid' Sponsor

Timex Watches, via Warwick & Legler, has purchased co-sponsorship of the new half-hour NBC-TV series, *Kentucky Kid,* which stars Dennis Weaver. The show will be aired Saturdays (8:30 p.m. NYT) beginning Sept. 19.

All Purex Night Money

Purex has now commited all its network tv expenditures on ABC. Latest move was the signing to sponsor an extensive schedule of news, public affairs and entertainment programing this summer through the 1964-65 season. The deal, representing some $4 million, is a switch in Purex nighttime money from NBC and was placed by Edward H. Weiss & Co., Chicago.

ABC, meanwhile, racked up another $6.4 million in new business for second and third quarters from eight advertisers purchasing participation campaigns in the nighttime schedule. They are: Chevrolet (Campbell-Ewald); G-E (Young & Rubicam); General Foods (Benton & Bowles); Frigidaire (Dancer-Fitzgerald-Sample); Mennen (Grey); Pepsi-Cola (BBDO); Pharmacraft (Papert, Koenig, Lois); WTS Pharmaceuticals (Charles W. Hoyt Co.).



YOU SHOULD HEAR

Don Hammond, General Manager of WHIT, New Bern, North Carolina, says: *"Would be happy to recommend it to anyone. The first day it was here it helped to close a $520.00 sale to our local Ford dealer, which until now, we were unable to get on the air . . . Again, congratulations on producing the very best commercial library in the business."*

Hear "MONEY MAKER"
Call Dallas Collect 214 748-8004
COMMERCIAL RECORDING CORP.

Patio Diet Cola Hosts Listeners' Cook-outs

Radio promotion backing the introduction of Patio Diet Cola into the Phoenix market featured a patio party contest which drew 3,000 entries.

KRUX arranged with a caterer to provide eight complete 28-ounce steak dinners to four weekly winners. Station DJs hosted the events on the patios of the winning family's home.

The winners, who wrote in 100 words why they wanted to have a patio party, could invite any three couples they wished to attend the party. Robert J. Zimmerman, national sales manager of Patio Diet Cola, a Pepsi-Cola product, termed the promotion a "huge success."

Cap Cities, Metromedia Each has Revenue Rise

Local business by its 11 stations was largely credited by Capital Cities Broadcasting with boosting net profit for the first quarter 42 percent over what it was the first three months of 1963, or $603,363 vs. $424,063 last year.

On a per share basis it came to 44 cents vs. 31 cents. Net broadcasting income first quarter was $4,416,265 vs. 1963's $3,982,987.

Metromedia's first quarter revenue was also up considerably, but depreciation and interest charges were more than double those of 1963 because of acquisitions in the latter half of last year, dragging profits down.

Gross revenue amounted to $21,-648,383, compared to $13,527,470 for the same period a year ago. Net income, however, was $513,512 or 27 cents per common share, compared with $703,283 or 40 cents per share. Cash flow was about 50 percent greater this year, or $2,-157,311 vs. $1,448,288.

Hardware-Maker Enters Web Tv via ABC Buy

The spring television debut of True Temper Corp., Cleveland-based maker of lawn and garden tools and sporting goods, marks the first major entry into network tv by an advertiser in that industry.

In a major departure from previous print-media schedules, True Temper, through Fuller & Smith



& Ross, will give seasonal emphasis to its lines of rakes, shears, fishing tackle, hammers and lawn sprinklers.

Characteristic clangs of the True Temper hammer on a stainless steel replica of the firm's logotype will open each 60-second message, all in ABC-TV programs. The 22 ABC-TV buys include *Arrest and Trial, Wagon Train, Combat, Destry,* and *Wide World of Sports,* in a schedule which will run through June 7.

Executive vice president of the company, Ray T. Gutz, head of the marketing department, calls the network tv entry the first significant use of the medium in support of the hardware dealer. "All of our products are action tools. Television will let us really demonstrate the product difference direct to the consumer," he says.

Free tv tie-in trim kits based on each of the five different commercials used in the program have been given wide distribution to hardware dealers, the company notes.

CONVENIENCE-FOOD LINE INCREASED



Morton House Kitchens, Nebraska City, Neb., has added four products to its "dinner-ready" line: potatoes au gratin and ham, corned beef hash, beef stew, and meatballs and gravy. Through Bozell & Jacobs, Omaha, it plans "the same successful advertising, merchandising promotion pattern for these new products that were employed for Morton House Oven-Baked Beans." The beans now are on ABC and CBS radio networks. Other Morton House products introduced recently are date roll, barbecue sauce and beef, chili beans in western style sauce, western style beans, chili con carne without beans and "Sloppy Joes."

Agency Shifts

Fuller & Smith & Ross is resigning the Pakistan International Airlines account, effective June 30, due to a potential conflict with the agency's recently acquired Air France account . . . **Warren E. Kramer Associates,** New York, has been appointed to handle Pakistan International Airlines trade advertising. PIA's prestige advertising will be handled by **Hobson Bates,** London, principal agency for the airline . . .

Reach, McClinton, Boston, to handle advertising for The United Fruit & Food, a freeze-dry food ingredients operation serving the food processing industry . . . **Campbell-Mithun,** Chicago, has resigned the National LP-Gas Assn. account because "the association has become almost completely inactive in advertising" . . . **Earle Palmer Brown & Associates,** Washington, D.C., to handle advertising, public relations, advertising for Thompson Honor Dairy, a Washington dairy distributing products in D.C., Maryland, Virginia . . .

Philip Klein Advertising, Philadelphia, appointed by Broad Street Trust Co., a full-service bank with 12 offices in Philadelphia . . . **Gordon, Weiss & Arbusto** to handle the Oppenheimer Fund, a mutual investment fund . . . **Harold Waller Clark, Inc.,** to handle advertising for Bob Stovall Ford, Denver used car dealers . . .

Grey Advertising assigned by P. Lorillard to handle Omega, a new filter-tipped little cigar. Distribution will be launched in major markets, with advertising beginning this month. Grey also handles advertising for Old Gold Spin Filters and Spring cigarettes . . . **Parsons, Friedmann & Central** to handle advertising for G.D. Matthews & Sons Frozen Rice Pilaf, Frozen Chicken Pies and Potato Salad in New England, New York, Montreal . . . **Boccard & Nordeen** to serve as ad agency for Rocky Mountain Empire Sports, parent company of the Denver Broncos and Denver Bears . . .

Burton Browne Advertising, Chicago, to handle Televiso Electronics, Wheeling, Ill., a division of Doughboy Industries, manufacturer of vibrometers and other electronic devices for industrial testing applications . . . **Frojen Advertising,** Los Angeles, to represent the Palm Springs Aerial Tramway for advertising during 1964-65 . . .

Ted Gotthelf Associates takes on two new clients: Canann Products, a subsidiary of Colgate-Palmolive, for a new product introduction, and The Capital Cities Products, Columbus, O., subsidiary of Stokely-Van Camp, for hard butters and Sterotex . . .

J. M. Mathes, Inc., to handle advertising for Brevitt American Corp., manufacturers of English walking shoes, taking on its line of high fashion women's shoes, including golf, walking, sports and boots . . . **Arthur Pine Associates** to handle public relations for Coleco Industries, manufacturers of staple recreational toy products . . .

Erwin Wasey, Ruthrauff & Ryan to handle international advertising of American Avitron, Rye, N.Y., manufacturer and distributor of Aerospace products . . . **Helitzer, Waring & Wayne** appointed for M. Polaner & Son, independent producer of preserves in the East . . . **Daniel F. Sullivan Co.,** Boston to handle account of Hammondsport Wine for two new products: Golden Age Wine Barbecue Sauce and Golden Age Wine Dessert Sauces, which marks the wine company's entry into the food field . . .

Intergard, the international division of Gardner, has been appointed to handle Ralston Purina's Latin American advertising, effective Oct. 1 . . . **Grey Advertising** appointed by Hamilton Watch Co., effective July 1. Since 1956, Grey has been the advertising agency for Wallace Silversmiths, now a division of Hamilton Watch Co.

The combination that really pulls

MAINE with LOBSTERADIO



ALPO TV TACTICS EXPLAINED TO "MORGAN"



Spot tv has worked so well for Allen Products, Allentown, Pa., that national advertising i now a must, according to Weightman agency. The packer of Alpo, "100% meat dog food, takes its first plunge into network tv with June-through-August participations in NBC-TVs "Today and "Tonight" shows. Here, at a sales meeting in New York, Robert Hunsicker (l), pres. o Allen, and Hugh Downs, host of "Today," explain the new tv tactics of seemingly confused but enthusiastic fan of Alpo, "Morgan."

Overseas Radio Outlets Buying Audio Services

An upswing of 28 percent in sales, as compared with the like period of 1963, has been scored by Richard H. Ullman Associates, sales arm for the Morton J. Wagner companies which produce audio services—station-break packages, signatures, sponsor jingles, programs etc., reports president Morton J. Wagner.

Renewals from Australia and the Philippines "helped increase the over-all total," according to Wagner. Radio outlets in Nova Scotia, Okinawa, British Columbia, Singapore and Barbados were also included in the stations signing contracts with the Ullman organization this spring.

On another corporate front, Wagner announced that the petition he is sponsoring, urging President Lyndon Johnson to substitute the word "news" instead of "press" in his conferences with reporters and broadcast newsmen, has "drawn support from all segments of the industry," and that 'hundreds of signatures" were obtained on the petition at the recent NAB Convention.

Helen Krupka Is '64 'Chicago Ad Woman'

The 1964 Chicago Advertising Woman of the Year, selected by the Women's Advertising Club, is Helen A. Krupka, creative services director for Cal Dunn Studios, who has created over 300 tv commercials and has credits on more than 190 motion pictures and slide films.

In her position with the film studio, Miss Krupka is responsible for the planning, writing, promoting and producing of audio-visual films on "special influence" causes. She entered the audio-visual advertising business by writing children's vocational guidance film scripts for Burton Holmes Films, while attending classes at Northwestern University.

Her selection makes her eligible for the annual National Women's Award given by the Advertising Federation of America, to be presented this year at AFA's June convention.

Wometco Income up 35%

A 35 percent increase in net income and a 33 percent increase in per share earnings for the first quarter were reported by Wometco Enterprises.

Earnings amounted to $710,904 as compared to $524,647 for the same '63 period, with per share earnings 40 cents vs. 30 cents last year. Gross income was up 32 percent to $6,658,365 vs. $5,035,824 last year.

No-Sift Flour Premium Mixes R/Tv in Promo

International Milling is using radio spots in 48 major markets and tv spots in 40 markets in a premium promotion for the firm's Robin Hood pre-sifted flour product.

Premium is 64-page *Let's Bake*, containing 166 "no-sift" recipes, offered free to homemakers. Booklet is packed in 25 and 50-pound bags of Robin Hood flour, or may be obtained through a special certificate included in smaller-sized flou units. Print and grocery store an supermarket store displays are als being used.

Wade Advertising, Chicago, i the agency.

RAB Spots Sell Radio As 'Packaged Product'

"Radio moves people, project products" is the overriding them of a new series of radio commer cials designed to sell the mediur "exactly as though it were a pack aged product," released by Radi Advertising Bureau to member st tions.

RAB urged stations to play thes announcements throughout the yea and emphasized they have speci significance during May, a g a i being marked as National Radi Month. The commercials, on bot sides of a seven-inch LP, were pr duced for RAB by Commerci Recording Corp., Dallas.

All spots begin with the wor "Radio moves," with most stressin radio's ability to move consume to shop at a certain store and as for a special product. But individ

al spots salute such features as radio news, "which moves the story fastest," and radio public-service, which "moves worthwhile community and national projects."

"We have tried to sell radio advertising on the air with the same dynamic techniques we would employ if we were advertising an outstanding consumer product on the air," says RAB president Edmund C. Bunker.

Although the ET was prepared for National Radio Month, it contains no specific reference to the event. "We decided not to pin the spots directly to Radio Month because we wanted to give stations the freedom to promote radio all year long," Bunker added.

Irons Named President Of Fletcher Richards

The appointment of Robert B. Irons, Jr., as president and chief operating officer of the Fletcher Richards Co., has been announced by Marion Harper, Jr., president of The Interpublic Group of Companies. Fletcher Richards is an independent advertising agency and part of the Interpublic Group.



Robert Irons, Jr.

At the same time, Harper announced the appointment of Fletcher Richards as honorary chairman of Fletcher Richards Co. Bryan Houston, a long-time leader in the agency business, has been appointed chairman.

Irons has had an extensive career in marketing and advertising. He was formerly advertising manager for Standard Oil Co. (Indiana) and its subsidiaries.

In 1962, Irons was promoted by Standard to manager of marketing for its overseas company, American International Oil.

Sterling's Profits Up

Sterling Drug reports 11th consecutive year of record earnings. A major TV advertiser (1963 expenditures: network — $13.2 million, spot — $2.5 million), firm's profits are $26,362,000 or $1.1 per share, up from $24,785,000 or $1.03 per share in 1962. Sales for 1963 also are at new high, up 5.5 from previous year to $252.5 million.

Rep Advocates More Leisure Time for Admen

Advertising men must find more leisure time for themselves in order to meet the challenges which increased leisure time will post for other segments of society.

This theory was advanced by Peter E. Schruth, vice president and general executive of Group W (Westinghouse Broadcasting Co.) in an address before the Oregon Advertising Club.

Schruth went on to promulgate formation of a "toil bank" of leisure for the all-too-busy advertising executive. He described the toil bank as a reservoir of time and thought as a means to coming up with the big ideas which the future demands.

Before the century fades away, he pointed out, U.S. citizens will have over 600 billion more leisure hours to conserve than we have today. This will require the most thoughtful interpretation of consumer and trade attitudes and all the elements of the marketing mix.

Agency men and women have the responsibility to stimulate and innovate, but they cannot do it as well in the hurried, harried world in which we are living. He needs more than an occasional long weekend or two-weeks vacation, Schruth believes. He needs sabbaticals much as an educator or a laboring man.

TFE-'64 Plays Host To First NATPE Meet

The Television Film Exhibit—1964 will play host to the National Assn. of Television Program Executives during the latter's first annual meeting in New York, May 11-12.

The distributor group will hold a reception for members of NATPE on the 11th in the Plaza Hotel.

TFE—'64's session took place during the NAB convention in Chicago. It was the second consecutive year that tv film distributors got together for a centralized exhibit.



Put your thumb on the whole Sioux Falls 98-county market

WITH JUST 1 TV FACILITY!

WITH 1 FILM OR SLIDE!

FROM 1 TV CAMERA!



KELO-LAND TV's three transmitters, operating as ONE station, give you complete, instant coverage of this whole major market! 284,000 tv homes. And more of them watching KELO-LAND TV than all other stations combined.

5 STATE TELEVISION

KELOLAND TV
CBS • ABC
KELO-tv • KDLO-tv • KPLO-tv
(interconnected)
JOE FLOYD, President
Evans Ward, Executive Vice-Pres. & Gen. Mgr.
Larry Denison, Vice-Pres.
Represented nationally by H-R
In Minneapolis by Wayne Evans

General Offices: Sioux Falls, S.D.
A MIDCO STATION

50 Key Markets Air Radio Serial Oldies

Over 50 key market stations have signed to schedule *The Shadow, Sherlock Holmes* and *The Green Hornet,* among other series, according to Charles Michelson, Inc., program distributors.

These markets include Los Angeles, San Francisco, St. Louis, Washington, D.C., Hartford, Anchorage, New Orleans, Cleveland, Portland, Seattle and Milwaukee.

Ralston Shifts Duties For Advertising Execs

A realignment of responsibilities within the Ralston Purina Company's grocery products division has been announced.

Under the new organizational framework, responsibilities of advertising managers have been expanded to include all areas of product management. The product managers will report to Robert L. Eskridge, who has been named director of product management and advertising.



W. P. Stiritz



R. L. Eskridge

William P. Stiritz has joined the company as product manager of Ralston Purina cat foods. He was formerly an account executive at Gardner Advertising and a brand manager at the Pillsbury Company.

James F. Pomroy, formerly advertising and promotion manager for Ralston cereals, becomes product manager for all consumer foods.

Big Desenex Tv Push Uses Webs All Summer

Advertising for Desenex by WTS Pharmaceuticals, division of Wallace & Tiernan, Rochester, N.Y., is head-long in a network tv campaign which will last through September.

NBC-TV shows include *Sing Along with Mitch, Saturday Night at the Movies, The Tonight Show, 11th Hour Theatre,* and the International Beauty Contest.

Desenex will also advertise on 10 ABC-TV shows including *Wagon Train, Fugitive, Burke's Law* and *Arrest and Trial.*

As Desenex is the athlete's foot treatment selected for use by the U.S. Olympic team, it was also decided to sponsor the Olympic team trial programs running on ABC.

In addition to the prime time shows on ABC, Desenex will sponsor the following daytime shows: *Father Knows Best, General Hospital, Trailmaster, The Object Is, Seven Keys,* and *Day in Court.*

Texaco Taps Wilson For Summer Shows

Meredith Wilson will do three CBS-TV specials for Texaco (Benton & Bowles) June 4, June 30, and July 28, with one to be repeated Aug. 31.

Reprieve from FCC Rule Due KRLA

Pasadena-Los Angeles station KRLA has been given another month of operation by the FCC before it must go off the air.

The commission waived the AM freeze rule to consider a joint plea from five applicants who want to run the valuable broadcast property on an interim basis. A roster of broadcast talent applied for the station when the license revoke was announced recently.

Because comparative hearings among the more than 20 applicants for KRLA may take from months to years to settle, FCC will consider a plea for joint operation by Oak Knoll Broadcasting, Goodson-Todman Broadcasting, California Regional, Crown City Broadcasting and Radio Eleven Ten, Inc.

Oak Knoll is owned by the Broadcast Foundation of California and was the designate KRLA had hoped to sell to before the death sentence was finalized.

KUDE Radio Plays Host To Agency Personnel

Oceanside's KUDE played host to some 80 timebuyers, media directors, and account executives from a cross-section of Los Angeles ad agencies, at a recent weekend outing designed to acquaint the group with the growth and rapid development of the southern California market.

The station staff, led by general manager Kyle Richardson and KUDE's station rep firm, Savelli/Gates, assisted in the festivities—which was the second event in a series to promote the area. Similar outings are in the works for San Bernardino and the Imperial Valley, through Savelli/Gates.

Supports Radio Month

Kiwanis International is once again going to bat in support of National Radio Month, being celebrated by broadcasts this month.

A special kit of materials had been issued by Kiwanis to enable its member clubs to participate. Like the one already distributed by the NAB, the Kiwanis Kit stres-



YOU SHOULD HEAR

Donald W. Reynolds, Jr., President of KPUB, Pueblo, Colorado, says: *"We've had the CRC Moneymaker Library about a month, and it is certainly well named. We sold two appliance dealers large orders almost as soon as it came in, thanks to the appliance jingles. We have news contract with a bank looking very good due to personalized jingle. We feel that it is the finest library available, and the best we've ever worked with. The quality throughout is exceptional."*

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es the slogan "Radio Your onstant Companion" and contains adio facts, suggested spot announcements and news releases, nd a dozen promotion ideas rang g from window displays of radio quipment to scheduling station oficials, newscasters or radio personlities as club speakers.

Charles A. Swain, Kiwanis International president, suggests that Radio Month offers Kiwanians "an excellent way to show your appreciaon to the broadcast industry for e support they have given you uring the past year."

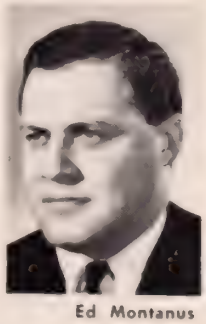
Trans-Lux at MIFED

Trans-Lux Television Corp. was ne of the exhibitors at this year's ecent MIFED (International ilm, Tv Film and Documentary larket) convention at Milan, Italy.

Among the products shown by udi Witschi, Trans-Lux internaonal sales manager, were: *Mack Myer for Hire, The Mighty Herles, Felix the Cat, The American ivil War* and *Guest Shot.*

lew MGM Sales Drive las Montanus at Helm

National spot potentials are be- g eyed by MGM-TV, as it begins new, intensive campaign to re- talize industry- ide selling of ogram series local and reonal levels. earheading the ive is Ed ontanus, who turns to GM-TV as dictor of syndited sales er five months with ABC-TV as ntral Division sales manager in icago. He first joined the comny in September 1961, with a nilar title, when it opened offes in Chicago.


Ed Montanus

Commenting on the move, MGM- sales v.p. John B. Burns noted: n-depth studies of typical tv marit areas, representative of every y size, the population's leisure- ne interests and current economic tus, among other factors, will be lated to station program patterns and advertiser needs—these with an eye also to national spot potentials.

"Available series thus will be pinpointed in offerings to stations. This blueprint calls for on-target selling, rather than the now obsolete scatter-shot technique. From the station viewpoint, our approach will represent a sincere effort in programing that will match and enhance the outlet's identity among viewers."

Montanus, in his new post, is based at MGM-TV's headquarters in New York. Moving there the first week in June will be John B Spires, recently named director of international sales. Meantime, Jerry Thorpe, who began his career 20 years ago at MGM as a script writer, has rejoined the studios, with his own company to prepare tv programs under the MGM-TV banner, in addition to new tv projects. Thorpe most recently was programing v.p. at Desilu.

General Foods Barbecue Intro Supported by Tv

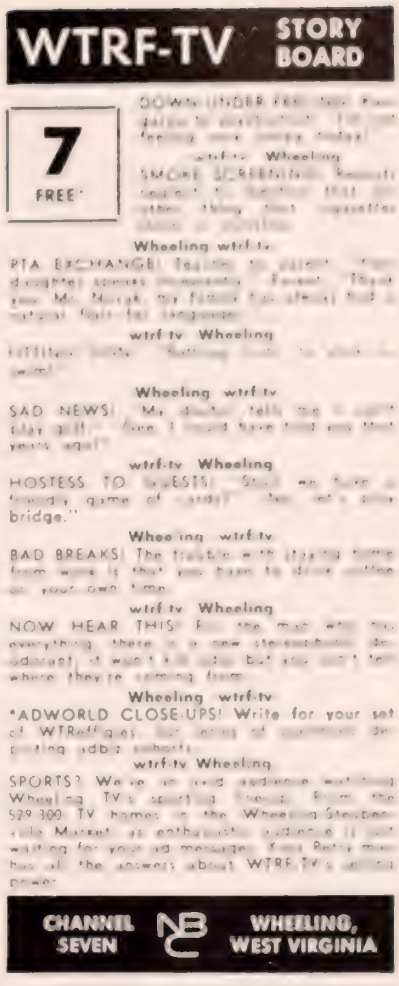
Good Seasons Open Pit Barbecue Sauce introduction will be supported by tv and print advertising in the south and southwest.

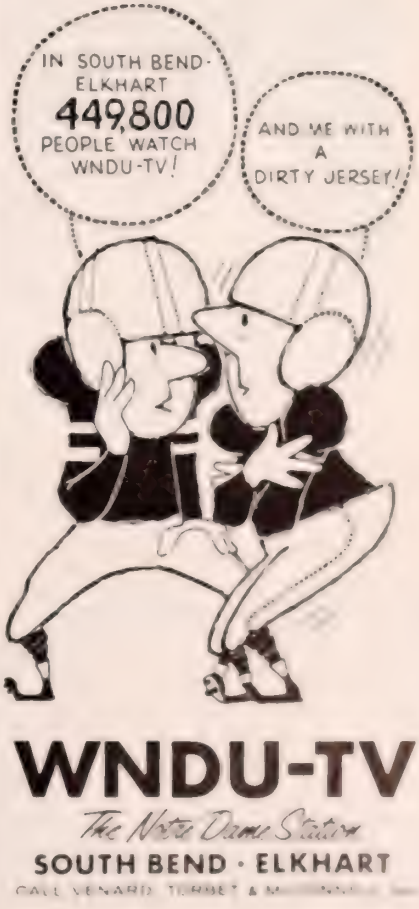
The sauce has been placed in general distribution by the Kool-Aid Division of the General Foods Corp. It is the first barbecue sauce on the market to stress the garlic flavor, General Foods says. It joins Regular and Smokey in the company's barbecue sauce line, is packed in a glass bottle.

Wesley President Quits, Accepts Marketing Post

Cal J. McCarthy, Jr., has resigned as president of Wesley Assoc., New York, to take over the marketing supervision of all frozen food operations for the American Bakeries Co. He will assist the company in expanding distribution of frozen baked goods under the Dressel label.

McCarthy has served as president of Wesley since 1960 and prior to that time had extensive executive experience in advertising, sales, and marketing at Foote, Cone & Belding, McManus, John & Adams, Ellington Advertising Agency, Ruthrauff & Ryan, and the *Daily News*.





FUN AND GIFTS FORM FOND FAREWELL



Westinghouse pres. Don McGannon (l) flew to Pittsburgh to join in the farewell celebration for retiring George Tons (second from l), national sales coordinator of KDKA-TV. On hand also was station general manager Jerome R. (Tad) Reeves (r) and, of course, Mrs. Tons.

Borden sales, earnings in record 1st quarter

First-quarter sales and earnings of Borden Co. hit record levels, according to stockholders report. Based on actual figures for the first two months and estimates for March, sales were up about 8 percent over 1963 to some $290 million. First quarter earnings were estimated at about $8 million, a gain of some 19 percent.

As earlier announced, Borden's consolidated net income for 1963 was around $35 million, an increase of 8.5 percent over the approximate $32 million earned in 1962, and a new high for eighth consecutive year.

Borden has been introducing a number of new products and supporting them with tv. In 1963, the company bought participation in eight NBC-TV daytime shows in behalf of 23 products in three divisions. These shows were: *Say When,* Merv Griffin's *Word For Word, Truth or Consequences, Another World, You Don't Say, Match Game, Make Room for Daddy,* and *Loretta Young. (Your First Impression* will be dropped this week, and *Another World,* beginning May 4, will be added.)

This month, following successful test marketing, several new Borden products are being introduced nationally or in selected new markets. Cremora, Borden's new powdered non-dairy coffee lightener, is being introduced nationally. Teamed in double-product introductions with Cremora are Borden's new Danish margarine, to be available in northeastern states, and Borden's omelet mixes, being introduced in western and southern states.

It has also been disclosed that this month Borden Foods Co. begins test-marketing of two new canned drinks, each in three flavors, and in the fall will introduce 13 new convenience food products in 24 varieties, also in test markets.

Storer Profits Down, News Strike Effect

Storer Broadcasting, one of the chosen few station operators to cash in on last year's newspaper strikes in both New York and Cleveland, is feeling a little deflation in its 1964 first quarter report. The loss of that extra newspaper money, plus a $111,000 increase in interest c pense on bank loans, left St first-quarter profits at $1,594,8 which is $32,400 less than earn in the same 1963 period.

Per share earnings increased 8 percent, however, hitting 79 c this first quarter vs. 67 cents year. This is attributable to rec tion in the average number of c mon and Class "B" common sh outstanding to 2,007,918, bro about last April when the c pany purchased 439,700 share Class "B" common stock f chairman George B. Storer.

Total gross revenues for the s quarter of this year were a re $10,238,100, an increase of 8 percent over the similar 1963 riod.

Paley Reports 20% Profit Rise for CBS

First quarter sales and profi up 10 and 20 percent, respecti over 1963 figures—were reporte at the annual CBS stockholders m ing by Chairman William Paley. e income of $12 million was real on $156 million quarterly sales

President Frank Stanton un stated the progress of seven C divisions as "each doing well." He cited the tv network on its tenth niversary as the "world's la advertising medium" (which l nearest nighttime competitor b



YOU SHOULD HEAR

Gordon C. (Bud) Pentz of KWBE Radio, Beatrice, Nebraska says, *"We're not new at buying library service; we've had a number of them, plus some of the 'bandits' who come thru' selling 'recorded commercials.' So, when I say, CRC is the finest I've ever seen or used, I feel that means a lot."*

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average 19 percent, he said), revealed that O&O tv stations had best year ever in 1963, and reported that Columbia Records Division continues to lead its industry. Outlook is also bright, he said, for CBS International (equipment exports), CBS Labs (military reconnaissance systems, space microcircuitry) and CBS News (producer of 61 percent of CBS Radio's network schedule, 20 percent of CBS-TV's).

He also pointed out that video is garnering an increased share of the national ad dollar. In 1953, just 10.3 percent went into tv; last year, 21.4 percent.

Stanton characterized radio's growth as "much more significant than has been generally recognized." Although the medium's post-1955 growth has been largely local, he feels CBS Radio "has an impressive story to tell." Network sales in 1963 were up 50 percent over 1962, and there are more sales commitments this quarter than in the first two last year.

At the corporation's second non-New York meeting (1962 stockholders met in Los Angeles), Stanton summarized that between 1949 and 1963, CBS net sales have risen every year, increasing some 600 percent. Income has risen about 900 percent; net per share, 600 percent; net worth, 550 percent.

Beatrice Food Spots

One-minute commercials featuring Los Angeles pitcher Don Drysdale will be used on both radio and tv in all its market areas when Beatrice Foods Co., Chicago, conducts what it calls its "largest single advertising-sales promotion program ever" during April and May. Participating divisions include Meadow Gold dairy products, via Campbell-Ewald, Chicago; Adams Korn Kurls and caramel corn, Clark candy bars and Holloway suckers and Milk Duds, all through Don Kemper, Inc., Chicago, and Burny Bros. bakery products, through Henri Hurst, Roche Rickerd, Chicago.

Picture Tube Sales Up; Receiving Tubes Down

There was at least one bright spot on the February sales roster for electronics manufacturers: factory sales of tv picture tubes rose substantially from sales in February 1963, both in units and dollar value.

But factory sales of receiving tubes (domestic and imports) were well below the February 1963 level, reflecting the general downbeat situation surrounding the industry generally.

Tv picture tube sales for February totaled 841,886 units valued at $15,332,283, compared to February 1963 sales of 636,392 units valued at $11,990,596. Total for the first two months of this year was 1,630,889 valued at $29,854,291, against 1,526,638 worth $28,836,642 sold last year.

Receiving tube factory sales for February totaled 27,570,000 units valued at $20,569,000 compared to 31,303,000 units valued at $25,526,000 in February 1963. The total for January and February 1964 was 55,949,000 units valued at $41,619,000, while the two-month total for 1963 was 63,421,000 tubes worth $51,413,000.





N. M. Schaefer



Clark Warren

AGENCIES

E. G. Frost will retire May 15 as a vice president, director, and manager of Geyer, Morey, Ballard in Dayton, after 38 years with the agency. He started as a writer and account executive. **Vincent C. Koepnick** and **Norman M. Schaefer** promoted to vice president, with Koepnick to succeed Frost as manager of the Dayton office.

Austin D'Alton, former vice president of McCann-Marschalk Co., appointed vice president of Gumbinner-North, account supervisor on the Elgin Watch Co. and Ruppert Knickerbocker accounts. Previously, he was vice president at McCann-Erickson, Chicago.

Ray Lago joined Cargill, Wilson & Acree, Richmond, Va., as art director. Most recently he was associated with McCann-Erickson, Atlantic.

Lawrence B. Williams named vice president of the radio/tv department for Zimmer, Keller & Calvert, Detroit. He joined the agency in 1950.

Miss Joan R. Heller joined Kudner Agency, New York, as an account executive on the Tussy Cosmetics account. Formerly, she was vice president at Johnstone, Inc.

Clark Warren, an account supervisor for Young & Rubicam, Puerto Rico, named manager of New York International Services. He takes over from **Marc E. DeVos,** who will serve as head of contact for the agency's Paris office. Warren joined the agency in 1959 from Quaker Oats International Division, where he was assistant sales and advertising manager.

George B. Frerichs promoted to vice president of Earle Ludgin & Co., Chicago. He is director of research. He came to the agency in 1963 from The Pure Oil Co. where he was project supervisor.

Jack Richter joined Paper, Koenig, Lois as vice president in charge of sales development. He was formerly with Arnold & Associates.

TIME / Buying and Selling

James Martin McMullin joined CBS Radio Spot Sales, New York, as an account executive. During the past two and a half years he was a radio account executive with Advertising Times Sales.

Robert A. Stuart, member of the Chicago tv sales staff of Katz Agency since 1962, transferred to the station representative's New York tv sales team.

Fred C. Brokaw, executive vice president and partner, retired from Paul H. Raymer Co. after an association that dates back to 1933 when he first joined the national station representative firm. Prior to this he was in the national advertising business in New York.

Edward Codel, vice president, Katz Agency, elected to the board of trustees of Broadcasting Foundation of America, a non-profit organization chartered by the board of Regents of New York State as an educational institution. He is currently serving his second term as president of the Station Representatives Association.

Vincent M. Cremona, Jr., joined Robert E. Eastman & Co., Los Angeles. He comes to the firm from Grant Webb & Co., Los Angeles, where he served in a managerial capacity.

Robert J. McCarthy appointed sales manager of AM Radio Sales Co., Chicago. He came to AM in 1959 as an accountant executive. Prior to this he worked in local tv sales for NBC.

Lewis S. Krona joined WINS New York as an account executive. For the past year he was an account executive for WICC Fairfield, Conn.

Alex Daybreak appointed director of special events and executive producer of New York's World's Fair programs for WEVD-AM-FM New York. Formerly he produced the televising of "Coney Island Mardi Gras," live special events for WABC-TV and programs for WOR-TV, WPIX-TV.

TV MEDIA

Sidney Lyons appointed director of administration, business affairs, CBS-TV Hollywood. He joined the network in 1961 and was named administrative manager of business affairs the following year.

Donna J. Wiggins joined the promotion department of KIRO-TV Seattle. Mrs. Wiggins was formerly with KOLN-TV Lincoln Neb.

Paul N. Lazarus, Jr., elected vice president of Subscription Television Programs, New York. He comes to the company following a brief period as an independent producer of "The Report: Teen Agers & Sex."



Robert Hennessy



Phyllis Ariano

Robert J. Hennessy elected controller of Group W. Prior to joining Group W., he was an independent management consultant. Formerly he served as assistant to the chairman of National Screen Service Corp. and with CBS-TV as director of financial services, director of studio operations and director of design and production operations.

Doug Duperrault, promotion manager, WFLA-TV-Radio Tampa-St. Petersburg, elected president of Florida West Coast Grocery Manufacturers Representatives.

Larry Carino, general manager of WJBK-TV Detroit, elected vice president of Storer Broadcasting Co. Previously he was general manager of WWL-TV New Orleans, and KTNT-AM-FM-TV Seattle-Tacoma.

Phyllis J. Ariano appointed director of special services for Group W. For the past five years she served as executive secretary to Donald H. McGannon, president and chairman of the board.

Woodrow Robertson appointed production manager at WTOP-TV Washington. He joined the station in 1962 as a floor director and was promoted in 1963 to assistant director.

Al Pryor appointed western states manager for Spanish International Network, Hollywood. Formerly he was an account executive with KTTV Los Angeles, and most recently served as director of merchandising for KMEX-TV Los Angeles.

Bennet H. Korn appointed chairman of the Television-Radio Advisory Committee of the Eleanor Roosevelt Memorial Foundation. He is president of Metropolitan Broadcasting Television and is active with the NAB and IRTS.

Leon Halperin, president of Main Broadcast Co., elected chairman of the board, succeeding Richard C. Alden, WOKR-TV Rochester. **Gordon Brown** elected vice president replacing Halperin. He is president and treasurer of the Federal Broadcasting System.

Max Reilly, a member of the sales staff, KDKA-TV Pittsburgh, named national sales coordinator.

Fred J. Sorrell named tv sales account executive for CKLW-AM-FM-TV Windsor. He came to CKLW from CBE, where he was an account executive.

Herschel Burke Gilbert appointed music director for CBS-TV, Hollywood. He came to the network from Four Star Television Productions, where he was an executive music director and vice president of the firm's two music publishing organizations and its recording company.

Stanley J. Cole, named business manager and assistant to the station manager at KRON-TV San Francisco. He came to the station from WBAL-TV Baltimore.

Walter D. Scott, executive vice president, NBC-TV, New York, re-elected to serve another term on the board of directors of Brand Names Foundation.

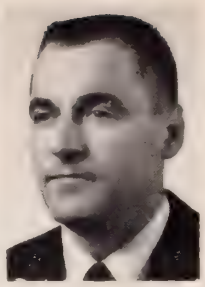
Tom Bedford appointed chief engineer of WBAP-TV Fort Worth-Dallas, and **John Haersch** as chief engineer, WBAP Radio.

Bruce Crickmore appointed sales representative for CTV Television Network, headquartering in Toronto, Canada. He was formerly assistant general manager with Canadian High News.

Roger Michelin, former sales manager of KWWL-TV Waterloo, joined the sales staff of WTMJ-TV Milwaukee. He has previously served on production, announcing, and directing staff, WNAM Radio-TV Neenah, and in sales for WFRV Green Bay.




William Gasper


Dan A. Doeleman


Howard Gardner


James Watson

RADIO MEDIA

Skip Wilkerson succeeded **Ron Martin** as program director of WTIX New Orleans. Wilkerson was production manager under Martin, who is to be operations director of WHB Kansas City.

Bob Rosen joined Screen Gems' merchandising division, New York. Formerly he was national sales manager for Colpix Records.

Dan Price joined WEEI Boston. His first assignment will be staff and feature work with plans for him to host a new daily interview and discussion program. Formerly he was newsman and personality at WJR Detroit, and WBBM Chicago.

William Gasper named local sales manager of WTAR-FM Norfolk. He comes to WTAR after three years with WYFI-FM and Metro WBOF as vice president and general manager.

Gerald Carrus named assistant to the vice president and comptroller of Metropolitan Broadcasting. He comes to the company from Dynamic Films, where he served as secretary and comptroller.

Erik Smith, promoted to promotion, publicity and research department of WJBK Detroit. He has had a diversified background of agency and radio/tv experience.

Mildred Freed Alberg, Milberg Enterprises, appointed to the board of governors of the New York Chapter of The National Academy of Television Arts and Sciences. She fills the unexpired term left vacant by the resignation of Garry Moore. Previously she served as a governor from 1961-'63.

Howard Gardner and **James Watson** promoted to manager, sales, eastern office, and manager, sales development, NBC Radio. Since joining the network in 1939, Gardner served as supervisor of audience measurement, manager of radio research, manager of radio/tv sales development, director of radio network sales development and director of sales administration and development. Watson joined the network in 1960 as a sales analyst in sales development and has served as senior analyst, and manager, sales development.

Bill Drake appointed programing operations director of KGB San Diego. Formerly he was program director of WAKE Atlanta and KYA San Francisco.

Richard K. Ross named local sales manager of WRYT Pittsburgh. For the past eight years he was on the sales staff of KDKA, most recently as assistant sales manager.

Dan A. Doeleman, a sales representative for six years with KREM Spokane, joined KDNC Spokane as general sales manager.

Merrill McClatchey appointed program director of WDTM Detroit. He was previously producer for the National Educational Television and Radio Center and Radio Center, Michigan U.

Jerry M. Sawyer joined KRUX Phoenix as an account executive. He is a former station manager of KHAT and a member of Phoenix Junior Advertising Club.

Charles H. Warner named assistant sales manager of WTOP Washington. At one time he was a salesman for WTOP-TV, and has also been with Avery-Knodel and WCBS-TV in New York, and WSPA-TV Spartanburg, S.C.

SYNDICATION & SERVICES

Jennings Lang, head of the new projects division, appointed senior v.p. in charge of tv production at Universal City Studios. Since joining the organization in 1950, he served as vice president and instituted the new projects division. He created and produced such tv series as "Wagon Train," "Bachelor Father," "Wells Fargo" and "The Virginian."



YOU SHOULD HEAR

Ed Guss, Manager of WGVM, Greenville, Mississippi, says, *"We have found the CRC Library excellent in concept and production and have used it successfully in making several presentations."*

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ward Gottfried



Norman W. Glenn

Norman W. Glenn appointed executive vice president, programing, United Artists-TV, New York. For the past two years he served vice president, programming for company. **Howard Gottfried** appointed administrative vice president, programing, for UA-TV, Beverly Hills. For the past year he served in the New York office as president, production supervision.

Robert G. Hill named advertising and sales promotion manager for Ampex Corp., Redwood City, Calif. He is the former manager of advertising for Columbia-Geneva Div., U. S. Steel.

Marvin S. Mord and **Alan J. Tessier** joined American Research Bureau's NAFA sales division as account executives. Mord, headquartered in ARB's New York office, was most recently manager of national sales of ABC-TV. Tessier, based in Chicago, was previously in charge of special supplements and customer service for the Chicago Tribune.

Ernest Caparros rejoined Rose-Magwood Productions, New York, after six weeks of absence during which he was director of photography for "Andy," a new feature. He's a director of photography at Rose-Magwood.

J. Raymond Stoveken joined Surveys & Surveys Co. as controller. For the past two years he was chief finance and budgets of Tri-State Transportation Committee.

Robert S. Goustin appointed general sales manager of Official Films. Previously he served as general manager for the Special Plans Division of United Artists TV, director of sales for Paramount TV Productions and eastern manager of ZIV-TV programs.

Stanley Kallis signed by Shervint Productions to produce new television properties in association with Screen Gems, headquartering on the west coast. As writer and producer he was associated with such series as "The Dick Powell Show," and "The Law and Mr. Jones."

Ted Corday signed by Screen Gems to produce serials for day and nighttime tv. Previously he was associated with such soap operas as "Guiding Light" and "As the World Turns." **Tony Habeeb, Lou Dyer,** and **Harry F. Flynn** respectively named west coast director of publicity, press information manager and promotion manager. Habeeb succeeds James W. Hardiman, who resigned to become director of press information for CBS-TV Hollywood. Formerly Dyer was associated with the studio's publicity department. Flynn was formerly with ABC-TV.



BIG COUNTRY—BIG FACTS

Upstate Michigan is *big* country. And its people are constantly on the go. Matter of fact, there are more cars per household in the 39 counties that make up WWTV/WWUP-TV's viewing area than in the Motor City and Wayne County (1.35 vs. 1.26). Upstate Michigan is a perfect market for automotive products.

Actually, we believe Upstate Michigan is the greatest "new opportunity" *any* television advertiser can find in the U.S. Nearly a MILLION PEOPLE. Annual retail sales, nearly a BILLION DOLLARS.

Consult your jobbers and distributors as to the influence WWTV/WWUP-TV has in our 39 counties—or ask Avery-Knodel for the whole story.

The Fetzer Stations

RADIO

TELEVISION

WWTV/WWUP-TV

CADILLAC-TRAVERSE CITY | SAULT STE. MARIE

Avery-Knodel, Inc.

CALENDAR

MAY

Hollywood Advertising Club, luncheon meeting, Hollywood Roosevelt (4).

Kentucky Broadcasters Assn., spring convention, Louisville Sheraton Hotel (4-6).

Missouri Broadcasters Assn., annual meeting, Columbia (5-6).

CBS-TV, annual conference of network and affiliate executives, New York Hilton (5-6).

Electronic Industries Assn., workshop on maintainability of electronic equipment. Sheraton-Jefferson Hotel, St. Louis (5-7).

Greater Augusta Advertising Club, annual election meeting, Downtowner Motel, (7).

Montana AP Broadcasters Assn., session at Lewiston (7).

Montana Broadcasters Assn. convention, Yogo Inn, Lewiston (7-8).

California AP Radio-TV Assn., annual convention, San Jose (8-10).

California AP Radio-TV Assn., session at the Hyatt House, San Jose (9).

Indiana AP Radio-TV Assn., session at Indianapolis (9).

Adex '64 Intl. Adv. Exhibit, (Advertising Exhibition Promotions Old Bailey, London), at Grand Hall, Olympia, England (9-10).

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (10-12).

National Retail Merchants Assn., sales promotion division convention, at the Hotel Americana, N. Y. (10-13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut. Storrs, Conn. (10-15). Mail order seminar, Statler Hotel, Boston (12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executive Assn., seventh annual conference, Astor Hotel, N. Y. (11-3).

Int. Radio & Television Society, luncheon marking installation of officers and board members, and Arthur Godfrey's 35th year on the air, Americana Hotel, N. Y. (12).

Natl. Assn. for Better Radio & Television, 14th annual awards dinner, Wilshire Country Club, Los Angeles (12).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

Chicago Federated Advertising Club, 22nd annual advertising awards presentation and dinner, Palmer House (13).

New Jersey Assn. of Broadcasters, spring managers meeting, Rutgers U., New Brunswick (14).

Illinois Broadcasters Assn., meeting, Wagon Wheel, Rockford (14-15).

Iowa Broadcasters Assn., meeting, Congress Inn, Iowa City (14-16).

Arizona Broadcasters Assn., meeting, Skyline Country Club, Tucson (15).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

West Virginia Broadcasters Assn., spring meeting and second annual engineering exhibit, Press Club, Charleston (15-16).

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (17-20).

Los Angeles Advertising Women, 18th annual presentation dinner for "Lulu" trophies to western advertising and pubicity women, Hollywood Palladium (21).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

Association of Broadcasting Executives of Texas, annual awards banquet, Dallas (22).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Southern California Broadcasters Assn., annual outing, Lakeside Country Club, Toluca Lake (25).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton, Pittsburgh (25-29).

Art Directors Club of N.Y., awards luncheon, Americana Hotel (26).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego, (31-June 6).

JUNE

Technical Assn., of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of Ne York, convention, Radio City (4-7

Advertising Federation of Ame ica, 60th annual convention, Chas Park Plaza Hotel, St. Louis (7-1(

International Advertising Assi 16th annual world congress, Waldo Astoria, N. Y. (7-10).

American Academy of Advertisin annual convention, Chase-Park Hot St. Louis (7-10).

Special Libraries Assn., 55th co vention of advertising and publishi divisions, Sheraton-Jefferson Hot St. Louis (7-11).

Intl. Radio & Tv Society, fi Legion of Honor presentation d ner, at Waldorf-Astoria, N.Y. (8

Non-Sectarian National Bible Co munications Congress, Sheraton Pa Hotel, Washington, D. C. (10-13

Mutual Advertising Agency N work, national business meeting, B marck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 2 annual summer convention, Callaw Gardens, Ga. (13-16).

National Assn. of Display Ind tries Trade Show Bldg. & N Yorker (13-18).

American Marketing Assn., 4 national conference, Sheraton Hot Dallas (15-19).

International Advertising Fi Festival, Venice Italy (15-20).

Federation of Canadian Adver ing & Sales Clubs, 17th annual c ference, Nova Scotian Hotel, Halif N.S. (18-21).

Assn. of Independent Metropoli Stations, annual meeting, Montr Canada (18-21).

Radio-Television News Direct Association, national spring meeti Cherry Hill, N. J. (21).

National Advertising Agency N work, 1964 management conferen Far Horizons Hotel, Sarasota, F (21-25).

Natl. Assn. of Television & Ra Farm Directors, spring-summer m ing, hosted by Northwest Reg Cherry Hill Inn, N. J. (22-24).

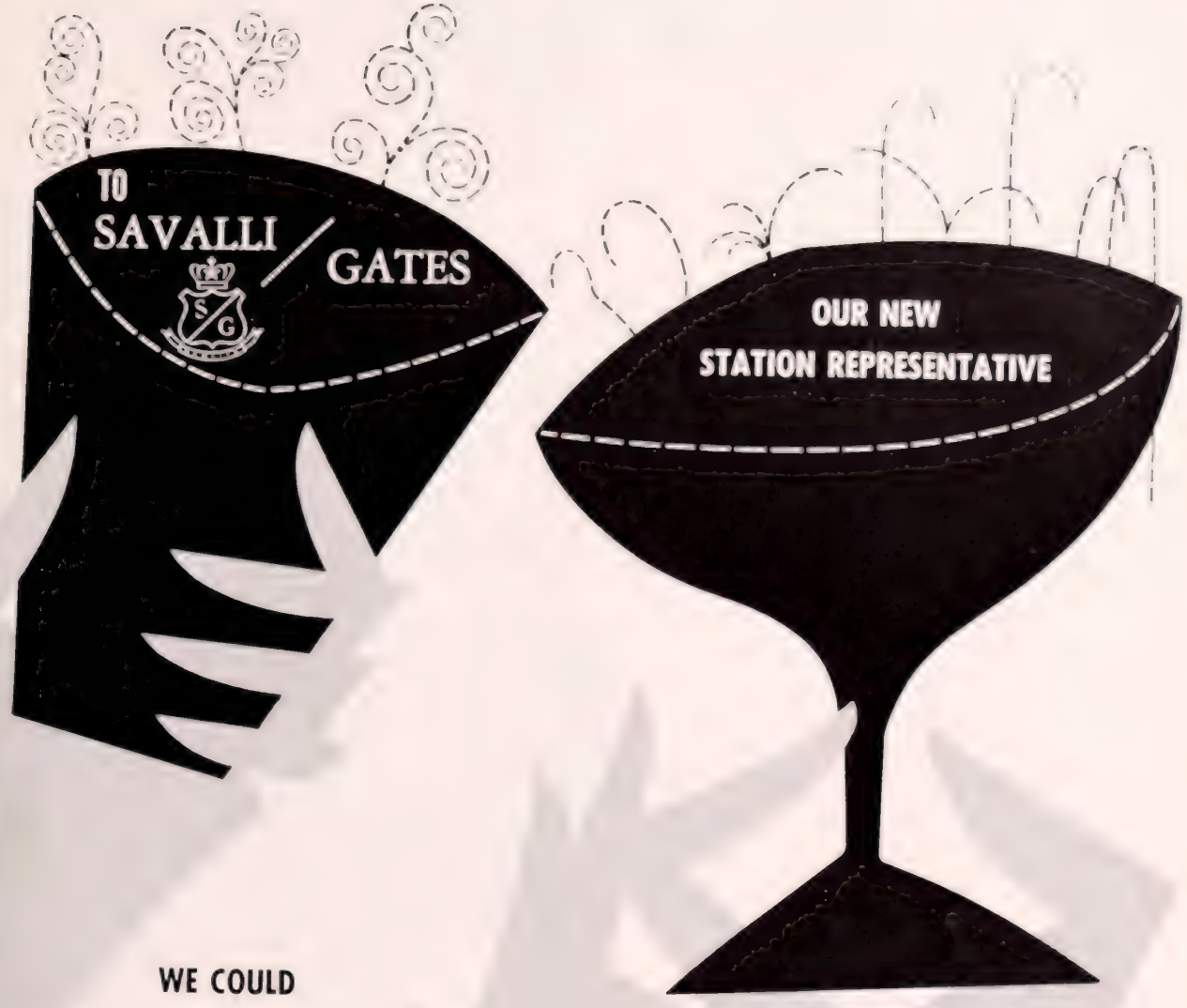
Transamerica Advertising Age Network, annual meeting, N. Y. 27).

National Editorial Assn., ann convention, Hotel Commodore, N. (24-27).

Maryland - D.C. - Delaware Bro casters Assn., annual convention, lantic Sands Motel, Rehoboth Be Del. (25-27).

Assn. of Industrial Advertis 42nd annual conference, Shera Hotel, Philadelphia (28-July 1).

Advertising Federation of Amer sixth annual seminar in market management and advertising, Harv Business School, Boston (28-July



WE COULD HAVE MADE A STUFFY ANNOUNCEMENT

But ours is not really that kind of business.

So let's just state simply that we have known the principals of Savalli-Gates for a long time; that we have the utmost confidence in their integrity; a solid faith in their understanding of the Negro market as a whole and of WLIB in particular.

We have appointed them as our National Sales Representatives effective immediately. And, for obvious reasons, no one wishes them more success in their assignment than we do

WLIB
Harlem Radio Center
310 LENOX AVE. AT 125th ST. NEW YORK 27, NEW YORK



Sorry, Honey—but we believe radio should offer *something* for somebody besides kids. Evidently lots of people agree. Because we've snared the listeningest (and respondingest) audience in Cleveland and northeastern Ohio. Take our Betty Ott's "Ladies' Day" listeners. When we suggested they enter a contest to name three Cleveland Zoo tige cubs, 1,500 cards and letters poured in be fore you could say Liz, Kim and Zsa-Zsa We hate to be catty, bu you can't get action like thi from just *any* radio statio

GOOD SOUND RADIO

wgar

50,000 WATTS

PEOPLES BROADCASTING CORPORATION • **CLEVELAND, OHIO** • REPRESENTED BY BLAIR RADIO

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

MAY 11, 1964 PRICE 40c

RECEIVED

Public service load clutters airwaves 27
Seven sets of ears for radio buyers 31

• NEWSPAPER • NEWSPAPER •

1685
plus 10

1685 feet on the Cedar Hill candelabra — September 1, 1964.

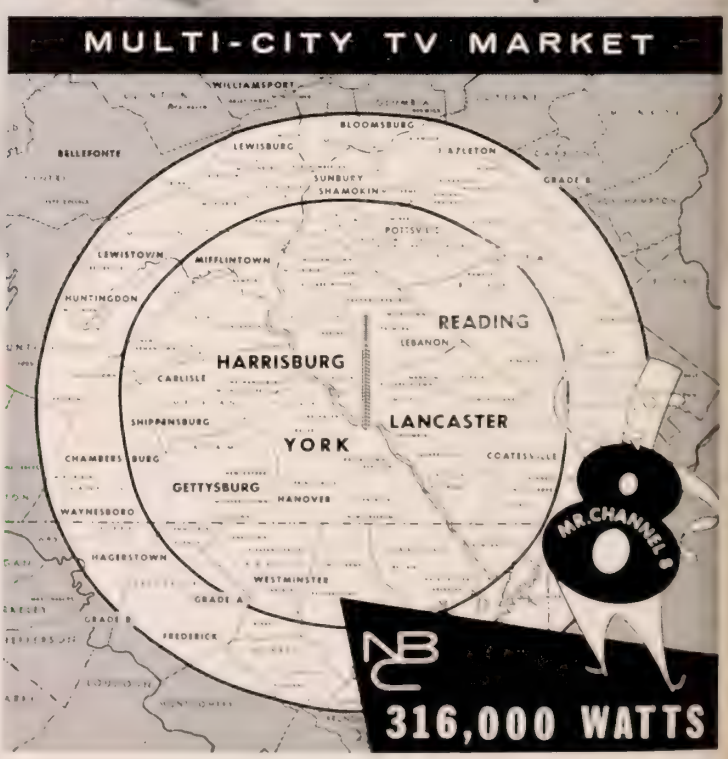
10 years of local live color — May 15, 1964.

TELEVISION
5
WBAP
FORT WORTH/DALLAS

RELAX

Let WGAL-TV do your sales work. It is the outstanding selling medium in the Lancaster/Harrisburg/York TV market.





WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York Chicago Los Angeles San Francisco

FCC's Loevinger for Minimum Law and Maximum Competition

Washington—One Law Day speaker last week said, in effect, "it's fine, but let's keep it at a minimum." This was FCC Commissioner Lee Loevinger, who spoke on the role of law in broadcasting at the Dallas Television Programing Conference last week. He parted company with views of h[illegible] chairman, E. William Henry, on the matter of government attempts to uplift tv programing either by fiat or by raised eyebrow or by "jawbone enforcement."

Loevinger finds the fundamentals of American law are properly geared to the minimum—and to prohibition of the untenable, rather than positively proscribing "right" standards. Applying this to regulation of broadcast programing, he thinks it is the FCC's job to keep out of everything but the obvious transgressions of fraudulent and/or obscene programing.

In a choice between an agency that permits programing which is "banal, vacuous or stupid," and one that "can use the power and force of government to establish its own ideas of quality"—Loevinger would take the laissez faire Commission and the banal and vacuous programing any day. He does cross his own barrier when it comes to requiring balanced presentation of news and public affairs. Informing the public is a fair requirement in return for use of the spectrum, he believes.

Loevinger sees only one right road of access to variety and quality programing: variety and diversity in the whole broadcast structure. He wants diversified ownership, more spectrum in use, more stations, more networks, more access by independent programmers—and an open door to any form of pay tv, CATV service or whatever brings program competition. No one can bring quality programing by regulation or exhortation, he believes.

But—Loevinger charges the broadcaster to "rely less on ratings and more on their judgment," and to cultivate a keen sense of ethics.

Top Broadcast Users Take Part in AFA Seminar

New York—A heavy emphasis on radio and television is expected as 55 registrants from leading advertisers, agencies and media, including timebuyers and other broadcast specialists, attend the AFA's sixth annual Seminar in Marketing Management and Advertising, June 28 to July 10.

Companies taking part include such major broadcast users as American Oil, Pan American World Airways, McCann Erickson, Scott Paper and Young & Rubicam.

Participants in the seminar break down into roughly equal numbers of agency, media and advertising representatives and are described by AFA as men of middle and upper management caliber.

Merger of Curtis, Seven Arts Denied

New York—Curtis Publishing isn't merging with Seven Arts to form a new publications - communications combine. So insisted Curtis chairman-president Matthew J. Culligan and Seven Arts president Eliot Hyman late last week, prompted by merger rumors that provided plenty of industry talk.

Where there was merger smoke, however, there was a certain amount of fire.

Both sides admitted that there had been talks. Both denied they were continuing, with Curtis' Culligan saying his firm was "not now in negotiations" on a merger. Seven Arts' Hyman said the talks have been "interrupted without agreement."

What kept the rumor mills grinding was the sheer verisimilitude of the reports. Curtis has had financial reverses lately, with losses of $18.9 million in 1962 and $3.4 million in 1963. Seven Arts has been prospering from shrewd tv syndication and movie deals, and grossed nearly $20 million last year. Curtis, with a multi-million dollar tax loss on its books, wants to expand in the communications area. Seven Arts has no publishing interests and could conceivably make good use of the Curtis backlog of literary properties, books and articles.

Futhermore, Seven Arts chairman Louis B. Chesler, Canadian financier, was eased out last week, trading his Seven Arts debentures for the firms's part ownership in the gambling concession on Grand Bahama Island. This left Eliot Hyman more free than ever to discuss new deals for Seven Arts.

Collins Teaches Two R's

Washington—NAB's LeRoy Collins says the broadcast industry must start studying up on rights and responsibilities in international communication—and the time to begin is now. A special NAB committee will be appointed to help broadcasters learn their two international R's.

Some of the questions to be asked: What about programing responsibilities, when the programing will reflect this country abroad? Who has the right to determine broadcast content? What rights will U.S. broadcasters insist on for programs—and what rights will they grant other nations?

Speaking to American Women in Radio and Tv, during their national convention in Tulsa last Monday, Collins themed broadcaster's two R's in news and programing as a love-and-marriage proposition. As the old song has it, you can't have one without the other. As for commercials—responsibility for their content falls on the broadcaster as "part of a station's programing."

Ad Club Swells RAB's Commercial Library

New York—All of the radio commercials entered for the International Broadcasting Awards competition since 1960—1000 of them— have been presented to the Radio Advertising Bureau.

Agencymen who have ben using the library in their copy and creative research on categories in which they are working for clients, now have access to 7000 individual radio commercials either on tape or disc, Robert H. Alter, RAP v.p., announced.

The donated commercials come not only from the United States, but from all over the world, including such exotic areas as South Africa, Ceylon, India and British Columbia.

CONTINUED ON NEXT PAGE

N. Y. Sales Executives Hear, Ponder Weaver on Pay Tv

New York — Pay television, long controversial in California, was successfully renewed as an issue for New York to think about by Subscription Tv Inc.'s Pat Weaver, who chose early-week meeting of N.Y. Sales Executives' Club as his platform.

"Seldom have I seen so many people converge on the head table after a speech," says Harry White, Club's executive director, noting that 60 to 70 guests held Weaver half an hour with further questions when original Qs and As were curtailed by clock. (Sample floor query: You say you have programs lined up for July start. What specifically do you intend to show? Answer: We'll announce that when the time is right.)

"Let me go to the question that the NAB raises and that the networks have stated, that commercial tv cannot co-exist with the kind of box-office system I have been describing," Weaver said. ". . . The series form that is the tv stable will keep on getting the tremendous audiences. We will never take one of those series programs for our service because it will not fit and no one would pay for it.

". . . We won't decrease audiences substantially," he continued. "The one-half to one-third of the sets that aren't even turned on at night will be turned on because we will have special attractions. We will pull circulation from the sets-on column at any given time less than the Nielsen margin of error per network."

Weaver fired a few broadsides at commercial tv's programing, drawing laughter — some of it nervous — from his sales-oriented audience. If his purpose was to make impact, target was achieved.

Tobacco Throne Vacant

New York — Cigaret industry generally feels the nine companies that last week signed the Advertising Code already have candidates firmly in mind for the top-role czar's post—one columnist proposed Richard Nixon—but for obvious reasons, they'll not announce the list until it's narrowed to one.

When that will occur is a matter of conjecture. Tobacco Institute says "shortly." Scuttlebutt within the trade indicates that all has been quiet on the tobacco front this week, but it's accepted that top-level decisions involved wouldn't necessarily be publicized or much discussed.

Important criteria in selection are: the administrator have no financial interests in tobacco, not be engaged in advertising or promoting the business and be a man of lofty character and reputation.

Even after he's named, it'll likely be weeks before he gets New York office rented and opened, staffed and ready to function.

Ladies' Day at FCC

Washington—Sen. Norris Cotton (R-N.H.), member of both Commerce and Appropriations committees, suggests Mrs. Dexter Ottis Arnold of Concord, president of the General Federation of Women's Clubs, for GOP appointment to the Federal Communications Commission. She would replace Frederick W. Ford, whose term expires June 30, and who is rumored to be, or not to be, leaving the FCC.

President Johnson is known to favor the idea of distaff members, particularly on commissions and agencies where consumer interests are strongly concerned. The hand that rocks the cradle may rock broadcasting—to say nothing of the commission itself.

Sen. Cotton's pitch to the President for Mrs. Arnold mentions her background in radio networking, and a distinguished record in civic and governmental service. Mrs. Arnold is already known to the White House as a member of half a dozen federal advisory committees.

Other ladies known to be eyeing the job are Evelyn F. Eppley, FCC attorney in Rules and Standards Div., formerly legal assistant to ex-FCC chairman John C. Deerfer; Jane Morris, formerly FCC secretary, now practicing law in Michigan; Pauline Frederick, NBC correspondent at the U.N. Afterthought: FCC executive director Curtis Plummer, a Michigan Republican, best known for his years in top engineering post at the FCC, is also interested.

Liquor in Limbo

New York—Hard liquor ads on WQXR have yet to materialize, and prospects for their use in the near future are dim.

Following McKesson & Robbins' substitution of Galliano liqueur for originally planned Muirhead's Scotch commercials, Schenley delayed its sponsorship, then withdrew planned copy at last minute and has used only public service announcements to date.

Proposed legislation opposed to broadcast liquor advertising cannot be considered until Senate has acted on civil rights legislation.

U. S. Tv Gets its First Cannes Grand Prize

Cannes, France—*The Making of the President: 1960*, sponsored by Xerox last Dec. 29 on ABC-TV, won the Grand Prize at the Cannes International TV Festival. This is the first time the top prize has gone to an American-produced program.

Produced by David Wolper, *Making of the President* was adapted from Theodore H. White's account of the 1960 Presidential race. It will be repeated on ABC June 11 as a prelude to the Presidential conventions.

Comsat Stock Splash

Washington—Communications Satellite Corp. made a terrific splash in the history of stock offerings last week when it registered with the SEC for $200,000,000 offering to finance its global satellite system of communications. Of the 10 million shares offered at the low, low price of $20 per five million will go on public sale with some built-in sales limits to assure widest dissemination. The other five million shares will be allocated to A.T.&T. and some 200 participating communications companies—any unwanted shares will revert to public sale.

Across the country, more than 70 securities dealers will take part in the public sale, and probably 350 underwriters in addition to the 11 managing underwriters listed by the prospectus. SEC must approve the offering before their brokers know what they'd like to buy—present limit is set at 100 shares per individual customer, but this may be cut down, depending on the demand.



For his 400th– Group W produces a series for television and radio narrated by Dr. Frank Baxter

This is Shakespeare's year. His quadricentenary. To celebrate the event, Group W created a special series of 56 television and 26 radio programs.

The Fair Adventure: Readings in Shakespeare will be narrated by Dr. Frank Baxter, Professor Emeritus of the University of Southern California. Dr. Baxter has been widely acclaimed for his lively and entertaining interpretations of Shakespeare's life, times and plays. Now in a fresh new series, he makes Shakespeare come alive again for millions.

The Fair Adventure is a good example of an important new source of programming. The Group, with the creative, financial and management resources greater than the individual station, and with the local impact no network can match, represents a vital third force in the development of programs for radio and television.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

WBZ·WBZ TV BOSTON · WINS NEW YORK · WJZ TV BALTIMORE · KDKA · KDKA TV PITTSBURGH · KYW · KYW TV CLEVELAND · WOWO FORT WAYNE · WIND CHICAGO · KRIV SAN FRANCISCO

Sponsor MAY 11, 1964 • VOL. 18, NO. 19

27 **Clutter: public service load helps give air commercials black-eye**
Broadcast industry sets media pace in generous gift of time for public causes, pays heavy image price

31 **New study gives agency radio buyers seven sets of ears**
Buyers on-the-scene prove best buy takes more than numbers; promise more radio business in even major markets, and set evaluation pattern for buying radio with "inside" information

TV MEDIA

38 **Countdown starts for Kaiser's "project UHF"**
Three U outlets now building in major markets exemplify the belief "all-channel" advertisers are just a switch away from a new broadcast era

TIME/BUYING & SELLING

44 **"Personal tv" — advertising's next breakthrough**
C&W senior vice president sees tomorrow's sponsors tailoring messages to fit specific viewer tastes, presenting media men with new opportunities and challenges

RADIO MEDIA

47 **Negro market support essential, admen told**
Few products can succeed without Negro acceptance, station seminar tells 300 sales, marketing, ad executives

SYNDICATION & SERVICES

50 **Low-budget wackiness keys interest of admen, reps in new show**
Trans-Lux promotion contest for "Mack & Myer" series offered low-value, off-beat prizes to broadcasters and ad execs, drew high-value interest in package

DEPARTMENTS

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YOU MAY NEVER SEE THE OLDEST CAR*—

WKZO's primary service area covers virtually three times as many Ford, Chevrolet, and Plymouth dealers as the next largest station.



BUT... WKZO Radio Covers More Car Buyers and Dealers in Greater Western Michigan!

In Greater Western Michigan—just beyond Detroit's own backyard—WKZO Radio's primary service area includes 156 Ford, Chevrolet, and Plymouth dealers. That's 102 *more* than the next biggest station has within *its* primary coverage area.

At left is the roadmap for radio advertisers who really want to get around in Greater Western Michigan. Compact cars are fine—but not compact coverage.

Let your Avery-Knodel man help you get your sales show on the road with WKZO Radio—an amazing advertising vehicle.

**Carl Benz' 8 mph 3-wheeler was the first (1885) successful gas powered car.*

AM–TV–FM

The Fetzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



The Latins named him:

Hippocampus
Hudsonicus
Lophabranchii
Syngathidae

. . . the ancient Romans were long winded . . . we call our seahorse "SUNNY."

He's the symbol of *Quality Broadcasting* in Tampa-St. Petersburg.

Ex SUNNY venarus SALES

WSUN

TELEVISION abc RADIO
TAMPA - ST. PETERSBURG

Don't trip on your toga, call:

Nat. Rep.: Venard, Torbet & McConnell
S.E. Rep.: Bomar Lowrance & Associates

Publisher's Report



Are you paying your media buyer enough?

The ad in the New York Times was attractively boxed and appeare on the advertising page under this heading: "Media buyers to $9000.

It said: "Top ten agency seeks three buyers with potential to be come assistant media directors. All-media background preferred, bu strong broadcast experience is acceptable. Responsibility includ medi planning for major package goods companies, as well as supervision c both broadcast and print media execution."

The ad reads fine. I'm glad to note that so much responsibility promised. With the computer age already upon us, the emphasis is o buyers who have ability and can operate on a skilled level.

But the pay! The ad reads, ". . . to $9000," which, to my limite intelligence, means "that's for the best."

I've never worked at an agency—so maybe I don't understand jo scales. But it says "top ten agency" and I assume it's in New York. Onl $9000 for a top-notch media buyer? I can't believe it. I recommen that this agency, and others who are asking highly intelligent and e perienced buyers to operate at this salary level, take a long look realistic wage scales for people handling critical assignments like th and come up with a better answer.

For example, $12,000. And that's anything but extravagant.

Media buyers, who decide how millions are spent, certainly shoul come close to the salary level of station representative salesmen. wonder whether this agency has compared them lately?

To my simple mind, media buyers are a uniful breed. Like th Marines, they should be expected to maintain an esprit de corp. Th vital nature of their contributions in the success of the campaign in plies that they must stay with the job. The computer age requires med buyers of super-calibre.

You won't get them at " . . . to $9000."

And even if you get them, you won't keep them.

SIGNS OF THE TIMES:

(1) As you read this the first meeting of the newly-formed Nation Assn. of Television Program Executives will be in progress in Ne York. The two-day forum (May 11-12) has an impressive array industry leaders discussing such programing areas as "Tv Station Pr graming: Art or Business?" "The Network's Relationship to Loc Programing," "How Does a Station Seek Out Community Needs "Government's Influence on Programing," "Present and Future Trend in Film Programing" and "Where Do You Find Talent?"

That's an ambitious lineup. The boys are in for a busy two day

I've been screaming for program clinics (both tv and radio) f several years. The industry has suffered by lack of such vital exchang of information.

It's good to note that this year practical forums are being held f tv and radio programing. We wish you well, NATPE!

(2) Sign in Louisville hotels: "A high quality FM set is availab to you free through courtesy of the Louisville Public Library. Ju apply to the desk."

Norm Glenn

"Public sentiment is everything. With public sentiment, nothing can fail; without it, nothing can succeed."

Ottawa, Illinois - 21 August, 1858



The WGN Award to contributing speakers at the Illinois-Lincolnia exhibit, New York World's Fair.

WGN proudly announces another special service to the world of broadcasting. During the 1964-1965 World's Fair in New York, WGN has exclusive radio and television rights to the daily programs honoring Abraham Lincoln from the Lincoln Theatre of the Illinois "Land of Lincoln" pavilion. Special events in the theatre may range from addresses by world-famous Lincoln scholars or distinguished members of our government to the reading of an eighth grade Lincoln essay by its youthful author. *For availability of newsfilms and audio tapes of these exclusive programs write* Tradition of Lincoln, WGN, Inc., 2501 West Bradley Place, Chicago, Illinois 60618.

A NATIONWIDE SERVICE OF

WGN

RADIO · TELEVISION · CHICAGO



MASS GIVEAWAY

It's not clutter if it's yours. For the church, charity, fund drive or other public service trying to reach the mass audience with a spot, that spot—which is inseparable from all other ingredients under the name of clutter—is not clutter to the benefiting organization.

SPONSOR's Charles Sinclair was assigned to unravel enough of the fuzzy controversial ball for a feature story. He was astonished to find that a multitude of the very people loud in their criticism of television clutter are often also part and parcel of the organizations contributing to the "clutter" they are complaining about.

For Sinclair, and other SPONSOR staffers, the research was a cross between playing detective and an exercise in diplomacy. From the sleuthing standpoint, it's an area where the facts are available —if you dig deep enough.

As to the diplomatic side, the mere hint that these messages for the public good might be considered tv clutter was enough to bring the gleam of the vigilante to the eyes of the professional public servants. It was like attacking motherhood, apple pie, the Army, Navy and the Marines.

It didn't matter that Sinclair explained that we were not against any public interest organization or that there was simply an important story in the nation's biggest media handout of over 150 million dollars worth of air time and facilities.

Clutter, like beauty, is in the eye of the beholder.

The story begins on page 27.

Sam Elber

LETTERS

How To Boost Radio

Your Publisher's Report in the SPONSOR issue of May 4 was received with great alacrity by those of us dedicated to helping make radio a billion-dollar industry.

And I might add a footnote. The economic status of radio can be heightened through greater program creativity, responsibility and service to the public—all segments of it—as well as through sheer salesmanship and promotion.

SHERRIL W. TAYLOR

Vice President
Radio
NAB
Washington, D.C.

Bell Sounds on Codes

Thanks very much for your support of the Code and my remarks at the Poor Richard Club. I deeply appreciate your column about it in the April 20 issue of SPONSOR. I am also glad to know that you'll be watching closely developments in this area. The tobacco code is, of course, an example of an industry setting up self-policing machinery. If it moves, it will greatly help our own effort in that particular field.

HOWARD H. BELL

Director
The Code Authority
NAB
Washington, D.C.

Out-of-Home Hoopers

The prominence of business establishments as a major factor was well documented in your recent story, and congratulations are in order for SPONSOR's astute recognition of its importance.

We were quite pleased that WHN could be part of the story because of its dominant position among business places in the New York area, according to Hooper. But, we are equally pleased that radio advertisers can demonstrate considerable strength with the people who buy as well as sell their products.

JOHN C. MOLER

President
Storer Radio, Inc.
New York, N.Y.



Norman W. Glenn



Howard Gottfried

The Right Norman Glenn

The Norman Glenns of the industry should incorporate. When our Norman Glenn was appointed executive vice president for programing last week, you transposed his picture with a bespeckled gentleman who, we assume, someone at your printing plant took to be your Norman Glenn because he wears glasses. Our Norman Glenn (middle initial "W") is spending his time straightening the confusion, as is our Howard Gottfried.

BUD RIFKIN

Executive Vice President
United Artists TV
New York, N.Y.

Likes the "New Look"

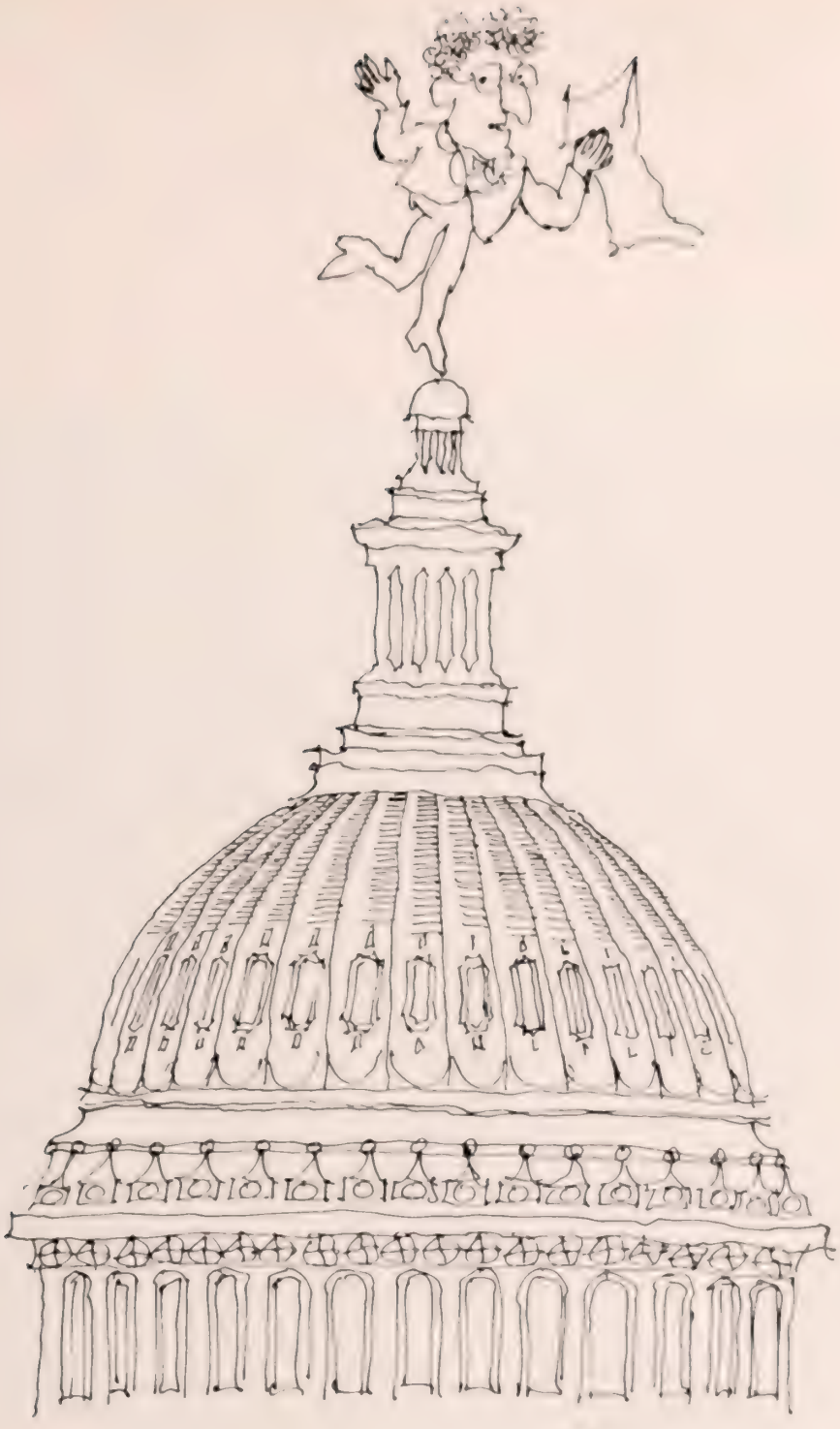
Congratulations on your new appearance! The wider spacing between lines makes your well written articles easier to read. The judicious use of color and lively layout indicate a well edited book.

AL DANN

Infoplan
New York, N.Y.

We're Sorry

In our Radio Yardstick story (SPONSOR, May 4), we made frequent reference to WLW. In several places, however, it's designated as WIW. Some 25 members on our editorial and business staff know that WLW are the correct call letters for one of the most famous radio stations in the world. It seems we have one linotype operator and one proofreader who did not. They do, too, now.



You may hear a lot of talk about WRAL-TV up in Washington, D.C.

It seems the FCC selected two stations for special study.

The reason? Sharp, incisive editorials. Viewpoints that sometimes take a controversial tack.

Frankly, we're flattered that WRAL-TV was one of the two stations selected for study. But we aren't surprised.

After all, we were one of the first stations to editorialize. And one of the few to tackle subjects more controversial than home, mother, and traffic accidents.

We aim our editorials at our market. But the impact has gone beyond our 358,800 TV homes.

Which proves one point. We've done what we set out to do. Stimulate. Provoke. Encourage open discussion of the key issues.

Our editorials occupy just five minutes of an hour-long news block WRAL-TV has telecast daily since 1960. This kind of attention to news and the issues is one reason we're probably the most discussed television station in North Carolina.

And one reason they're talking about us in places like Raleigh, Durham, Fayetteville, Rocky Mount and Chapel Hill, N. C.

And, oh yes, in Washington, D. C.

WRAL-TV

If you lived in San Francisco...



...you'd be sold on KRON-TV

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

May 8, 1964

To get a few things straight on the Helene Curtis' Magic Secret run in with Food and Drug Administration, SPONSOR's Washington correspondent went to the man who is in charge of this one: FDA Deputy Commissioner John L. Harvey. He says the case may loom large to the women of America and to Helene Curtis, "but it's just routine with us."

Helene Curtis says the product is a cosmetic, not a new drug, as FDA has charged. FDA says it's both. FDA defines as a "drug" any product intended for cure or mitigation of disease, but also those which affect the physical structure or functions of the body. "Intent" is the deciding factor.

In the Magic Secret case, Deputy Commissioner Harvey says it was not only the label claims, but the advertising, and all promotional representation of the product that made FDA conclude the product falls into the drug as well as the cosmetic category.

"Taking all representations, including tv advertising, of what it intended to do, we had to come to this conclusion." FDA court brief sums up claims that the product will affect facial structure by smoothing or wiping away wrinkles for long periods, restore youthful look to middle-aged skin, plus implication that constant use may affect what amounts to permanent improvement. This goes beyond cosmetic intent, FDA believes.

Generally, advertising is Federal Trade Commission's province, while FDA attacks product and misbranding by label and brochures. But when FDA wants the whole picture of what a product promises, it considers all claims made.

FDA also considers the product in relation to the total field. It is FDA's view that, while other cosmetic products such as facial creams, et al, make claims to ease wrinkles, tighten skin or whatever, none have even approached the extent of the Magic Secret Wrinkle-Smoothing Skin Lotion claims. So, as a cosmetic, Magic Secret stumbled into a charge of misbranding via exaggerated claims.

Under present law, FDA can attack cosmetics only as to misbranding or misleading labeling. Of course, if contents prove injurious to users, the product can be attacked under the adulteration section. As yet, FDA lacks any pre-clearance law for cosmetics, to require clinical proof of safety and performance. A House and Senate bill are awaiting action to provide this authority.

FDA Commissioner George P. Larrick recently made another strong plea for passage of this and other tighter surveillance laws for FDA. He appeared before a House Government Operations Subcommittee recently to explain FDA's "New Drug" law, requiring clinical proof of both safety and effectiveness for clearance by FDA.

By attacking Magic Secret as a "New Drug," FDA can invoke the 1962 Kefauver-Harris law which requires not only safety clearance, but proof that

CONTINUED ON NEXT PAGE

the new drug does what it says it will, and disclaimers or acknowledgments mus be on the label, when needed. The FDA is currently in process of a huge revie and updating program for all drugs not checked for this type of clearance between 1938 and 1962.

In court, the burden of proof will fall on government if it challenges Magic Secret's claims to research and clinical testing. The "New Drug" interpretation could be applied to a number of products, including depilatories and deodorants, and action taken if FDA finds claims exaggerated, Deputy Commissioner Harvey pointed out. Also, after 1964, the FDA can withdraw an earlier approval of a new drug if there is lack of substantial evidence that the drug is having the effect it claimed.

Magic Secret's wrinkle-smoother unfortunately emerged in a government cli mate very cool and suspicious toward products for older consumers. FDA Commis sioner Larrick recently told a House Subcommittee that the FDA is particularly concerned with products offered today's 17 million older consumers. There wer only 8.4 million in 1938.

This increasing portion of the population depends a great deal more than the younger ones on drugs, dietary products et al--and FDA will try to make sure no one takes advantage of the older citizens.

FDA's charge against Magic Secret undoubtedly was strengthened by this particular feeling by the agency: that older women would be very susceptible to glowing promises of a wrinkle-eradicator.

One thing seems certain: rival products will reexamine their advertising and labeling. In fact, the whole cosmetics industry may have to take stock of its heretofore rarely challenged come-hither lingo, if only as an insurance precaution.

One cosmetic calamity with national impact could precipitate fast passage of the cosmetics clearance legislation. In the past, it was the dramatic shoc of sulfanilamide misuse in 1937, and the Thalidomide tradedy that precipitated passage of the New Drug amendments of 1962.

The regulatory agencies seem to be crossing jurisdictional lines these days. A while back, the Federal Trade Commission went into the product-label arena to set up rules for cigarets and labels as well as advertising. The pro uct was termed hazardous, the labeling must acknowledge it under the proposed rule.

At the same time Food and Drug Administration's legal department informs correspondent that FDA will not attempt rulemaking on cigaret labeling because the product does not come under Hazardous Substances act, nor can it be considered under "drug" category.

It would seem in the normal course of things that FDA would be the one to take up HEW cudgels in the cigaret matter. And it would seem that FDA would leave attack on exaggerated promotional claims for a highly advertised cosmetic to sister-agency, the FTC.

Or--is there any normal order of things?



puzzle:

cycle-logical advantage

VP Art Elliott, Eastern Sales Manager of Harrington, Righter & Parsons, and last of the rugged individualists, is firmly wedded to the notion that in today's urban traffic a bicycle is the most efficient means of intra-city transportation. Irked by the guffaws that his theory evokes, he finally offered a small wager to scornful Rambler-owning VP John Dickinson, and the gauntlet was down.

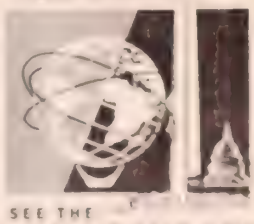
The course chosen was five miles along Madison Avenue. The adversaries were to start at 4 p.m. in opposite directions—the cyclist heading downtown from 125th St. in light traffic, the Rambler going uptown toward 125th St. in the teeth of the evening rush hour.

When Dickinson reached his starting point, a cab driver made a U-turn which snarled traffic at that intersection for several minutes and enabled Elliott to complete one-eighth of his trip before the Rambler was even under way. After this things got worse. In fact, they were so bad that when Dickinson was stopped by a light after completing 1/6 of his trip, he was appalled to see Elliott coasting to a halt across the avenue. How many times will Dickinson have to increase his speed in order to finish ahead of his colleague?

Address answers to: Puzzle #101, WMAL-TV, Washington, D. C.

To reach every nook and cranny of the Greater Washington area in a split second, travel via WMAL-TV. Prime-time minutes on popular "News 7" (6-7 p.m., Mon.-Fri.) and the follow-up "Comedy Hour" create traffic for client products. Ask Harrington, Righter and Parsons, Inc.

Puzzle adaptation courtesy Dover Publications, New York, N. Y. 10014



SEE THE WORLD'S FAIR AND WASHINGTON, D.C., TOO

wmal-tv abc

Evening Star Broadcasting Company WASHINGTON, D. C.
Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

Salant Attacks Double Standard on Touchy Issues

CBS News president takes verbal scalpel to Goldwater election bill, FCC on UHF, FTC on cigarets, NAB on pay tv, broadcasters on ethics

In a free-swinging address before CBS Television affiliates in New York, Richard S. Salant, president of CBS News, invaded many of broadcasting and advertising's most sensitive areas. He attacked the Goldwater bill to forbid airing of election returns before the polls close, the FCC suggestion that network programs be shared with UHF outlets, the FTC proposal to curb cigaret advertising and his own industry for silence in the Pacifica case.

He also promised CBS would take a good hard look at a request for the denial of licenses to two Jackson, Miss., stations. And, on the subject of pay tv, he reaffirmed CBS' opposition to over-the-air pay tv but took issue with the NAB's extension of the opposition to include wired pay tv.

In attacking the 1960 Goldwater bill to prohibit broadcast of election returns before the polls, an issue he said was sharpened by CBS's Vote Profile Analysis in getting results, Mr. Salant declared, "There is no evidence of a disease; and even if there were, the cure of suppression and withholding of information would be worse than the alleged disease."

A study made by Dr. Joseph Klapper, Director of the CBS Office of Social Research, indicated, ". . . There is absolutely no conclusive evidence that the broadcasting of election results does or does not affect the subsequent vote; and second, that it is most improbable that broadcasting election results have any significant effect on the subsequent vote."

Referring to the Goldwater bill as a proposal that material be suppressed, he turned to what he called an effort "to control and *enforce* "program distribution."

"We don't like that either," he said, setting his sights for the FCC suggestion that networks share their programs with UHF outlets. "We at CBS can't help but feel that there is something quite paradoxical, and quite inequitable, about the FCC's now coming up with so harsh a regulatory proposal . . . to cure the very ills . . . which might very well have been avoided had the FCC paid a little more attention to us in the first place."



No holds barred . . . Richard Salant

He underscored CBS' historical support of UHF development. And he pointed out that the president of CBS, Inc., had told the FCC that the matter was not negotiable, that it was contrary to the basic principles of free competition and licensee responsibility. He also criticized the FCC for inviting only the networks and not the stations to conversations on program sharing, arguing that station rights were being "compromised" in the process.

The basic concept, Mr. Salant said, ". . . is 180 degrees away from the principles on which the original network rules were based."

Mr. Salant next turned his attention to the FTC's proposed curbs on cigaret advertising. The FTC decries massive advertising depicting the pleasures and desirability as increasing the sale of cigarets. Yet, in the proposed merger of Procter & Gamble and Clorox, Mr. Salant pointed out, the FTC wouldn't buy Procter & Gamble's argument that the merger would result in more efficient advertising and subsequent "greater demand, greater sales, lower costs per unit and lower prices for liquid bleach."

"To oversimplify a bit," added Mr. Salant, "the FTC concluded that cigaret advertising is *bad* because it increases demand; and that liquid bleach advertising is bad because it does *not* increase demand."

Mr. Salant next focused on the First Amendment and the broadcast industry's reluctance to champion the right of free speech in cases where unpopular views were espoused. He cited the Howard K. Smith interview with Alger Hiss and the subsequent attempt at an economic boycott. "It just happened that that *was* one on which we at CBS were alert — and we did speak up. But I'm not so sure we were quite so alert in the Pacifica case . . .

"We can't allow the guarantee of free speech to atrophy by espousing it only when our purse is threatened or only on behalf of ideas with which we agree."

He indicated that CBS would take a "good, hard look at the petitions filed by United Church of Christ, requesting that the FCC deny the renewal of licenses of WLBT and WJTV in Jackson, Miss."

Again, he pointed out, it wasn't a matter of agreeing with the views of the petitioners.

Shifting to another area of dispute, Mr. Salant reaffirmed CBS' opposition to over-the-air pay television. "That kind of pay television proposes to use broadcast channels—necessarily preempting those channels. Hence, it is not a matter of free competition."

As for wired pay television, Mr Salant took issue with the recent position stated by the NAB. Basing his argument that it doesn't, by definition, use portions of the spectrum, characterized it as a new competitor. "We at CBS do not welcome its development because it will, we think, eventually have substantially destructive effect on free television as over-the-air pay television . . . (but we have no more right to ask Congress or the FCC to protect us from wired television than we have to ask them to protect us from any other form of competition."

Touching briefly on CATV, he said, "It seems to us that the principles of free competition apply equally here . . . and so, to the extent that CATV does *not* use broadcasting channels, I doubt that we can demand regulation and prohibition from the government."

He added that that was about as far as he could go in stating CBS' position, but added that a special Frank Stanton appointed committee is at work on the problem.

MINOW LAUDS TV



A critic turned advertiser, Newton N. Minow (left), former outspoken Chairman of the Federal Communications Commission, currently business-minded Executive Vice-President of the tv-using Encyclopedia Britannica, presents the American Jewish Committee Institute of Human Relations Award to the National Broadcasting Company. Accepting for NBC is Robert J. Northshield, NBC General Manager and co-producer of the winning program, "American Revolution '63." Minow, sharply critical of television programing in his FCC days, praised the NBC show as "an important stage in another revolution which essentially reflects television's growing recognition of its major responsibilities."

ANA microscopes advertising's culture

50 top-management delegates meet in New York for annual spring analysis of media, results

Some 500 representatives of major, blue-chip advertisers will convene today in New York for the annual spring meeting of the Association of National Advertisers. Their target topic: *A Top Management View of the Advertising Function.*

Specific events likely to zero in on broadcast media include:

That Was the Day That Was, title of the luncheon talk to be given today by Bob Considine.

Advertising's Accepted Strengths Need to be Reexamined, the speech to be given tomorrow morning by Clarence E. Eldridge, marketing consultant and former executive vice president of Campbell's Soup.

The Information Revolution in Marketing, subject of Marion Harper, Jr., board chairman and president of Interpublic, Inc.

How Much to Spend on Advertising, an expectedly hot topic to cost-conscious advertisers, to be discussed by Thomas M. McCabe, Jr., vice president for marketing for Scott Paper Co.







ANA presiding officers . . . Allport, Smith, Hunter

Subtitling his talk, *The Decline in the Influence of Advertising,* Eldridge planned to say, "It may seem paradoxical to imply that the influence of advertising is declining at a time when expenditures for advertising have reached an all-time high. Yet, this very fact may reflect this declining influence. It may well be—and I think it is—that because of the lessening effectiveness of advertising, it takes more dollars to accomplish a given result . . ."

He attributes the decline to several reasons:

(1) With respect to many, though not all, products, there is no longer a *substantial* difference between competitive products.

2) The believability of advertising is being jeopardized by the attempt to create "psychological differences" where they don't in fact exist.

(3) The way television is used—an over-emphasis upon mood, climate or gimmicks, the lack of *significant* explanations of a product, and the predetermination to employ tv as a medium before basic creative strategy has been decided.

Granted, all too frequently a product can honestly claim no significant superiority . . . But even when it can, the urge to be cute—to vie with entertainment values of the program itself—seems to be irresistible to many creative people," Eldridge believes.

(4) A decline in advertising's power due to its sheer *volume.* "There is just too much of it."

Presiding officer of the first morning's session will be Douglas L. Smith, director of advertising and merchandising, S. C. Johnson, and chairman of the ANA board of directors. ANA president Peter Allport will continue as chairman for the afternoon sessions. Tuesday morning, John B. Hunter, director of advertising for B. F. Goodrich, will take charge.

The full ANA agenda is:

MONDAY (TODAY) MORNING: starting at 9:30 a.m.:

The View from Management's Head. Howard Packard, president, S.C. Johnson & Son.

What To Do Until the Millennium Arrives. Herbert M. Cleaves, executive v.p. for marketing, General Foods.

The Top Percent of the Advertising Management Jobs. James S. Anderson, v.p. and gen. mgr., Babcock & Wilcox.

Exploring the New Market for Automobiles. Virgil E. Boyd, v.p. and

group executive, automotive sales, Chrysler Corp.

Freedom in the Market Place: William Wood Prince, board chairman, Armour & Co.

LUNCH: The Paul B. West Award to the Audit Bureau of Circulation on its 50th anniversary. Guest speaker: Bob Considine, discussing *That Was the Day That Was.*

MONDAY AFTERNOON, 2:30 p.m.:

The Plans and Programs of President Johnson's Consumer Advisory Council: Esther Petersen, special assistant to the President for consumer affairs and Asst. Secretary of Labor.

Likes and Dislikes of Consumers in Advertising: a special presentation of research conducted by *Good Housekeeping,* presented by Willie Mae Rogers, director of the Good Housekeeping Institute, and John Dempewolff, director of advertising and sales promotion.

The Directions of Government Regulations in Advertising: Gilbert Weil, general counsel, AMA.

MONDAY EVENING, 6:30 p.m.: World's Fair dinner and entertainment, Indonesian Pavilion.

TUESDAY MORNING, 9 a.m. *The Golden Standard,* an ABC promotional film based on its 50 years operation.

Advertising's Accepted Strengths Need To Be Reexamined: Clarence E. Eldridge.

Information Revolution in Marketing: Marion Harper, Jr.

How Much To Spend on Advertising: Thomas B. McCabe, Jr.

How Lion Oil Organized a Planned Program for the Evaluation of its Advertising: a two-panel presentation by Monsanto Chemical and its Lion Oil Division. Participants include: Henry Siegle, Monsanto's manager of advertising research; Wayne R. Wharton, Lion Oil's manager of advertising and sales promotion.

How a Coordinated Marketing Plan Made Pet Milk's Dietary Products a Successful Venture: Presented by Robert J. Piggott, director of marketing services, The Pet Milk Co.; Robert A. Buck, product manager of Sego Dietary Products, a Pet Milk subsidiary; Robert N. Landin, The Gardner Advertising Co.

The Salesman Isn't Dead — He's Just Different: A film prepared by *Fortune* magazine and IBM.

TUESDAY, 1 p.m.: Lunch and adjournment.

Television Cost Burden Cited

CBS-TV head warns affiliates against complacency in face of rising program costs; stirs enthusiasm with announcements of NFL payments

Skyrocketing prices place "an enormous burden" on the advertiser, admitted James T. Aubrey, Jr., president of CBS Television, at the network's annual convention of affiliates in New York. In his remarks, Mr. Aubrey gave the stations cause for joy in his announcement of NFL football payments, but pause for thought in his discussion of television costs.

"With rising program costs (*and* rising station rates), he said, "it has become more and more difficult for him to spread his television



"We cannot relax" . . . James Aubrey

appropriations. The money simply is not there.

"The average price for a half-hour television broadcast is about $150,000. Half is for time, the rest is program cost. Or, to put it another way, programing on our network costs more than a million dollars every night of the year."

Mr. Aubrey's solution for the advertiser confronted with the tv cost spiral: "He must concentrate his investment on the network that consistently delivers him the biggest audiences."

Citing Nielson Reports, the CBS-TV president argued that CBS is the top network. With a proviso: "Everything would appear to be coming up roses, but I can only tell you that appearances are deceiving. In spite of the press notices and the statistics, network competition has never been as rough as it is today. And it is getting rougher. The reason is the stakes are getting bigger all the time."

Warning the network affiliates against complacency, he called for leadership. "We cannot relax. We cannot take our success for granted. We must stay as lean and hungry as our competitors . . ."

Circulation, maximum station clearance, is one factor, said Mr. Aubrey. Another is the "enormous" investment in programing.

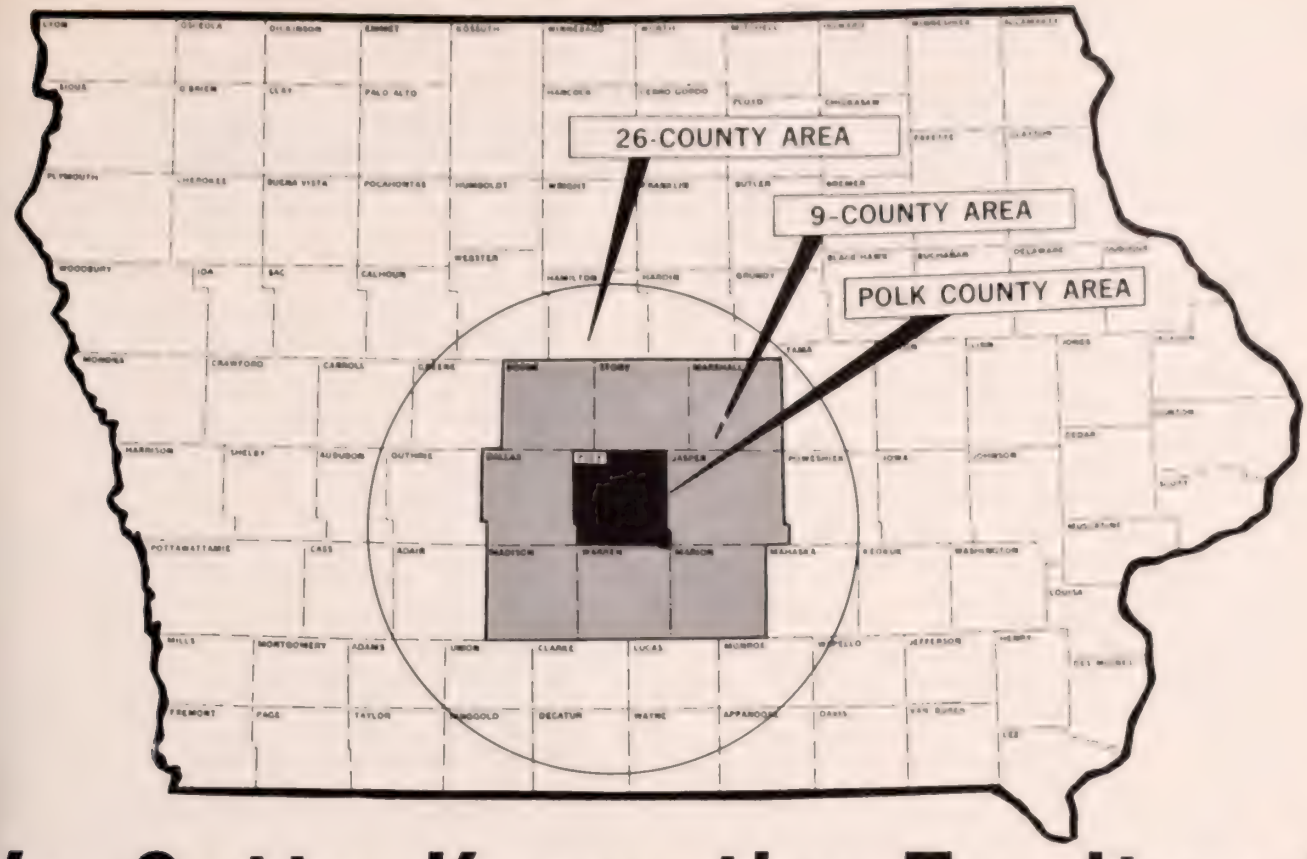
A case in point: The network's $28 million plunge into NFL football last December. It was a gamble, he said. "None of us knew whether we would lose money or break even." The games *were* sold.

"As a result," Mr. Aubrey told his affiliates, "we can now make the station payments we were forced to eliminate at the time we submitted our NFL bid. This is no idle gesture. These payments will amount to nearly a million dollars over the two-year period."

This report (forecast in last week's SPONSOR-SCOPE) produced vocal audience enthusiasm.

Mr Aubrey added that he wasn't certain whether the network would make money on the two-year NFL deal, amounting to $110,000 a minute (a figure also forecast in last week's SPONSOR-SCOPE). But, he told the stations, "if we make money, you will get your fair share."

Emphasizing the need for this kind of risk programing, Mr. Aubrey continued: "We must continually keep tampering and tinkering with success. No matter how good a track record a program has, we must keep trying to make it better—by adding a new production element, by introducing a new star, by moving it to a different time period, or, if necessary, by having the guts to drop a program in spite of its successful record, if another one comes along that looks even more promising."



Ya Gotta Know the Territory!

Iowa-born Meredith Willson was talking about Iowa when he wrote "The Music Man." But Professor Harold Hill lived in another day. We're talking about NOW.

Look what's happened to our booming Industrial-Agricultural Economy here. And look where the lion's share of that expansion has happened . . . right here in our Central Iowa Area blanketed by KRNT RADIO and KRNT TELEVISION.

1952-1962 Percentage of Gain in:	State Increase	26 County Increase	9 County Increase	Polk County Increase
Population	6.1%	6.7%	13.9%	19.5%
Effective Buying Income	34.2%	40.8%	45.2%	43.6%
And what's your line?				
Food Sales	37.1%	37.8%	45.0%	48.3%
Drug Sales	56.9%	67.3%	72.4%	67.5%
Automotive Registration	27.4%	29.8%	40.5%	50.9%
Furniture-Appliance Sales	10.7%	14.7%	24.2%	24.1%

The big increases, all around, have been in our KRNT Radio TV Area. Here's where you get the most for your advertising dollar. You can build your Iowa sales faster, greater, with the station that most people believe in and depend upon.

Nearly ¾ of the local television business in this 3-station market is on KRNT-TV, and our local radio business is not far behind.

For testing or regular schedules, the KRNT stations in Des Moines are the choice of knowledgeable sponsors and agencies.

KRNT RADIO and KRNT TELEVISION

An Operation of Cowles Magazines and Broadcasting, Inc.
Represented by the Katz Agency, Inc.

RCA Stockholders Ask Stand on Subscription Tv

Sarnoffs tell transcontinental closed-circuit meeting NBC will go into pay-tv if it becomes matter of economic survival

RCA Chairman David Sarnoff, while declining to "get involved" in the subscription tv hassle raging in California, did note that "in principal, I'm not in favor of outlawing competition . . . If people want to put their money on the line, I'm not stopping them." NBC Chairman Robert Sarnoff, also pinned down by a wary shareholder on the same topic, acknowledged that if pay tv "develops to the point where it will affect our economic survival, we will have to go into it."

While some of the shareholders seemed a little skeptical about an outlay of $2 million for the RCA World's Fair exhibit, and the expenditure of more than $50,000 to "produce" the day's coast-to-coast closed-circuit meeting, none among the officer echelon appeared in the least disturbed about pay tv or anything else.

Held in Burbank, last Tuesday's 45th annual RCA meeting was the company's first outside New York and the first to be held via transcontinental closed-circuit color tv.

Shareholders, gathered at the NBC Peacock Theater in New York, saw and heard the proceedings on color tv receivers located throughout the theater. Similarly, shareholders in Burbank had a televised picture of the N.Y. activity.

All heard and saw General Sarnoff in living color as he predicted that the second quarter of 1964 will be the 13th consecutive quarter of improved profitability for RCA over the comparable period a year earlier.

Over the past two years, he continued, RCA net profits have increased an annual average of more than 35 percent against an average annual sales increase of about 7 percent. Earnings for 1963 were 86 percent greater than in 1961. He disclosed that RCA will gain approximately $10 million in cash this year from two non-recurring items — the sales of Whirlpool Corp. common stock and the settlement of a claim for refund of federal excess profits taxes. (RCA will retain 25,000 shares of Whirlpool and continue its association with that company.)

President Elmer W. Engstrom said that the company expects a continuation through the rest of the year of the rising trend in consumer and commercial product sales concurrent with a relative decline in government business, down from 38 percent to 30 percent of RCA's sales volume since 1961. Consumer and commercial products have risen from 38 to 44 percent.

NBC's first quarter revenues and profits substantially exceeded the comparable period a year ago for the tenth consecutive record quarter, reported Robert Sarnoff. He recounted some of the more up-beat developments in his division, including Gulf Oil's buy of tv and radio convention and election coverage 15 months in advance, as well as a renewal of sponsorship of the "Instant News Specials," Humble Oil's multi-million dollar commitment to 26 actuality specials, sell-out of the 1964 Summer Olympics from Tokyo, the return of Jack Benny, Danny Thomas and Alfred Hitchcock.

Executive vice presidents W. Walter Watts, Arthur L. Malcarney and Charles M. Odorozzi also reported on their operations, noting specifically that:

RCA has crossed into the black and will be in a profit position in electronic data processing during the second half of this year.

New domestic orders for RCA electronic data processing systems rose by about 50 percent in 1963 over 1962.

Color tv set sales by RCA distributors to dealers so far in 1964 are running 65 percent ahead of those in the same period last year, and black-and-white set sales are up by 21 percent.

First-quarter RCA component

Automotives Invest Record $75 Million in Network Tv

Detroit is backing its anticipation of an 8-million-car-year for its 1965 models with a collective expenditure of around $75 million for network tv. It's about the biggest annual stake yet for the medium from that corner of the economy.

Among the "Big Three," Chrysler gives evidence of outranking General Motors as a spender for the 1964-65 network season.

Commitments as they now stand, by company: Chrysler, $23.2 million; General Motors, $20.1 million; Ford Motor, $18 million; American, $4 million; Willys-Kaiser, $2.2 million.

Following are the allocations as compiled by SPONSOR:

ADVERTISER	ABC-TV	CBS-TV	NBC-TV	TOTAL
American Motors	0	$ 4,000,000	0	$ 4,000,000
Buick	0	0	$ 600,000	600,000
Chevrolet	$ 2,500,000	0	16,000,000	18,500,000
Chrysler Corp.	0	0	21,500,000	21,500,000
Dodge	500,000	0	700,000	1,200,000
Ford cars	0	7,500,000	6,200,000	13,700,000
Lincoln-Mercury	3,600,000	0	1,400,000	5,000,000
Oldsmobile	3,400,000	100,000	3,200,000	6,700,000
Plymouth	500,000	0	0	500,000
Pontiac	0	0	600,000	600,000
Willys-Kaiser	0	2,000,000	200,000	2,200,000
GRAND TOTAL	$10,500,000	$13,600,000	$50,400,000	$74,500,000

NOTE: *Studebaker's new strategy is to spend through dealers.*



IS THIS MARKET ON YOUR CHART?

The 817,000* prosperous consumers in this 20** county area spent $824,428,000* in Retail Sales in 1962

*SM "Survey of Buying Power"

** ARB January-February '63

PETERS, GRIFFIN, WOODWARD

KFDM-TV CHANNEL 6

BEAUMONT / CBS

sales, spearheaded by color tv picture tubes, are up 15 percent over the first quarter total last year, with profits higher by 25 percent.

SAG Seeks 100% Hike In Tv Program Residuals

Opinions varied on Madison Avenue last week as to the effects it would feel from the new Screen Actors Guild contract demands for greatly increased residual payments on program reruns.

It was fairly unanimous that the terms were "out of line" and that just as spiraling commercials talent fees are changing the creative complexion of tv advertising, so escalating residuals for programs will alter the quality of network and syndicated programing.

Basically, what the union will demand of the Assn. of Motion Picture and Tv Producers, at the bargaining table starting this week, is an increase from 35 to 100 percent of wage scale for the second run of a tv show and from 30 to 75 percent of scale for the third run. Subsequent runs four, five and six would remain the same, that is 50, 30 and 25 percent of scale. The Guild is also seeking payment for overseas showing of U.S. programs: 60 percent of scale for all runs except in Britain, where 60 percent would be for the first run and 33 1/3 percent of scale for the second and third runs.

Should SAG hit anywhere near its target, the increase could be passed on to the sponsor by the networks (i.e. for summer reruns) and by stations (in the form of increased rates.) In addition, a proposal on trailers could change on-air promotion procedures.

The absence at this bargaining table of the joint 4As-ANA committee formed last fall to sit in on the commercials talent contract talks is therefore conspicuous.

Tv programers, who are directly involved, see this confrontation with SAG almost as a matter of survival. As one syndicator put it, the demand will either be self-defeating or will drastically downgrade the quality of programing.

Chevrolet Sets Fall Network Tv Buys

The Chevrolet division of General Motors has completed its major programing schedule for the 1964-65 television season with purchases in three series on networks.

The Chevrolet schedule includes continuing sponsorship of *Bonanza* in color over NBC, and two new entries, *Bewitched* and *Solo*, on ABC and NBC, respectively.

Chevrolet will be sponsoring *Bonanza* for the fourth year. *Bonanza* will be aired 9 p.m. on Sunday. *Bewitched* and *Solo* will be seen Thursday and Tuesday evenings, respectively.

Advertising agency for Chevrolet is Campbell-Ewald.

Best Foods May Up Spot Radio Budgets

Radio tests for Skippy Peanut Butter increased awareness to Skippy in two New York cities where it had previously trailed badly and have encouraged Best Foods to test the use of radio for three more of its products.

Outlining this and a similarly successful campaign for Delta Airlines, RAB president Edmund Bunker addressed the Phoenix Ad Club on May 4.

The RAB Radio Marketing Plan campaign for Delta took "dead aim on the six percent of businessmen who are the lifeblood of the airline business," Bunker explained. Interviewing both before and after the radio campaign proved radio successfully reached regular airline patrons and enhanced, in specific terms, Delta's image with them, he added.

Dial Renews Spanish Tv

Dial Soap has renewed its schedule for the second year on Spanish-language tv, via Foote, Cone & Belding, Chicago. Dial's spots will run for 26 weeks on Texas stations KWEX-TV San Antonio, XEJ-TV Juarez-El Paso, and XEFE-TV Laredo, members of the Spanish International Network.



HOW CAN YOU SOUND BIG ON RADIO?

Get a *great* jingle, that's how. From Studio Ten Productions.

Studio Ten is new, and young, and vigorous. Studio Ten has an outstandingly creative talent-team. Studio Ten has really big facilities. Plus the best equipment in the business.

Studio Ten is already gaining an enviable reputation for reliability.

Tear out this page, send it to Studio Ten, and you'll get your very own jingleman by return mail. No obligation, except to listen to him for five minutes.

We'd like your business. How about it?

STUDIO TEN PRODUCTIONS
SUITE 1329, EXCHANGE BANK BLDG., DALLAS

Scanning the spot tv sales barometer, national and local

April holding strong after a record first quarter for national and regional sales. May looks better than last year. Consensus of major rep firms polled by SPONSOR-SCOPE. Only possible cloud in the coming months. Pre-emptions for political campaign time . . . Local billings next few months should be helped by "Power Vision" campaign which Bristol-Meyers has given the cross-country go-go. Plan came out of the Grey agency. Entails the use of massive spots, a goodly part of it marginal time. Buying done direct with stations by crews sent out from Bristol-Meyers agencies. Heavily merchandised with retail outlets, particularly chains. Incentive to outlets: store mentions on the air according to the amount of product orders.

Knorr Soup contemplates adding markets for radio test

Dancer-Fitzgerald-Sample may not know it yet, but Best Foods is talking about expanding its spot radio test in five other Midwest markets. There's been contact of an explorative nature between the account and reps. Initial test, on WXYZ Detroit, has been extended another 13 weeks. In 1963, Knorr's expenditure on spot Tv, according to TvB, was $987,590. Added notes on spot radio sales activity: (1) Foremost Dairies is following up its Profile Bread campaign with one on Profile Milk; (2) Cinzano Vermouth is adding markets; (3) Jungle Gardenia perfume is coming up strong as a radio user.

Trend spotted toward concentration in fewer night programs

It's just a quiver right now, but there could be a reverse of the pendulum swing in the making for nighttime network tv buying. That is, back to a firmer identification with a program—full or alternate week sponsorship—and lessened preoccupation with the scatter plan. Two accounts that have abandoned the scatter route and concentrated their chips within a single show for the fall are Lincoln-Mercury and Schick Razor. L-M in the Bing Crosby series and Schick in *No Time for Sergeants*. Likely spur to the counter-swing. Distributors and dealers have become either leery or blase with those lists of participations in multiple programs sent out by the manufacturer. Network groundswell readers doubt whether this one will go far. Their contention: too much media mathematics are involved; favoring the scatter approach are the qualifications of reach, frequency and CPM. (See SPONSOR's May 25 issue for an in-depth exploration of this theme.)

P&G unloads additional $3 million for summer network support

P&G shows signs of girding itself for a marketing explosion this summer against Colgate. The primary target: Ajax All-Purpose Liquid Detergent, the sensation of recent years in the cleanser field. The consistently slipped victim: P&G's Mr. Clean. The shares of the pair now stand at 45 percent to 35 percent in favor of Ajax. P&G's main ammunition in its July-August-September onslaught: $1.8 million worth of scattered nighttime minutes on CBS TV and $1.2 million worth on NBC-TV. Totals around 130 commercial exposures. If the usual script is followed, the armada will include the off-price-on-the-package, couponing and the extra case to outlets for so many paid for. Anyway, it'll make a

CONTINUED ON NEXT PAGE

lively summer in the soap market. Spot tv sellers are hoping that some of it will rub off on them. P.S.: P&G is at least still the leader with Tide and Comet.

Prime nighttime tv viewing averages bound upward after 4-year slack

Buyers of tv media, especially JWT's Henry Schachte, will be interested in this development: the trend in nighttime screen attention has been reversed and average ratings and audiences are up. Back in '61, when Schachte was ad chief of Lever Bros., he cited in ANA assembly the fact that viewing quotients were steadily slipping. In contrast, daytime and late nighttime viewing have been consistently on the upbeat in the 1961-64 span. Here's a comparison SPONSOR-SCOPE obtained from Nielsen which shows average ratings and audinces:

Periods		1961-62		1962-63		1963-64
10 A.M.-5 P.M. M-F	22 %	10,580,000	22.6%	11,270,000	23.2%	11,900,000
7:30 P.M.-11 P.M. S-S	59.1%	28,380,000	59.0%	29,380,000	60.2%	30,870,000
11 A.M.-6 P.M. S-S	7.8%	3,720,000	8.1%	4,040,000	8.5%	4,340,000

Note: *Covers Sept.-Oct., Nov.-Dec., Jan.-Feb., Mar.-April for each season.*

Abrasive relations among agency commercial markers could stand treatment

SPONSOR has been taking a penetrating and wide-gauge look at the economic and creative status of the tv commercial. The findings are to be published as a series. Meanwhile it will be of interest to client and agency management to give some remedial thought to one situation already disclosed by the inquiry. It is a lack of rapport with and gracious recognition of the other fellow's talents existing in more than a few places. Particularly vocal with the gripe in this regard are the producers. Among the plaints: (1) they're not consulted early enough in the development of the storyboard; (2) too often the storyboard is handed to them without their knowing where the commercial is going: (3) added value in music and other things tend to be minimized when the producer is treated strictly as a mechanic. Suggestion: stage periodic hair-let-down gabfests among copywriters, art directors and producers.

Buying and commercials reviewing action on the cigaret front

R. J. Reynolds finally gave Esty the go-ahead last week to cut loose with the bulk of the 1964-65 budget for network tv. Winston-Salem was the last in the cigaret field to wrap up its new schedule. Apparently it wanted to give deep scrutiny to the tobacco industry's advertising code before making its all-out commitment. Meantime members of the cigaret making clan and their agencies are reviewing their copy platforms, particularly with regard to whether or not their tv commercials can be salvaged. One aspect that may cause some outright junking: the possibility of mistaking some of the cigaret-puffers, notably on the distaff side, as teenagers.

Mountain time tv home count due in '65 by Nielsen

Come spring 1965, Nielsen subscribers will have an insight into viewing inclinations along the Mountain Time zone. And for the first time since Nielsen started measuring tv audiences 15 years ago. Region holds 4 percent of the population. Quota of Nielsen home installations will be about 40. Inclusion of the area is a result of Washington pressure, particularly on the Congressional side.

voted the number 1 broadcast news media in Pennsylvania by Associated Press!*



WPEN NEWS

radio 95 philadelphia

rd consecutive year. . . winner of 3 Associated Press News Awards



Jules Rind
WPEN News Director



Mark Forrest
WPEN Political Reporter



Guy Le Bow
WPEN Philadelphia



Lee Norman
WPEN Philadelphia



Allan Jay
WPEN Philadelphia



Ed Needham
WPEN Philadelphia



Bill Smith
WPEN Philadelphia



Bud Outlaw
WPEN Special Events



Jack McKinney
WPEN Sports



WPEN Music & Drama Critic

pril 24, 1964

Represented by AM Radio Sales Company

LET'S TALK MOVIES!

LAST YEAR WTIC-TV TELECAST

- **180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.**
- **157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.**

NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.

THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite

with many, many more to come!



For television leadership in movies, look to

WTIC-TV3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.



CLUTTER:

public service load helps give air commercials black-eye

Broadcast industry sets media pace in generous gift of time for public causes, pays heavy image price

THE RADIO-TV INDUSTRY is fre-ently in the position of the motor-: who sees an orphanage on fire, ops his car, rushes to put out the aze and returns, weary and oke-stained, to find a ticket on s car for double-parking.

By trying to do the right thing, d exhibiting a brand of social and vic consciousness rare in com-unications media, the broadcast dustry sometimes winds up in ouble.

Nowhere is this more true than the area of "public service" an-ouncements designed to aid worthy uses of all sorts, from the Red oss to the Peace Corps, and from : Air Force Reserve to Smokey : Bear.

"By opening our doors to any itimate agency or organization with a worthwhile public cause, we've created a situation where it's hard to call a halt," said the vice president of a large station group last week, as he outlined the problem to SPONSOR. "We've even appointed local 'public service directors' at our stations. We give away so much unsold time to public service organizations that it's practically a full-time sideline with us."

No broadcaster or adman in his right mind would vote to call a halt to the broadcasting industry's public service projects; to do so would literally put him in the position of voting, on the record, against everything from the American flag to Mom's apple pie, not to mention the Army, the Navy and the Marines.

NAB Code Authority Director Howard Bell, speaking recently on a WGN-TV Chicago public affairs series, stated that one of the major problems confronting the broadcasting field today was the "impression" viewers have of the non-programing elements of tv, such as promotional announcements, billboards, credits, commercials, piggybacks and so on. "We need to reduce the non-program elements to which the viewer is subjected," he said.

While many critics of radio and tv are quick to argue for sharp reductions in allowable commercial time, and even admen within the industry worry about "clutter" on the air, few people point a finger in the direction of public service announcements as being one of the major contributors to cluttered airtime.



There are a lot of reasons for this reticence.

For one thing, it would mean, in some cases, that critics of the medium—notably important government figures and improvement groups such as the Parent-Teacher Association—would have to admit that their own organizations are damning clutter while helping to create it in the first place.

For another—and this is a subjective one—there are a number of top-flight advertising agencies (see box, p. 29) which work on a volunteer basis in charity and public service campaigns. (There are also some agencies which handle such campaigns or act as professional advisers on a fee basis.) It is sometimes difficult for the average viewer or listener to tell, quickly, whether he has been exposed to a public service announcement or a commercial, particularly when the public service spot is done with the skill and "sell" of professional admen.

Lastly, it would be decidedly impolitic to attack many of the public service campaigns which find their way, day and night, to the nation's airwaves. An ad agency, for instance, may find that the wife of the chairman of a corporation that is one of the agency's largest accounts is serving on the committee of a national charity. An influential government or state official may have a "pet charity" he'd like to see get some radio-tv plugs. Even the owner of a group of stations may be an ex-colonel or ex-commander or ex-something in a branch of the armed forces, and likes to give his old buddies a hand during recruiting drives. And so it goes.

Of over-riding importance is the fact that the avalanche of public service material aired by radio-tv stations often helps instrumentally in fulfilling the public service requirements necessary to obtain and maintain a radio or tv station license. The FCC cannot officially deny a license renewal to a station that has decided not to add public service announcements to its non-programing material, but it can somehow make life sticky for any station that wants to try it.

Here's what a high-ranking executive handling public relations and radio-tv activities for one of the top public service campaigns told SPONSOR of his approach to broadcasters:

"The stations have to log a certain amount of public service time to stay in with the FCC. If we're recognized as a reputable organization, stations might just as well use our messages to fill their requirements. We never tell stations to use ours. The stations would just say 'go away.' We do much more than public service with these stations, and don't want to anger them."

The Advertising Council, outgrowth of a voluntary wartime effort, is the principal clearing house for major national public service campaigns, serving both as a source of professional help and as a placement agency and traffic center.

Advertising Council's funds, as well as creative and administrative skills, come from advertisers, agencies and media. William R. Baker, Jr., honorary chairman of Benton & Bowles, is Council chairman for 1963-64. Council's approach: each campaign is handled by a volunteer coordinator, named by ANA, and by a volunteer agency chosen by the coordinator through 4A, plus Council staff.

Gordon C. Kinney is the Cou cil staff director for radio-tv a campaigns manager. In the broa cast area, Kinney and his aid have worked out a "network all cation plan" whereby network hou long shows on once a week ba carry a service message every four week. Half-hour shows aired week carry one every fifth week, and da time shows often as they lik Schedules are worked out with n works on a six-month "suggestio basis.

There is a staggering amount airtime involved in Council natio activities, and not just in margi time either. Such shows as *Beve Hillbillies* and *Ben Casey,* amo others, are included in the list showcases for traffic safety, Rad Free Europe, U.S. Treasury, R Cross and other campaigns.

"We estimate that for all media- print and broadcast—the contrib tion in space and time today ru about $200 million annually f major campaigns," Kinney t SPONSOR. "Most of this would in broadcasting," he added.

The Council-spurred tv netwo exposure last year added up to even more staggering figure—o which would bring tears of joy the eyes of Procter & Gamble General Foods. A total of 16 ca paigns scored no less than 17 *billion* tv "home impressions," a cording to A. C. Nielsen (an es mate, incidentally, contributed gra as a public service in itself.)

Network radio is very much p of the national public service p ture. Another Nielsen estimate that a billion radio home impr sions were scored with public se ice announcements by the four r dio networks last year, and "lo station circulation would eas double this."

These were the big national ca paigns aided directly by the Counc There were *over 60* other nation causes listed in the Council's radi tv bulletin—such as Heart Fun 4-H Club Week, Boy Scout Wee Armed Forces Day — which r ceived extensive support with sho term campaigns from networks a stations.

Advertisers who sometimes g the notion that public service sp are crowding them on the airwa

Major campaigns in 'clutter family' tap talents of leading ad agencies

Aid to Higher Education	N. W. Ayer & Son, Inc.
American Red Cross	J. Walter Thompson Company
Challenge to Americans	Young & Rubicam, Inc.
Export Opportunities	Grey Advertising, Inc.
Forest Fire Prevention	Foote, Cone & Belding, Lilier, Neal, Battle & Lindsey, Inc.
Freedom From Hunger	Fletcher Richards, Calkins & Holden, Inc.
Keep America Beautiful	Dancer-Fitzgerald-Sample, Inc.
Mental Health	Sullivan, Stauffer, Colwell & Bayles, Inc.
Operation Goodwill	J. Walter Thompson Company
Peace Corps Volunteers	Doherty, Clifford, Steers & Shenfield, Inc.
Radio Free Europe Fund	Ted Bates & Company, Inc.
Religion In American Life	J. Walter Thompson Company
Stop Accidents	Needham, Louis & Brorby, Inc.
United Community Funds and Councils	Batten, Barton, Durstine & Osborn, Inc.
United Nations	Ogilvy, Benson & Mather, Inc.
U. S. Savings Bonds	Leo Burnett Company, Inc. Campbell-Ewald Company Fsed WittnenrCompany, Inc. Compton Advertising, Inc. McCann-Erickson, Inc. Schwab, Beatty & Porter, Inc. J. Walter Thompson Company Wade Alvertising, Inc.
USO	Benton & Bowles, Inc.
Welcome Foreign Visitors	Batten, Barton, Durstine & Osborn, Inc.
Youth Fitness	Young & Rubicam, Inc.

—due to the generosity of admen, agencies and media—have a real basis for their impression!

SPONSOR spoke with executives of several leading charity, educational and public service organizations about their broadcast activities. All of the organizations are above reproach in their motives. What emerged, however, was a distinct feeling that the larger organizations are geared to broadcast operations as extensively as modest-budget advertisers would be.

The American Red Cross, for example, has an audio-visual section in its Washington offices, headed by Allin Robinson, which services both network and local outlets. Campaigns are principally in March and August (water safety). Announcements come in various lengths and types: Five-second (slides, voice-over); 10s, 20s and 30s. ARC each year produces a kit of 24 spots, which is sold to local chapters which in turn handle liaison with local stations (talent is donated; production costs, such as film production, are paid for in most cases).

Monitoring is on an informal basis, although networks and some stations inform ARC when announcements have been used. An idea of the amount of announcements, and their value, can be obtained from the following: During March, the three tv networks contributed $326,405 worth of time. Six major-market tv stations which *do* report their schedulings have told ARC that they average 150-200 spots per month on an annual basis. This works out to about $100,000 worth of local time. The grand total of local time can be guessed at; the number of stations carrying ARC spots is "over 200," by Red Cross estimates.

National Foundation-March of Dimes is another large organization with a history of close radio-tv liaison. The peak campaign month is January (remember the March of Dimes drives launched by the late FDR?) and announcements are produced in 10-, 20- and 60-second lengths. In January the three networks reported they had aired a total of 40 announcements, but gave no breakdown of dollar value. Local stations don't submit schedulings to National Foundation, but sources there estimate that "about 98 percent of stations" carry their announcements.

Still another is American Cancer Society, whose campaigns these days could conceivably cause tobacco firms to wince. ACS, which distributes the usual 10-, 20-, 30- and 60-second announcements to networks and stations, estimates that 120 live and film spots were seen on the networks during April, 1963, (a peak month for ACS activity) and that 17,377 local tv announcements were aired last year. No record was kept of the extensive radio announcement cooperation. Said Harry O'Hlescker, director of films in tv for ACS: "Without the support of broadcasting, growth of the American Cancer Society would have been impossible."

On a closely-related front, odd dichotomy exists between government—federal, state and local—and broadcasters. Some of tv-radio's most vocal critics are in high government positions or are important figures on Washington's Capitol Hill, such as FCC chairman E. William Henry, Rep. Oren Harris and Sen. Warren G. Magnuson. State and civic officials also have not hesitated to seek additional regulations for broadcast media, excoriate programing, and even urge taxation formulas for broadcast advertising.

At the same time, almost every major government branch is busily chasing after free time on the air. Stations are supplied with a torrent of material—filmed programs and spots, recorded interviews, guests available for forum discussions, special seasonal salutes — and a great deal of it inevitably winds up on the air.

In fact, it's difficult for a station to avoid running free spots or programing for government functions. For one thing, stations use them to help fill their quotas of public service time. For another, there is always the thought that such donated airtime will store up riches with the government's FCC when it comes time to seek a license renewal. Lastly, most stations *do* have a sense of community involvement and national responsibility.

In reaching target, public service drives run up giant Nielsen score

1963 Nielsen tv audience figures

Highway Traffic Safety	2.8 billion	Peace Corps	1 billion
Aid to Higher Education	2.3 billion	U. S. Treasury	1 billion
Community Chest, United Funds	1.8 billion	Prevent Forest Fires	1 billion
Radio Free Europe	1.2 billion	Keep America Beautiful	1 billion
Challenge to Americans	1.2 billion	USO	1 billion
Physical Fitness	1.2 billion	Religion in America	.5 billion
Better Mental Health	1.1 billion	United Nations	.5 billion
Red Cross	1 billion	Welcome Foreign Visitors	.5 billion

The result, in its own way, contributes to "clutter," but stations aren't in a position to put their backs up or to start sending out bills for airtime to Washington, state capitals or city hall.

In its checkup, SPONSOR found that these were among the more active federal time-seekers:

The Armed Forces — Army, Navy, Air Force, Coast Guard, Marines, Air National Guard, National Guard.

Key government agencies — Treasury Dept. (U.S. savings bonds and Internal Revenue Service); Post Office (zip codes and "mail early" campaigns); Commerce Dept. (the President's "E for Export" campaign, and one welcoming foreign visitors); Dept. of Justice (alien registration).

Other government functions — Federal Housing Authority; Health, Education & Welfare; U.S. Forest Service ("Smokey the Bear"); U.S. Civil Service (overseas jobs); Veterans Administration; Dept. of Defense (civil defense); Dept. of Agriculture (dairy month, plus special food bulletins.)

There is even competition between the federal offshoots for certain kinds of time, particularly in tv. Most of the military branches, for example, supply tv stations with recruiting-angled "national anthem" sign-offs. Stations, by and large, have cagily found a simple formula that seems to keep everyone happy; they are rotated between the services.

At the state government level, there is another outpouring of tv-radio handout material. In larger states, it sometimes rivals the flow of films, tapes, transcriptions and slides received from federal sources. New York stations, for example, receive spots from such varied state-government offshoots as the New York State Commission on Human Rights, the Extension Service of the State Dept. of Agriculture, the State Dept. of Commerce, the Dept. of Motor Vehicles, and the Dept. of Taxation.

At the civic level, it slackens a bit, but not much. In New York City, with six commercial tv channels and several dozen radio outlets in the area, the municipal government functions rival each other in providing public service spots. Principally, these come from the New York City Fire Dept., Traffic Dept., Police Dept. (recruiting spots and plugs for the PAL), Sanitation Dept. ("Keep Our City Clean"), Board of Education (teacher recruitment), Dept. of Health (poison control), New York Public Library and the New York City Youth Board. Other major U.S. cities have comparable situations, and what is true of New York is largely true of Los Angeles, Chicago, Boston, San Francisco or Detroit.

What does it all add up to in terms of free time?

Some indications can be had, with little trouble, from the sources of the material. The Army, for example, admits that *Big Picture,* an Army-produced tv film series, is seen on some 300 stations around the country, and at least 70 to 80 major outlets regularly televise army recruiting spots (mostly minutes) in morning, afternoon and late-night slots. The Navy has had success — including picking up some nice prime-time slottings from time to time—with filmed 20s and 30s dealing with nurse recruitment, naval aviation and career service and with recorded radio spots Smokey the Bear—the U.S. Forest Service campaign invented, incidentally, by Foote, Cone & Belding —is seen regularly on tv during dr weather in all major video market as often as ten times daily.

And so it goes, down a long, lon list of freebies.

Major-market stations which co operate closely with federal, stat and local agencies point out tha few of the programs and announce ments supplied them are aired i top-rated time. Tv stations slot the public service material, for the mos part, outside of the 7-11 p.m. view ing peaks, and even the margina time morning, afternoon and late hour slots allotted to governmer public service spots are usually sub ject to commercial recapture. Radi stations run in the obvious revers pattern to television, seldom ru public service spots in dayligh hours.

An informed guess would be tha most large tv stations donate some where between 2 percent and 3. percent of their total airtime to gov ernment public service spots and or programs. In terms of typica schedules, this means about 30-5 minutes daily. In terms of dollars it can mean anywhere from $250. 000 to over a million dollars wort of free airtime every three months Additionally, there are costs to sta tions, tucked in as a portion o overhead, of setting up libraries o public service spots, maintainin them and scheduling them — cost deductible as operating expense bu not productive of revenue, eve though they may be productive o "clutter."

Public service in the broadcas industry walks, talks and moos lik a sacred cow, and it is therefore dif ficult—if not downright dangerou —to criticize it. However, if admen broadcasters, public officials an the public itself are *really* concerne with the problems of station-breal and in-program commercial clutter an area that could clearly stand a industry checkup is the public serv ice area. As a veteran broadcaste queried in New York last week pu it: "It's great to be a 'good guy'— but just where do you draw th line?' There are indications tha the line-drawing is considerabl overdue. ∎

New study gives agency radio buyers seven sets of ears



Buyers on-the-scene prove best buy takes more than numbers; promise more radio business in seven major markets, and set evaluation pattern for buying radio with "inside" information

■ AGENCY TIMEBUYERS are subjected to a constant barrage of data. Over and above the rating service they actually subscribe to, there are usually a few "bootleg" copies of the reports from other syndicated services floating around. There's a flood of material from stations and from reps. There are tapes from "pitching" stations and competitive station tapes available. There is certainly no dearth of information.

The fact remains, however, that when the buyer is making up a radio schedule for his "home" market, he just naturally includes the subjective information which he has gathered with his own ears:

—The local station formats,
—their commercial policies,
—their local acceptance,
—their news ability,
—general believability

and a multitude of other factors assimilated first hand as a native of the community.

With spot radio on the upbeat, the top 50 users of the medium spending $133,653,000 in 1963 (see SPONSOR March 9), the pressure on timebuyers is mounting.

The computers are not a panacea. In science and industry, which have been using mechanical brains for years, the big concern is what has come to be known in the trade as the *GIGO* factor. *GIGO* simply stands for "garbage in, garbage out." In order to perform their functions at peak efficiency computers must be spoon fed with a steady diet of *valid* information.

Combine this and the growing tendency of agencies to swing away from the "ratings only" type of buy with the flood of data that crosses the timebuyer's desk — demographic breakdowns, audience characteristics, market data, special surveys, merchandising plans, etc. — and you suddenly remember how much simpler it was when all one had to do was whip out the

INFORMATION GAINED FROM THE CHARLES HARRIMAN SMITH STUDY

(ON A MARKET-BY-MARKET BASIS)

- Most bought stations in each market
- Audience demographic characteristics of the most bought stations
- Stations preferred for a mass consumer product
- Stations' formats
- Effect of production devices on commercials
- Production devices and stations associated with them
- Best stations for news
- Stations most mentioned for:
  - Greatest community service
  - Programs most favorably talked about
- Stations most mentioned for:
  - Editorial effectiveness
  - Believability

New study...

latest Pulse, figure the cost-per-thousand and place an order.

There is no question but that timebuyers take a completely different approach when buying in their home market than they do when buying stations out in the boondocks. No matter how much data they may have on the stations in their own city, they instinctively throw in the factors they have experienced subjectively.

Their own ears have told them what each station's programing concept is. They know from their friends and neighbors just how much acceptability and believability each station has among its listeners. They know what the management's policy is on commercials. They know each station's status in the community, the awards it has received. They are not buying a pig in a poke.

As a result of a new study, just completed by Charles Harriman Smith Associates, Inc., timebuyers will find a convenient way to swap information with their counterparts across the country.

Smith, who has been researching broadcast media for 30 years, released the first series of studies commissioned by CBS Radio Spot Sales, this week. These contain the opinions-in-depth of timebuyers in New York, Chicago, Philadelphia, Los Angeles, San Francisco, Boston and St. Louis.

The vice president and general manager of the national rep firm, Maurie Webster, has shown a rough copy of the study to a handful of top media people and reports, "These previewers agree on the value of this approach because it gives the buyer information from a panel of local buyers who have a first hand knowledge of the local radio stations. It answers the growing need for data on station formats, their audiences and local acceptance with a market-by-market survey of qualified opinions. It permits the agency to buy radio in other markets the way it is bought in their own—on a combination of common sense and qualitative data."

For example, Herb Mancloveg, vice president and media director, BBDO, calls the study " . . . a valuable compilation, extremely thorough and quite enlightening. Too often we big city folk sit back smugly in the belief that we know all about values of one station versus the other in certain key markets. Sometimes we could be wrong; and that would not be good for us *or* our clients! It is refreshing and comforting, too, I hope, to see what the 'pros'—the local agency personnel—feel about certain stations we would be considering. Your analysis is similar to the way our agency uses branch office media people. Might I dare hint that data such as this could be as important as all these Hoopers and Pulses? Good job!"

What Charles Harriman Smith Associates did was pre-test the questionnaire in two markets (not used in the actual study), using both personal interviews and mail questionnaire approaches. Mr. Smith says, "The evidence was clearly in favor of the mail questionnaire in terms of completeness and the ability of the respondents to answer at their leisure, uninfluenced by the pressure of an interviewer."

A total of 608 questionnaires was distributed within the seven cities and the 54 percent return with completed answers is considered by Smith to be a satisfactory response from such a select group.

A breakdown of the agency response shows the following: St. Louis, 25 replies from seven agencies; San Francisco, 45 responses from 20 agencies; Boston, 23 from 11 agencies; Philadelphia, 28 replies from 12 agencies; Los Angeles, 64 replies from 28 agencies; Chicago, 54 answers from 27 agencies; New York, 88 responses from 53 agencies. The mailing list was prepared to include the best informed and most active (in radio) people in the agencies having most to do with radio buying. Local media authorities assisted in preparing the lists.

The results of the study are broken into two main areas: Overall viewpoints on radio (composite and individual market results) and individual market evaluations of radio stations serving each area.

To assure Smith of the complete impartiality of the responses, none of the stations in the markets were made aware of the study.

In each market, local agency people were asked a battery of questions relating to the radio stations in town as well as their personal buying habits. For example, they were asked to list the six radio stations in their city which, in their judgment, account for the bulk of all the buying for their accounts.

Demographic characteristics of the stations were then examined. The buyers were asked: "For the stations you buy most often, what kinds of people do you consider are included in their audiences? Please check *range* of age, income, education and size of family you consider most typical." Age groups were broken into 12-17, 18-24, 25-34, 35-49, 50-64, and 65 plus. Family income was broken out as under $5,000, $5,000-7,999, $8,000-9,999 and over $10,000. Family size categories listed were 1 or 2, 3 or 4, and 5 or more. Educational backgrounds were split up among Grade School, Less, Some H.S., H.S. Graduate, Some College, College Graduate.

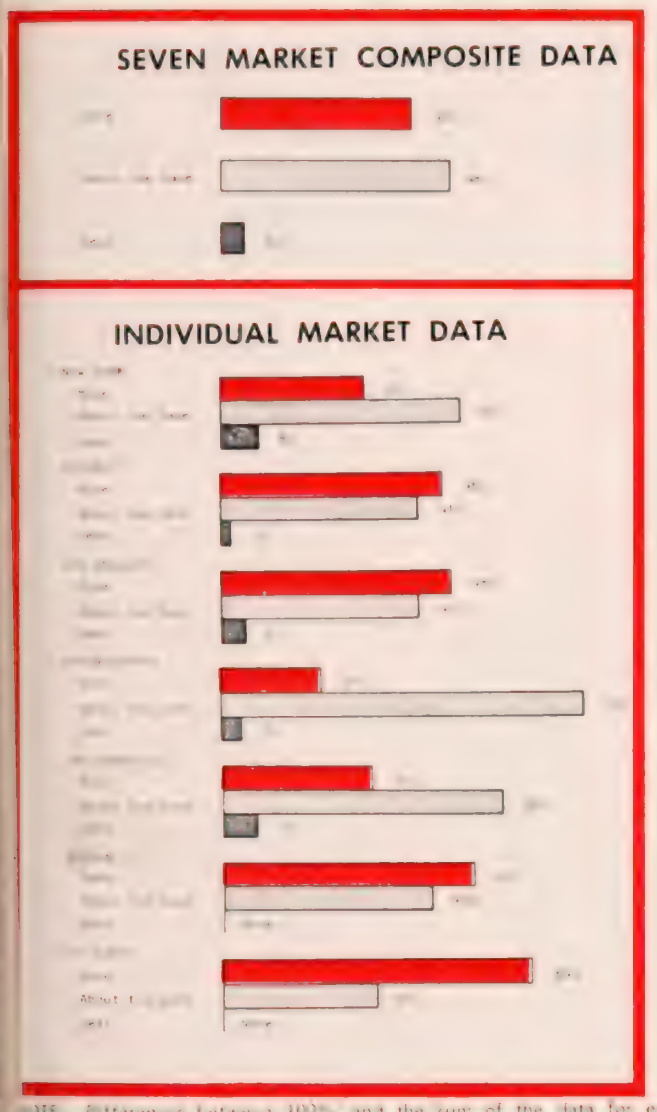
Buyers were then asked, "Assume you are buying radio time on stations in your city for a mass consumer product. Which station would you be most likely to buy 1st, 2nd and 3rd?" The answers to this question should be well received by agency people around the country because it pinpoints the station buys being made by people on the scene.

Many timebuyers are suspicious of the tapes played for them by station reps. Excessive editing often fails to give a true picture of the station's format. One reason for the high phone bills at KNX Radio in Los Angeles is the fact that more than 200 agency people have used their Dial-A-Station (SPONSOR Feb. 24) gimmick to call collect and listen to as many Los Angeles radio stations as they desire for as long as they wish.

The Smith report asked the agency people to analyze the format of the stations in their own neck of the woods. Specifically: "In your judgment, which radio stations in your market use these program formats: "Rock 'n Roll," "Top 40," "Talk/Information," "Good Mu

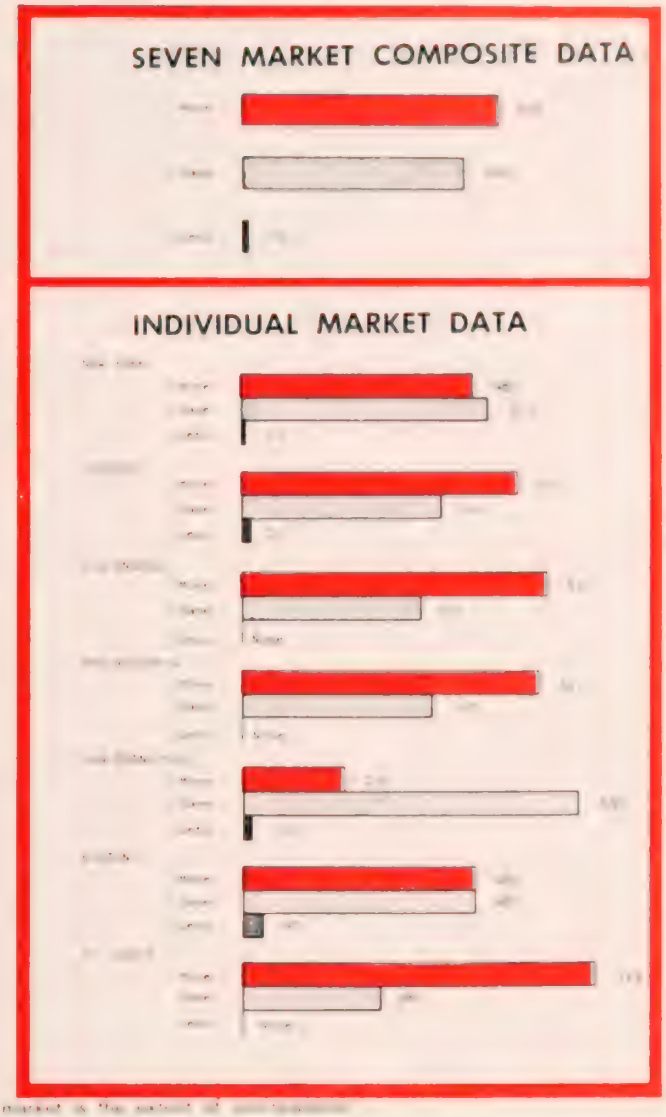
RADIO BUYING OUTLOOK 1964

In 1964 are you planning to use radio—more, about the same, less—than in 1963?



TIME SPENT LISTENING TO RADIO

Compared with a year ago do you feel that people in your market are listening to radio now—more, the same, less?



NOTE: Differences between 100% and the sum of the data for each market is "no opinion" or "don't know."

ic," "Serious Music." These local pinions are expected to supply ut-of-town buyers with an anal- sis they can respect.

The use of production devices uch as sound effects for news and eavy use of call letters has long een a subject of discussion. Smith sked his respondents: "Do you elieve these devices 'help,' 'hinder' r 'have no effect' on the commer- ial impact of the station's advertis- rs?" Nine devices were listed: Open Mike" shows, heavy use of ersonal appearances (by station ersonalities), listener contests, eavy use of call letters, sound ef- ects for news. The response varied om market to market in these five categories. In four other categories, the great majority of respondents in all markets either expressed no opinion or believed those devices had no effect. The one device a majority agreed "hindered" the commercial effect was "sound effects for news." On the other hand, a majority agreed that "Open Mike" shows "help" commercial impact.

Agency people had little difficulty associating specific production devices with particular stations in their market.

Moving into the important news element, the media people were asked a two-part question: "In your judgment, which radio station in your city does the best *over-all* job of news? Has the most capable and active *local* news department?" In every market examined, one or two stations dominated the choices.

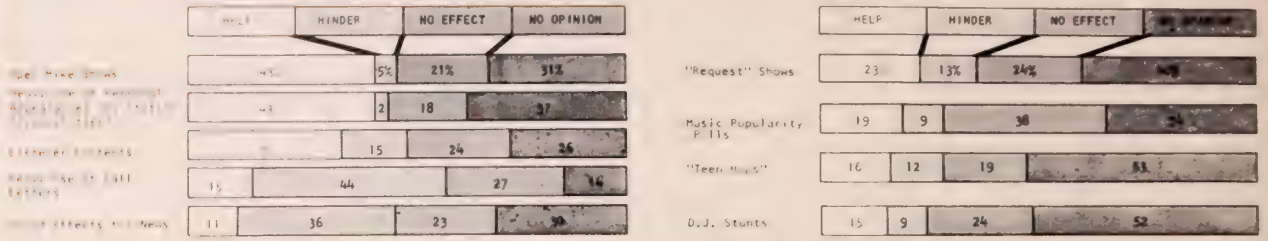
Understandably, the stations which stood out in news coverage almost universally rated high with the media people when they were asked: "In your judgment which radio station in your market performs the greatest service to your community? Which one does the most effective editorializing job?"

In addition to the individual market studies, the Smith study has combined information from the various markets into a composite view. Taking questions which prove generally applicable, Smith has furnished

EFFECT OF PRODUCTION DEVICES ON COMMERCIALS

Do you believe these devices, "help," "hinder" or "have no effect" on the commercial impact of the station's advertisers? (Nine listed for evaluation.)

Opinion on four devices indicated that the great majority of respondents either expressed no opinion or believed the device had no effect. On four of the remaining five devices, responses stating "help" or "hinder" as an opinion, were in the order of 3 to 1 or greater when comparing one to the other.



the results together and charted the over-all picture on a number of topics.

For example, he asked the local agency people: "Compared with a year ago, do you feel that people in your market are listening to radio now—more, the same, less?" The response added up as follows: 53 percent said "more," 46 percent said "same" and only one percent gave "less" as an answer.

Many agency spokesmen have claimed to be giving great value to the station's programing as well as the numbers available. This prompted Smith to ask: "In your market, do you think that programing is — more, less, about the same — in importance as ratings when buying a station?" The composite figures for the first seven markets studied show that 55 percent thought programing *more* important and only 4 percent saying that programing was *less* important than ratings. Even discounting these figures for a tendency to favor program judgments because of current trends in this direction, other areas of the study clearly indicate that many other elements besides ratings are being employed.

The outlook for spot radio seems generally very bright. Asked whether they intend to use more, about the same, or less radio in 1964 than they did last year, only 5 percent of the buyers said "less," while 40 percent said "more" and 48 percent said "about the same."

Advertisers and media people alike should find value in the opinions elicited by these questions: "Do you feel that any one radio station in your market, because of its programing and commercial content, has the edge over the others among listeners in 'believability'?" Since many advertisers are beginning to place at least some stock in the editorial climate in which their messages are heard, the answers to such questions are likely to be pursued carefully by them.

Only residents of a community could answer the next question off-the-top: "Which radio station in your market, if any, do you find has its programs most favorably talked about?" Perhaps every agencyman can answer that question about his own bailiwick but such a study as this supplies a pipeline into the offices of fellow buyers around the country.

The individual market opinions on the subject of the effect of production devices on commercial impact are consolidated in the front section of the report by Smith, who brings to this study a rich research background. Since he formed his own organization in 1956 his client list has included Corinthian Broadcasting Corp.; KCMO-AM-TV Kansas City; North Dakota Broadcasting Co.; KSD-AM-TV St. Louis; Skyline Network; KSL-TV Salt Lake City; Polaris, Inc.; WFAA-AM-TV Dallas, and the Tall Corn Group. During the preceding 22 years he was employed by BBDO, CBS, WCCO Minneapolis-St. Paul, WQXR New York and Crossley. He is credited with developing a Listener Diary Technique, Listening Areas Technique and a Listener Panel Study.

This week, for the first time, media directors and timebuyers who participated in the multi-market study will learn who footed the bill. They will also learn of the results of the study in cities other than their own. The time they spent in filling out the detailed questionnaire may well prove worth while in terms of the information they can swap with their counterparts in other major markets.

Says Jules Fine, vice president, associate media director of Ogilvy, Benson and Mather: "The study indicates the pressing need to be personally informed on the characteristics of radio stations — including their programing formats, acceptance in the community and over-all practices. These factors must be included in the total evaluation, along with numerical strengths, and this survey indicates how these non-measured areas can influence people who are presumably "on the scene" observers."

"This is a valuable addition to the pedestrian numbers that we have had to deal with up to now. More such studies of this kind should be encouraged," says Dr. Harry Waller Daniels, director of research, MacManus, John & Adams, Inc.

From Young & Rubicam, Inc., comes a comment from Thomas J Lynch, associate director media relations and planning: "I think that this new 'Evaluation of Radio Today' by advertising agency personnel is certainly a progressive step in the field of research. It was surprising to me the compatability of the answers to the varied questions by buyers no matter where they are located. It proves there is a pretty knowledgeable group of radio buyers throughout the agency media groups." ■

Who ever heard of orange juice that wasn't orange?



The color of a food product is essential to communicating appetite appeal. Without color, the product loses its lusciousness, and the package loses much of its identification, and sales appeal too. That's one reason why Minute Maid Company turns to color TV commercials to promote their frozen orange juice. Color commercials, on the average, score 30% higher than black-and-white. This means greater viewer impact and greater sales effectiveness. Even if you can't broadcast in color now, filming in color lets you build a backlog of color material and gain experience for the future. In addition, color commercials received in black-and-white have exceptional quality and greater appeal. Want more information? Write or phone: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY, Rochester, N.Y. 14650,** or the regional sales divisions, 200 Park Avenue, New York, N.Y.; 130 East Randolph Drive, Chicago, Ill.; 6706 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR . . . EASTMAN FILM



Miss Phillips' Household Miracle

Capturing the attention of the busy lady at home is an achievement, indeed. But dramatist Irna Phillips has been enthralling housewives for eight years with a daytime television series so popular that it outdraws the audience for many nighttime programs.

Miss Phillips, however, is not the girl to coast on one miracle. She has now created a brand-new series —a vivid and unusual drama titled *Another World*.

Its premiere on the NBC Television Network (Monday, May 4th) means even greater excitement is added to a daytime television scene that itself is fast becoming something of a marvel.

Daytime viewing has *increased 14%* in the last two years. What's more, last year's $217 million investment by network advertisers represents a *26% rise* since 1961. (It's growing at a faster rate than both nighttime television and women's magazines.)

And daytime's most eye-opening innovations are taking place at this network. For *Another World* follows by only a few weeks the premiere on NBC Television of the medium's most challenging and inventive Monday-through-Friday game show, *Jeopardy!*

Then, beginning June 29th, the *entire* morning-and-afternoon NBC lineup will be arranged in a brand-new program sequence—attuned more effectively than ever to audience tastes.

This new schedule (see below) promises to be the medium's most appealing yet, both to advertisers and to daytime television's constantly growing audience of fascinated housewives.

In fact, the only complaints may come from those infants who find our changes gathering more attention than theirs.

NBC

Last 15 NBC Tv 9/5 Entertainment programs [illegible] and entertainment.



NBC TELEVISION'S NEW DAYTIME SCHEDULE (EFFECTIVE JUNE 29TH): ■ 10:00am *Make Room For Daddy* ■ 10:[illegible] *Word* (Color) ■ 10:55am *NBC News Morning Report* ■ 11:[illegible] ■ 11:30am *Jeopardy!* (Color) ■ 12:00n *Say When* (Color) ■ 12:30pm *Truth or Consequences* (Color) ■ 12:55pm *NBC News Midday Report* ■ 1:30pm *Let's Make A Deal* (Color) ■ 1:55pm *NBC News Early Afternoon Report* ■ 2:00pm *The Loretta Young Theatre* ■ 2:[illegible] *The Doctors* ■ 3:00pm *Another World* ■ 3:30pm *Tic Dee Toy* (Color) ■ 4:00pm *The Match Game* ■ 4:25pm *NBC News Afternoon Report*

Three U outlets now building in major markets exemplify the belief "all-channel" advertisers are just a switch away from a new broadcast era

Countdown starts for



■ KAISER INDUSTRIES has more just a passing interest in UHF. Although it is not general knowledge that the sprawling Oakland-based industrial complex is a station operator, if plans go as scheduled, the giant corporation created by Henry J. Kaiser will soon be the proud parent of a major broadcasting group.

The five applications for UHF channels in major markets, that were filed with the FCC in 1962, have become what Kaiser people refer to as "the UHF project." Three CP's have been awarded to date.

But Kaiser Broadcasting Corp. has not suddenly emerged as a force overnight. Rather it boasts a professional management team backed up by an experienced staff comprising the core that will operate the new tv stations.

Kaiser's start as a broadcaster dates back to 1957 when the firm built and operated AM-TV outlets in Honolulu. After four years of operation, the company began to look for areas of expansion. In 1961, the station's manager, Richard C. Block (now vice president and general manager of Kaiser Broadcasting) was transferred to Oakland. His assignment was to look into the prospects for more stations, while keeping a managerial eye on Hawaiian operations.

Kaiser management found that price tags for outlets apparently had little or no relationship to physical assets or earnings, and where asking prices were not astronomical, growth potential was limited. The group examined FCC financial figures and found that the high profit ratios were in the major markets and rarely in the smaller ones. Moreover, Kaiser learned from its experience in Hawaii that earnings are minuscule until a fairly sizeable volume is generated, and the bigger the market, the bigger the volume. To further point the way to the major markets, Kaiser is a leading company and sponsor, and could see more derivative values coming from operating in a megalopolis.

Also, there is little need to explain in detail why UHF in major markets looked so good to Kaiser in 1961, when then FCC chairman Newton Minnow first broached the idea of a law that would require new tv receivers to be equipped for all-channel reception. If such a bill were to become law, then Kaiser was interested in U broadcasting. Ratio of return to investment and growth possibilities seemed right. And if quickly executed, the opportunity could approach the potential that tv station and CP holders and licensees had in 1945-46.

Anyone having gone through the process of applying for a commercial license knows that there is a lot of work involved in it. But the assignment facing Kaiser Broadcasting's small Oakland staff



Kaiser Broadcasting's v p and general manager Dick Block at station's Penobscot for all operations of the group

Kaiser's 'project UHF'

n the spring of 1962 after man-gement approved the UHF proj-ct involved applying for live com-nercial licenses. Metro areas hosen were ranked two through x, respectively. New York, the umber one market, was by-passed ecause there already was a spate f applicants for the one UHF hannel then allocated. San Fran-isco-Oakland and Corona-Los ngeles were filed for first on uly 10, 1962. A few months later, n Aug. 31, 1962, Chicago, Bur-ngton-Philadelphia and Detroit pplications were filed. CP's for he two California markets and etroit have been awarded. Two ther applicants filed on top of aiser for channel 38, Chicago, nd the Burlington-Philadelphia pplication was held up pending AA tower site approval.

Two guiding principles are evi-ent in all Kaiser proposals for HF stations. First, the stations ust go in with maximum power nd height. There can be no skimp-g here, no staging, no growing ith the medium. This also re-uires that transmitters be locat-d at antenna farms. The reason-g here is that it will be difficult hough to promote viewership in ese markets, and once a viewer oes tune to a Kaiser station, he ust not be lost because of low ower or inadequate coverage.

Second, in the field of program-g, Kaiser pays full respect to the ct that its stations must "crawl before they can walk." In each case, a standard, competitive program schedule was adduced with the application, but Kaiser views this program schedule as a goal rather than a reality at the outset. In the span between birth and maturity, as it were, flexibility and experimentation must be allowed if the stations are to survive. Experimentation and improvision will not end at maturity, but in all probability, will play a lesser role in later years.

Specifically, the proposals outline how the stations will solicit users of tv who have never previously thought of its broad application. For example, large conventions could telecast keynote speeches for overflow audiences. This would also allow interested parties in the community to look in, provide a record, if required, on videotape, and even allow those who missed the speech to view it at a more convenient hour for a re-telecast. Converting distribution systems, such as are found in hotels, to UHF is a simple matter. The applications for this "open circuit" system are enormous. Currently, in Detroit, where the first station is building, a special unit has been set up called "special projects division." Its job is purely to develop business in this area.

But the long range value of the proposed five stations, both to the public and Kaiser, will be in the creation of more choice for viewers. Kaiser spokesmen have a ready answer for those who say there is too much now.

In most AM and FM markets the majority of stations are operating successfully, despite the large number of outlets in several markets. And the public is the benefactor in most cases. Contrasting the thirty or more services with the potential for tv services, even with UHF, is eye-opening. For example, in Los Angeles metro, where the possibility for primary service from UHF and VHF is the greatest, viewers will have 13 channels to choose from when all stations are operative. And, there is the possibility that some of these channels may choose not to cover the metro area, which is already the case in one instance.

Kaiser defenders are also quick to point out that there are less than 650 tv stations on the air, but more than 5500 AM and FM facilities. Contrast this, they say, to the 900 or so radio stations prior to World War II and you can see that some growth is certainly possible. And when critics point out that irrespective of all this, UHF as a medium just doesn't offer much, Kaiser's rejoinder is that high frequencies have always been fearsome to those in broadcasting. In the early years of AM radio when anything above 1100 kilocycles or so was downgraded, fears about the higher band of VHF (channels 7 – 13) in the early 40s were strong enough to



John A. Serrao (1), general manager of WKBD, chats with Dick Block at station's Penobscot Building offices.

dissuade some otherwise competent broadcasters from entering the medium, says Block. According to his predictions, UHF isn't at all that bad. In fact, Kaiser forecasts that the term "UHF" will be dropped by the public within the next five years or so, when viewers become accustomed to the fact that tv channels do not necessarily stop at 13.

Kaiser is relying on the all-channel bill to create the potential audience. This does not mean that sale of converters will not be important. But, as Block points out, "if converters were the answer, then we would have applied to UHF channels a long time ago." Nor does the group believe that some new kind of programing will make telecasting a success. The feeling here is that if it were possible to come up with some as-yet unknown but appealing format, there would be nothing to stop the Vs from taking it over. Moreover, Kaiser realizes that CBS and NBC failed with their Us in Hartford, Milwaukee and Buffalo although offering prime programing.

How does a UHF station operate in a major market already presumably adequately served? First it has patience. Second, it may have a small staff, but the staff has to be experienced and professional. For example, at Kaiser's WKBD in Detroit, general manager John A. Serrao has been in broadcasting for 15 years. He went the page-and-sales service route at CBS in Hollywood in the 1940s along with such stalwarts as Jim Aubrey, developed PGW's tv office in Los Angeles, and then was a tv film sales manager on the coast until 1960, when he joined Kaiser Broadcasting. By January 1961, when Block moved to the coast, Serrao was general manager of KHVH-AM-TV.

Gene Hill, WKBD chief engineer, was a cameraman and engineer at a UHF station in Stockton, Calif., in 1953. There, he met a young fellow by the name of Dick Block, whose job was everything from directing to being in charge of the marquee that had been left by the former theater-tenants. At KTVU, Hill learned the problems and opportunities of a UHF station. Both he and Block watched as KTVU (not the one now licensed to San Francisco on channel 2) became the first station to convert a theater into a tv outlet, only to see the same station converted back to a theater. In between KTVU and WKBD, Hill was at KNTV San Jose and KBET Sacramento (now KXTV).

Backing the troops on the front line, so to speak, has been a gradual development of staff personnel at Oakland during the past few years. There are now specialists in accounting, law, personnel and industrial relations ready to meet the needs of the expanding broadcasting operations. Good contacts have been established within the broadcasting industry as well as within associations. Kaiser has already been able to publish a study on fringe benefits in broadcasting labor contracts that has been of great use to stations and associations.

January 1 has been established as the "working date" for inauguration of service in Detroit. The hope was that it would be sooner, but a full investigation into programing needs has taken longer than anticipated. Block personall feels that too many tv stations rus on the air without any idea of wha they are going to program. There fore, WKBD, while not proceedin slowly, is going about its work calm ly and soberly, making sure it ha a good look the day it is on the air

In Detroit, Serrao has quite liter ally been involved in discoverin the needs of the community, a pro cess the FCC has urged all broad casters to do. Assaying communit needs, Serrao finds them in al areas, but mostly in the area o sports. This is where WKBD wil provide service, and this is the area planned as the hallmark of the sta tion. The viewers will know that b switching to channel 50 they ca get sports during prime time hopefully of the type they really want to watch, such as their com munity favorite: hockey, basebal and football. Telecasts of high school sports, which Serrao pio neered in Hawaii, will be part o the diet. Professional and collegi ate athletic events also will be aired

Block believes that "picture tele vision" is going to be an important part of the medium within a few years. He sees the development of small transistorized tv sets similar to those developed for radio. While some of the new stations such as WKBD may specialize in sports others will certainly specialize in music and news, if programing sources are forthcoming.



WKBD's chief engineer, Gene Hill, briefs general manager Serrao on studio location problems.

The development of easy-to-use video-tapes for tv will come hand-in-glove with the marketing of home VTR systems. Certainly, some Vs will adopt this programing if it is successful, especially in markets with more than four stations. But in the main, it will be on the Us, both in major markets and in lesser ones, Block believes.

There is little but enthusiasm at WKBD these days. Reaction to the station has been positive in the community at almost every level. Opportunities for sponsors and programing seem endless. If the sanguine atmosphere continues and all prospects materialize by airtime, the long wait to obtain viability that most have envisioned for Kaiser's stations won't be long in coming.

It's the belief of Kaiser's broadcasting people that the time rate for the development of new media gets shorter and shorter. They feel that they have chosen such an area in UHF.

As was mentioned earlier, the antecedents that led to this ambitious program began in Honolulu in 1957, when Henry J. Kaiser was building a super hotel. At that time, Kaiser decided to erect an independent tv station (channel 13) and an AM radio station on the grounds of the resort.

But Honolulu was not ready to support an independent tv outlet in 1957. There were plenty of commercial availabilities on the three network stations and off-network programing sources had yet to materialize. Therefore, in 1958, Kaiser purchased the channel four ABC-TV affiliate and surrendered its license for channel 13. Under the aegis of HJK, the station quickly developed into a leading outlet.

Two distinguished broadcasters had joined the company by this time. They were Sylvester (Pat) Weaver and Mort Werner.

W&W, as they became known at Kaiser, were given the assignment of "doing something" in tv. This ran the gamut from suggesting ways to Warner Bros. as to how to make Kaiser's next season show (*Maverick*) a hit, to finding someone to manage the Honolulu tv station. It also included expanding the broadcast picture. In 1959, Kaiser came close to purchasing a major eastern V, a San Francisco AM, and entering into a joint-venture for a new V in Buenos Aires. But the program ran out of steam when Weaver returned to New York and joined McCann-Erickson International, and Werner became chief of the Y&R tv department. Before W&W left Kaiser, however, they had successfully sown the seeds of station expansion among top management, and created sufficient awareness so that several baseless rumors that HJK was going to buy a network, were started.

The next broadcast venture by Kaiser was not in television, but in FM radio. Here, capital investment was related to earnings and growth. In 1962, the group purchased a San Francisco FM station for $75,000. The station had been the typical headache to a series of owners, had no sponsors and hardly any listeners. But some talented and hard-working operators in the market and elsewhere were making a go of it, so why not Kaiser?

Kaiser took over the station in March, 1963, changed the call letters to KFOG (on the premise that true San Franciscans like the cooling and clean mist), blew a fog horn every 10 minutes or so, and watched the station turn into a success almost overnight. Whether anyone realized it or not, the KFOG caper was also a test under fire of many other things, most of them pertaining to that UHF project.

For the dreamers — and dream is a good word around Kaiser's 28-story building on Oakland's Lake Merritt — it was a test of whether opportunity was really there in a field little characterized by a history of success.

The forecast of KFOG under Kaiser management indicated a full turn-around within 18 months. In fact, the forecast was bold enough to estimate that within six months, monthly billing would equal the total billings that the previous owner had reached in almost two years of operation. While the chips were not high for a company of Kaiser's size, it was an exercise in what E. E. Trefethen, Jr., executive vice president of Kaiser Industries, called "swimming upstream" — the current of that stream being fed by a history of failure and a consensus that anyone interested in such an enterprise is foolish and misguided, at the least.

KFOG was a success. Now Kaiser has moved up to the UHF channels. ■



ELIZABETH MONTGOMERY IS A WITCH

She's a nice witch. A pretty witch. A charming witch. But she is a genuine house-haunting, cauldron-stirring, broom-riding witch! And that's what keeps the laughs brewing on "Bewitched," one of the bright new comedies coming to ABC this Fall.

Bewitched is the show with *everything*. It has a fresh, hilariously funny situation. (What if your wife were a *real* witch?) It has a top-flight cast. (Elizabeth Montgomery, Agnes Morehead and Dick York.) It seems a sure bet to be among next year's top favorites. We pulled out all the stops to bring it to ABC.

Why?

Because we have a lot of faith in Bewitched as a show and even more in situation comedy as a format. Situation comedy has been good to us—and to our advertisers.

Take Thursday nights. Our three-show block of The Flintstones, Donna Reed and My Three Sons was seen in 20,000,000 different American homes at the peak of the viewing season. Donna has been grabbing huge audiences for six years now. The Flintstones and My Three Sons for four.

Wednesday night's marathon hit, The Adventures of Ozzie & Harriet, is now in its twelfth year. Since January, The Patty Duke Show has ranked among the top twenty-five programs in every single report. Viewers voted Inger Stevens, star of The Farmer's Daughter, the 1964 *TV Guide* Award for Favorite Female Performer. These successes with situation comedies are practically routine. Every one of this year's ABC situation comedies will be back next season.

But we're not resting on our laurels. Bewitched is just one part of the solid new crop of comedies coming to ABC this Fall. Bing Crosby, Mickey Rooney, Walter Brennan, George Burns and Connie Stevens will all bring new comedies to ABC. The delightful cartoon ghouls of Charles Addams will be brought to life on The Addams Family. No Time for Sergeants and Broadside will take pot shots at the lighter side of life in the service.

Every one of these new shows is a standout. That's our secret. We don't want just *any* situation comedy. We try our darnedest to come up with the good ones. Original, well produced, well directed, well acted.

It pays. We've got a lineup of smiling sponsors to prove it.

ABC Television Network abc



By Newman F. McEvoy
Senior v.p., director of media
Cunningham & Walsh, Inc.

■ Will tv advertising become more personalized and, in the process, even more effective?

Television developments have come so fast that we can find ourselves in a frame of mind where we suggest that "tv has gone about as far as it can go."

But in a fast-moving electronic world new things keep happening. The next breakthrough promises to be one of major importance, and it seems to be just over the horizon. Everything is in order for a new phase—"personal tv."

What will it mean to advertisers, stations and networks? What will it mean to timebuyers and sellers?

Before attempting to answer these questions a look at the background for this next development is in order. Within 15 years the tv medium has established outstanding track records in the most basic of all proving grounds, the area of sales successes. It has elbowed its way into the "marketing marketplace" in competition with long-established and very able media competitors. Its impact on our

Newman F. McEvoy is a rarity in the advertising agency business, having been with Cunningham & Walsh for 35 years. As senior vice president and media director, he has fostered the concept of all media buying and, as a result, C&W buyers endeavor to relate their advertising purchases to individual client marketing needs. McEvoy was the first president of the Media Directors Council and is a member of the executive committee of that organization. In 1961 he received the Gold Key Award of the Station Representatives Assn. He is active in the affairs of the AAAA, the National Outdoor Advertising Bureau and the Traffic Audit Bureau. In Greenwich, Conn., he is a member of the Finance Committee and has served recently on a special school committee.

'Personal tv'

— advertising's next breakthrough

economy has been most significant.

Despite its dynamic history, television already is developing its own peculiar set of frustrations. The fierce competition for viewers and the high cost of tv programing tend more and more toward a form of broadcast advertising which, in effect, spreads the risk. We are no longer a group of tv sponsors. We have come fast toward the development of the magazine concept in broadcasting; we are hedging our ad bets, as it were, by putting our eggs in several baskets.

And at this juncture in the frenetic development of tv we should consider trends in five areas:

1. The new types of tv sets (miniaturization—batteries.)

2. The "new look" in the broadcast spectrum.

3. The new leisure time availability.

4. Our increasing sophistication in catering to individual viewer taste.

5. The fast pace of marketing and media research.

Recently the *Wall Street Journal* said: "Small-screen tv rapidly gains favor with buyers of black and white sets." The article went on to quote a major supplier of picture tubes to the effect that 65 percent of today's sales are in sizes under 23 inches—as opposed to 35 percent only two years ago. It pointed out that set-makers are agreed on a broadened market—with families already owning one set adding 14-inch or smaller units for bedrooms, vacation homes, and even offices. Sears, Roebuck says consumer response to an 11-inch, $89 unit has been excellent. Admiral claims that consumers are buying the small sets on "impulse."

New type tubes, new batteries, built in antennae and lower price tags all point the way toward a tv status parallelling the proliferation of radio.

Under the circumstances we may soon move away from the question "Who controls the set?" The next question would be: "How can we program to individual taste?" Of course a corollary would be: "How can we direct our commercials to individual taste?"

Now that all new tv sets are designed for UHF as well as VHF, our typical 12-channel perspective will be greatly widened. Whereas the average viewer now has his choice from among 5.3 tv stations, he soon may have a selection of local, national and even neighborhood-oriented stations. In the process we may expect that some of the perennial VHF favorites may suffer, at least temporarily, as viewers sample the new program offerings.

If we think of a wider choice as attractive to viewers just think of the opportunity for advertisers! There are many low budget advertisers to whom tv has not been available. They have hesitated to use a mass coverage medium because, in many instances, the costs were out-of-line in relation to their special market requirements.

Special-interest UHF stations, with advertising rates related to audience delivered, can make tv, in effect, a selective medium. And once local advertisers such as department stores and chain stores find that tv pays its way, this category of business will snowball and new areas will open for both the timebuyer and seller.

Or consider the tortuous translations now employed in tests of national advertising at the local level. How different will be the problem of duplicating projected national plans precisely and economically when low cost limited range UHF becomes available. How easy to test copy when low cost split-run tv advertising will be employed.

Or, if we look ahead to the availability of inexpensive tv home-taping equipment, there is an added dimension to tv broadcasting. Whereas we currently look to program schedules as designed completely by networks and stations, it may be that viewers will "can" programs for a later time of their individual choice. In this latter respect, let the researcher beware. traditionally we have categorized viewing in the convenient time slots prescribed by the stations — but, giving a viewer his choice in the matter, the researcher may find patterns more difficult to trace.

A substantially greater number of stations will probably lead to additional networks. The several networks might cater to different interest groups as in network radio today, where we have specially tailored chains, for example, broadcasting the Metropolitan Opera. And if pay-tv develops—with or without advertising—we can expect even more radical changes in network patterns.

The tv medium really will have a "new look."

Tv in the past has been regarded primarily as an *entertainment* medium. The availability of special interest programs puts an entirely different light upon the matter of increased leisure time. Generally speaking, when the union leaders talk about the shorter work week,

C&W senior vice president sees tomorrow's sponsors tailoring messages to fit specific viewer tastes, presenting media men with new opportunities and challenges



Members of the C&W media team include (l-r) William White, v.p., associate media director; McEvoy; Dick Depew, v.p., director of tv programing; and group media directors Bob Palmer and Jeremy Sprague

'Personal tv' . . .

the concomitant observations have to do with sports, vacations and other "loafing" proclivities. Special-interest television might well fill a need in the areas of study groups and other programing which involves the viewer personally.

And since tv will be so highly personalized, we can anticipate significant rewards to the individual. The opportunities available for a radically different type of public service advertising are obvious. The cause of educational tv may be furthered by advertisers who feel a debt to the community. Programs such as the current Western Electric efforts may become widespread.

Programing techniques have developed remarkably since the early days of the medium. But the control is still the rating point objective. When programers must cater to special audiences, tv will have much greater facility for directing messages in the manner previously reserved for FM and direct mail.

It could be that the contest for attention will become so lethal that mass market tv as we know it will have far less importance. Dedicated programers will train their sights on individual audience interests.

In tv advertising, we are bound to learn more about the compatibility of commercials and program content. To date, research in the environmental aspects of tv has been somewhat restricted; the objective has generally been total audience. But in the days when tv viewing will be increasingly selective, we may be sure that commercials also will be personalized and related to program environment.

Helping in this area will be the increasingly mature use of data processing. We will know more about the demography of individual product markets. We will relate our selling appeals more and more to the tastes of Mr. Jones and of Mrs. Jones and of Junior (rather than using a blanket selling appeal to all members of the family). Short of the use of first names in commercials, we shall be making optimum use of such market information in our tv selling.

Today we can delineate nicely the typical consumer for brand "X". With tomorrow's marketing and media research tools, we shall know when to reach Mr. Jones to best advantage with each of the major media forms.

As we get closer to selective tv, we shall become more sophisticated in our choice of media combina tions.

It is a fact of commercial lif today, that the enterprising medi owners tend to position themselve substantially in several categories

As we learn that *people* are no just "tv people" or just "magazin people" we shall learn more abou how to reach and sell them throug multi-media exposures.

So, in the last analysis, persona tv will provide for advertisers high ly efficient *combinations* with othe media.

This complimentary pattern o media usage has been with us fo years — since the phrase "medi mix" first came into being—but th combinations have not been relate to product category purchasers.

Generally the advertiser has bee forced to piece together individua elements in his media mix, buyin each at its own card rate. In th future, when personal tv is an ac tuality, the smart tv stations an networks will be developing pack ages of advertising — package based on soundly researched mar ket and media facts pinpointed t individual product requirements.

And "personal tv" will be th strongest possible amalgam in th media mixes of the future. ■

Negro market support essential, admen told

Few products can succeed without Negro acceptance, seminar tells 300 sales, marketing, ad executives

■ FEW PRODUCTS can succeed today without the support of Negro consumers, and Negro-market-directed promotion programs are to the Negro a form of recognition . . . not segregation. This theme was stressed at a seminar on The Negro Market, conducted in Norfolk by Rollins Broadcasting's Negro-programed WRAP.

More than 300 sales and marketing executives and heads of advertising agencies attending the session were told that while the Negro population is only 11 percent of the nation's total, its concentration in 78 markets makes it 25 percent of the population there and means that one customer in every four is a Negro.

This conjecture was put forth by D. Parke Gibson, president of D. Parke Gibson Associates, New York-based public relations firm, who pointed out that with Negro populations in major markets "ranging up to 50 percent of the total city population, you can readily see that if the Negro population operates as a buying entity it can clearly determine the success or failure of a product." Estimated annual expenditures by the Negro population total $23.5 billion for goods and services.

He noted Negroes account for 17 percent of all soft drinks sold; over 23 percent of shoe sales; over 40 percent of Scotch whiskey imported into the U.S.; over 50 percent of the entire output of the Maine sardine industry; and spend up to 12 percent more at supermarkets than white families with comparable incomes. And, with a 57 percent higher birth rate than among whites, said Gibson, Negroes are above average consumers of evaporated milk for formulas.



D. Parke Gibson, president, D. Parke Gibson Associates, New York, addresses sales, marketing and advertising executives attending WRAP's Negro Market Seminar held at Norfolk

Other speakers at the seminar included Alan Cowley, advertising director, Pharmaco, Inc. (Feen-A-Mint, Chooz, Sulfur 8, Gloss 8, Artra products); Ernest Humbles, manager, special markets department, Pepsi-Cola Co., Washington, D.C.; James Rehlaendar, general manager, Standard Laboratories (Sloan's Liniment); and Graeme Zimmer, vice president, Continental Broadcasting, New York, national representatives for WRAP.

Purpose of the seminar, according to WRAP general manager William L. Fure, Jr., was to probe the "ever-expanding size, scope, growth and income of the Negro market in the United States, which comprises about 20 million Negroes, who spend over $20 billion annually for goods and services."

Gibson stressed that his definition of the Negro market is "Consumers identifiable because of high visibility, and who have had many years of conditioning in responding as negroes to set patterns of human activity in basic areas of economics, housing and social activity."

In 1962 alone, he said, Negroes spent some $900 million on home furnishings and household equipment. By 1967, Negroes will purchase over $2 billion worth of furniture and allied commodities annually.

He asserted that Negroes, as a group, have far more determination and confidence about the future than does the white population, and also have a larger and more specific demand as to what they intend to get for themselves—in physical and product terms for the future.

"National research and study, conducted by the Center for Research in Marketing, has indicated that Negroes expect their job opportunities to improve, as well as



Ernest Humbles (c), manager, special markets department, Pepsi-Cola Co., Washington, D.C., dicusses firm's Negro-appeal ad campaign with James Rehlaender (l), general manager of Standard Laboratories, N.J., and John Hendricks, v.p., Advertising Associates.

educational opportunities for their children, their housing conditions, and, importantly, their income.

"This is markedly more true among the Negro population, as a whole, than it is among an equivalent white population. In general, among other products, Negroes show a greater expectancy of owning a new home, an automobile, and a set of Encyclopedia Brittanica," Gibson noted.

He told the gathering that there are two ways in which companies have successfully developed the Negro market in the past: (1) by historical accident . . . having good distribution, being in the right place at the right time; (2) by directing efforts at the market.

"The Negro market is one that seeks quality brand merchandise, and will give unusual brand loyalty once it accepts the product," said Gibson. "As competition increases for the Negro dollar—and it will increase beyond expectation because of the market's growing influence—many companies which have enjoyed brand loyalty will have to do something to keep it."

Along these lines, Standard Labs' Rehlaendar pointed out that results of a survey conducted by the Center for Research in Marketing showed that the average Negro can list 20 percent more brands than the average white—"and is more likely to have a favorite brand."

He said Negroes are "great users of prestige clothing and luxury items. They buy recognized brands, consider it a status symbol—as well as buying quality. Once gained, the Negro customer is a good one because of his loyalty. This is an important point in long-range sales growth in this market of large families and rapid birth rate."

Among considerations in exploring its advertising to this market, according to Rehlaendar, was that it is "a matriarchial society, so advertising was generally keyed to the mother or grandmother."

As to what was learned as a result of his company's campaign in behalf of Sloan's Liniment, he said: "I'd like to point out that we tested in 21 different markets representing small rural to large metropolitan areas.

"First, a dramatic difference in copy approach was needed between northern and southern areas. We used a lot of unusual and what we thought were memorable phrases. In the south our greatest copy recall was the line, 'Your mother and grandmother used Sloan's.' In the north, a reaction generally expressed was, 'We're modern Negroes . . . Products our mothers and grandmothers used may not be up-to-date enough for us.' In addition, northern audiences were generally younger, requiring adaptation in our approach."

Gibson related other approaches to the Negro market, such as that for the Clairol division of Bristol-Myers. "Ten years ago," he said, "Clairol sold only two shades of its hair coloring in the Negro market. Sales to Negro hairdressers accounted for less than .4 percent of the salon division's total sales in the New York market.

"So, with the slogan, 'If you want to, why not?' for the Negro market, instead of its 'Is it true blondes have more fun?' for the white market, Clairol started a program and today sells over half of all its colors to the Negro market and sales to Negro hairdressers account for over 5.5 percent of Clairol's total dealer purchase sales in New York."

He said this points up that Negroes spend more for personal care in proportion to such expenditures by whites. "For example, in urban markets Negroes spend $84.40 per year, compared with an $11 expenditure by whites. This fact has prompted a number of companies to produce products especially for the Negro market."

Gibson also stressed that most Negroes, in deciding to make a purchase, are influenced either consciously or unconsciously to some degree by their reaction as Negroes. "Thus, if a company recognizes the market, creates a favorable climate for itself, follows this up with advertising in Negro-oriented media, and through programing produces a favorable 'racial reaction,'

then this company should have success beyond any normal pattern."

He urged taking a revaluated look at Negro-oriented media to accomplish marketing objectives. "Negro-oriented media must reflect the audience for which they are intended. Next to word-of-mouth communication, use of Negro-oriented media is the best way to effectively sell to Negroes.

"To spur the Negro to a positive buying action, as studies have indicated can be achieved, belief and conviction must be present, as well as familiarity with brand names, which must be of high quality. Yet, without the favorable 'racial reaction,' the 'RR' factor, a successful-appearing campaign cannot be totally effective."

To this end, Pharmaco's Cowley, long a user of Negro-oriented radio, characterized that medium as one of high local impact which is extremely community-minded and most cooperative of all media.

He said that Negro radio personalities, when they are off the air, "continue to walk among their people, selling themselves, their station, and the products they advertise."

"Properly briefed," he said," these personalities will go far beyond the call of duty to get your products off the ground and in their markets."

Pepsi-Cola's Humbles said he felt that "a large part of the success" that made his company the second-largest soft drink firm in the world is attributed to what is commonly referred to as the Negro market."

Gibson, meantime, outlined several approaches to the Negro market, and the experiences of some companies. One involved the F&M Schaefer Brewing Co. of Brooklyn, N. Y.

He noted that in New York, Negroes and Puerto Ricans account for 32 percent of the beer market, and Liebmann Breweries, which sponsors the annual "Miss Rheingold" contest, is in the number one position. As added background, he pointed out the contest is the third largest in America, with 22 million votes cast in one election, second only to a presidential balloting.

With these facts, said Gibson, it was reasonable to assume, therefore, that another brewery in the same market wouldn't sponsor a similar contest. But one does, Schaefer, and the significant thing about it is it's directed solely to the Negro market.

Schaefer started its contest, "Miss Beaux Arts," four years ago. Two significant points about it are that a Negro girl has to win, and that this fact can be heavily promoted in Negro-oriented media and Negro neighborhoods. "The contest is a successful one," he noted, "and I do not believe I need to tell you how Schaefer Beer is doing in the Negro and Puerto Rican markets now."

He asserted that a further result is that "because 'Miss Reingold's' program did not produce effective results in the Negro market, the company has deemphasized this program drastically."

In summing up, Gibson suggested several points to be considered in planning the Negro market development:

1) Determine the Negro market potential for your company or client.

2) Understand the needs and desires of the Negro as stated in authoritative studies, do not accept stereotypes or hearsay opinions. Know the difference between what is considered discrimination and segregation and what is considered good marketing practices.

3) Be guided by specialists in developing the Negro market. Guesswork can be costly today.

4) Know what competitors are doing in this market. Know what type programs they are carrying out . . . how and why.

5) Be sure the entire marketing team is knowledgeable about the market and its characteristics, and how everything can be thoroughly planned to insure future sales success.

6) Determine how much should be spent to develop the market effectively. If you extend token efforts . . . expect token rewards.

He also had one word of caution: Once you have accepted the Negro market and positive programing, and started to develop it, do not expect miracles. There is no secret formula . . . it is going to take some effort. Do not expect to make a quick impression on the Negro market in your first attempt. It is a long, gradual pull, but the market can be developed successfully. ■



eme Zimmer (c), vice president, Continental Broadcasting. WRAP's p, discusses distribution of U. S. Negro population with Gibson (l) d John Edghill, field sales supervisor, American Tobacco Co



Greeting arrivals for WRAP's seminar are (l-r) L. O. (Bud) Long, president, Long Advertising, Richmond; W. L. Eure, Jr., general manager of WRAP, and Alan Cowley, advertising director Pharmaco Inc



Bill Thurnhurst, radio-tv director of EWR&R agency branch in Pittsburg won oil portrait of an "ancestor" of his, in historical period of his ov choice, for recording the best "do-it-yourself laugh track." Portr was painted from photo of Thurnhurst, bears an obvious resemblanc

Trans-Lux promotion contest for "Mack & Myer" series offered low-value, off-beat prizes to broadcasters and ad execs, drew high-value interest in package

LOW-BUDGET WACKINESS



Trans-Lux boosts advertiser-level interest in show by inviting New York-area admen, such as Emenee Industries' ad director Larry Crane (right) to visit studio in Hempstead where series, starring Mickey Deems ("Mack") and Joey Faye ("Myer"), is now in episode-per-day production.

■ AGENCIES AND ADVERTISERS are becoming majo targets of the promotional campaigns of major tv synd cators, as are leading station reps. No longer are the r search reports, promotional mailings, attention-gettin stunts, rating reports and trade ads directed only to sta tion film buyers—even though stations continue to c most of the actual buying of syndicated programs an features. Syndicators literally want to help stations r sell what they bought.

Some of this shift was reflected in comments c key syndication sales executives at the recent NA convention, who noted that a bumper crop of adve tising agency executives attended the TFE-'64 an other film firm hospitality suites, seeking informatio concerning new properties on the local-level tv mark (see SPONSOR, April 13, 1964, p. 27).

Part of the promotion job involves letting agencie know what stations are actually buying, so that avail bilities in syndicated shows and features can be con sidered as either current full-program or spot-carri buys.

Such syndicators as CBS Films (whose salesme are assigned regularly to call on agencies to advi them of station purchases), Screen Gems (which regu



larry Francis, program director of KCMO-TV Kansas City scored top rize in another Trans-Lux "Mack & Myer" contest calling for him to compleat the last line" of a jingle about the filmed comedy series. lis prize was a three-volume set of Shakespeare's work—in Chinese.



Gene Roper, executive of RKO General (which is both station group and representative organization) matched a series of show episode titles with stills from the "Mack & Myer" series. Roper won a live monkey as his prize in still another of Trans-Lux tv off-beat contests.

keys interest of admen, reps in new show

irly furnishes local-level rating reports to agencies and lients on syndicated products), Seven Arts (which adises agencies with color tv clients of purchases by staions of full-color features), MGM-TV, Four Star, Varner Brothers and Desilu, all of which maintain close ontact with reps and agency timebuyers) now make gency-client-rep promotions a basic part of doing usiness.

Now, the promotions are being broadened to include a longtime favorite gimmick in the broadcast eld: contests. And, one of the most attention-getting ontests in the syndication area was recently wrapped p by Trans-Lux, long a believer in client-level syndiation promotions.

Focus of the contest, which was open to agency xecutives, local and regional advertisers, station epresentatives and other admen, as well as station rogram officials, was Trans-Lux's new *Mack & Myer* ow.

Developed by T-L and Sandy Howard to fill station demand for a new source of slapstick comedy in he Laurel-Hardy vein, the show—tailored as a 200-pisode, eleven and one half minute series—called for contest that matched its zaney mood.

The answer, as evolved by T-L, was a series of contests, rather than a single event. There were five altogether, each involving an off-beat contest and an even more off-beat prize, as developed by T-L advertising-p.r. director Michael Laurence. (For highlights of contests, prizes and winners, see photographs.)

A sixth "contest" was added. (Actually, this involved bringing to the Trans-Lux hospitality suite at TFE-'64 small metal keys mailed to T-L's promotion list in advance of the NAB meeting. Some of the keys opened a "Treasure Chest" full of small gifts such as lighters and wallets.)

Some idea of the expanded scope of syndicator promotion can be seen in the basic mailing list used by T-L with the *Mack & Myer* contests. The basic target was a list of 1,254 station executives—the "influentials" of station-level syndication buying. New targets were a list of 332 station-rep executives and a list of 565 agencymen (representing over 100 national, regional and local agencies).

Result, according to T-L's Laurence: "Seven out of 10 visitors to our TFE suite knew most of the juicy details about *Mack & Myer* before we could even get a word in about the show." ■

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Chicken-of-the-Sea Gets New Ad Agency Pitches

The fact that Van Camp Sea Food Co. is reviewing its Chicken-of-the-Sea Tuna advertising account now handled by Ewrin, Wasey, Ruthrauff & Ryan, has been confirmed by Eugene H. Stokes, company advertising and promotion manager.

Van Camp billings total about $3 million, over half of which is spent in television, both spot and network. CBS nighttime tv shows and NBC daytime shows are used through buys of Ralston Purina, parent company.

Of the $3 million in advertising, some $300,000 reportedly goes for cat foods, leaving $2.7 for the Chicken-of-the-Sea Tuna.

Stokes said the company has invited certain agencies in addition to EWR&R to "talk with us about our advertising. We will not reveal the names of the other agencies. We think they are all excellent. Should we choose one other than EWR&R we would not want our choice to reflect on the others.

"The only reason for this review is that sound management policies call for a periodic review of advertising," according to Stokes. "This obviously must include review of advertising agencies. EWR &R has done an excellent job for us for eight years, during which time we have been the nation's largest-selling brand of tuna. Whether or not we change agencies should not reflect on EWR&R's track record."

Stokes made it clear that the Chicken-of-the-Sea account is not open for solicitation. The company is not inviting unsolicited interviews or presentations.

ALL HAIL THE QUEEN



Joanne Danner is crowned 1964 Summer Jubilee Queen for the Washington, D.C., Convention and Visitors Bureau to help promote the theme, "See the World's Fair and Washington D.C., Too." She is appearing on radio and tv stations in 18 major cities. Doing the honors are Alvin Q. Ehrlich (l), Kal, Ehrlich & Merrick Advertising executive vice president and chairman of the campaign, and Fred S. Houwink, vice president and general manager of WMAL-AM-TV, which conducted the search for a queen.

Hanover Uses Radio For Fair Promotion

Three radio personalities have been signed by Hanover Canning Co. to record radio commercials promoting the firm's World's Fair Contest, which runs through June 8.

The commercials will be broadcast on 15 radio stations throughout Hanover's marketing area.

Personalities selected are Jimmy Wallington, Andre Baruch and Westbrook Van Voorhis. Baruch was long associated with *Hit Parade*, Wallington with the *Eddie Cantor* Show and Voorhis with the *March of Time*.

ABC Radio 6-Month Gross $1 Million Over '63

ABC Radio's gross billings for the first six months of 1964 will be up more than $1 million over the same 1963 period, according to Theodore M. Douglas, Jr., ABC vice president in charge of sales for the radio network.

Douglas said the second quarter, with nearly two selling months remaining, is well on its way to becoming ABC Radio's best quarter. Billings are already equal to those of the fourth quarter, 1963, which had been ABC Radio's top billing three-month period, he said.

Douglas attributed the increased business to a "combination of two factors — additional dollars received from current advertisers who found that radio was successfully moving their products, and dollars received from new advertisers who were finally persuaded by the results of others."

Advertisers new to ABC Radio, sponsoring programs on a regular basis during the first six months, include American Express, Emery Industries (Sanitone dry cleaning process), Grove Laboratories (No Doz tablets, sub. of Bristol-Myers), H. J. Heinz Co., Mail Pouch Tobacco Co. (sub. of Bloch Bros. Tobacco), Morton House Kitchens, National Car Rental System.

Also Ovaltine Food Products (Div. of Wander Co.), Myrle Norman Cosmetics, Realemon Co. (sub. of Borden Foods), Raid-Kill Products (div. of Cook Chemical), Switzerland Cheese Assn. and Wyler & Co. (div. of Borden Co.).

WCLV Drops FM Web

Stereo FM station WCLV Cleveland is terminating its affiliation with Market 1 Network (formerly QXR Network) effective June 29.

The disaffiliation stems from "a requirement that WCLV carry certain network programs which (the station) does not feel to be compatible with its policy of fine music and significant discussion, drama, literature, and news," according to the station.

FM outlets in Columbus and Cincinnati had previously dropped their association with the web.

Reddi-Wip Doll Offer Featured on 'Kangaroo'

Twelve one-minute Saturday spots have been scheduled over an eight-week period, via McCann-Erickson, to promote Reddi-Wip's doll offer. The promotion, which began last Saturday, May 9, will be aired on CBS television's *Captain Kangaroo* in 155 cities.



YOU SHOULD HEAR

Kenn Kendrick of KENN Radio, Farmington, New Mexico, says, *"On all points of the 'Money Maker' quote me enthusiastically."*

Hear "MONEY MAKER"
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COMMERCIAL RECORDING CORP.

POWDERING UP THE NETWORK



Ed Aleshire (l), senior vice president of West, Weir & Bartel, confers with NBC-TV sales account executive Joe Sutton on Scholl Mfg. Co.'s second daytime campaign on the network, which runs from April through June. Promoting Dr. Scholl's Foot Powder and Zino-Pads, participations are in "Merv Griffin's Word for Word," "Truth or Consequences" and "Another World."

Birds Eye Buys Jack Benny Weekly

As extension of its "quiet" corner" vegetable-combinations campaign launched in September, Birds Eye Division of General Foods will place new 30-second commercials on the *Jack Benny Show* weekly. Copy theme, prepared by Young & Rubicam, will follow a "liven up the meal" concept. Birds Eye currently advertises on the *Danny Thomas* and *Phil Silvers* shows.

GT&E Ups Sponsorship

General Telephone & Electronics has added the two remaining *Symphony Hall* programs on WQXR New York to its schedule and now sponsors all five of the Monday through Friday hour-long concert programs. The expanded schedule was handled by Kudner Agency.

Kimberly-Clark Takes 5 on Net Daytime Tv

The Kimberly-Clark Corp. has increased its sponsorship to five NBC-TV daytime programs. In addition to its current sponsorship of *You Don't Say*, and *The Match Game*, Kimberly-Clark has renewed its orders in *Say When* and *Truth or Consequences* for 52 weeks beginning last month. The advertiser has also ordered weekly participations in *The Loretta Young Theatre* starting in June. The agency for Kimberly-Clark is Foote, Cone & Belding.

Frank Tripp, 82, Dies; Head of Gannett Chain

Frank E. Tripp, chairman of the Gannett broadcast and newspaper chain, died in late April in Elmira, N.Y., at the age of 82.

Stations owned by the Gannett radio and television group are WHEC-AM-TV Rochester, N.Y., WDAN Danville, Ill., WINR-AM-TV Binghamton, N. Y., and WREX-TV Rockford, Ill.

He was general manager of the Gannett chain from 1925 until stepping aside in 1951. At the time of his death, Tripp was publisher of the two Elmira newspapers, the *Star-Gazette* and the *Advertiser*. He began his career on the *Advertiser* in 1901 as a reporter, and four years later joined the Elmira *Gazette*, the paper that was the starting point in the late Frank E. Gannet's chain.

Strangely enough, Tripp in 1938

d the Newspaper Publishers' vention that papers, large and all, should work together in the e of "advertising raids" by radio d Hollywood. The Gannett chain er discovered the value of broadst properties and joined the ud."

ost Compact Cereals hare 'Griffith' Cast

The introductory advertising for new Post Compact cereal packes will feature stars from the *dy Griffith Show*, announces the st Division of General Foods rp. Sheriff Andy Taylor (Andy ffith), Deputy Barney Fife (Don otts), Auntie Bee (Frances Bar) and Opie (Ronnie Howard) l participate in commercials.

The campaign began May 2 a large section of the Northeast d Midwest and is the most insive adult-oriented tv campaign t Post has ever scheduled.

The Post Compacts commercials l be carried on the *Andy Griffith*, *nny Thomas* and *Phil Silvers* ows. Sixty, 30 and 10-second netrk and spot commercials will be d.

eb, Spot Tv Launch wo New Jell-O Flavors

Jell-O gelatin flavors of strawry-banana and pineapple-grapeit have been introduced via tv the Jell-O Division of the Gen-l Foods Corp., making the numof flavors 13.

Tv advertising consists of fullnute network commercials on the *k Benny* and *Lucille Ball* shows l spot commercials in selected as. Merchandising aids to groce include shelf arrows and shelf kers.

wo Seminars to Aid oadcast Executives

NAB, in cooperation with the dio Advertising Bureau and the levision Bureau of Advertising, scheduled two sales management seminars for broadcast sales cutives, one to be held at Stanrd, Aug. 16-22, and the other at rvard Aug. 23-29.

imited to 40 applicants each, the minars are open to radio and tv station and network executives who are sales managers or their equivalent and other broadcast executives who devote a substantial portion of their time to sales. Salesmen might be eligible in exceptional cases.

Applications have been sent with course information to NAB members and must be returned by June 15. Only one application from a station for each seminar will be accepted. Tuition, teaching materials, and room and board for the period will cost $300 per person.

The Stanford seminar will be directed by Dr. Harper W. Boyd, Jr. of the Stanford Graduate School of Business. Dr. J. Sterling Livingston, professor of Business Administration at Harvard will direct the Harvard meeting and also will participate at Stanford.

Sponsored Pro Skiing Matches on Tv in '65

Sponsors currently riding the immense sports wave will soon have the opportunity to bring professional skiing to the many millions who view televised athletic events.

The recently organized National Ski League is now negotiating with all three networks for coverage of NSL events starting next January.

Telecast schedules will operate on a 13-week basis. The one-hour shows will match teams within the Eastern or Western divisions, each composed of five teams. Two weeks of World Series programs will pit the top teams in each league, and the final show will be an all-star competition between the leagues.

Marlo Lewis, currently producer of NBC's *Perry Como Specials*, will be executive producer of the series.

Rep Appointments

Gill-Perna has been appointed national representative by WOL Washington, with Robert S. Dome continuing as rep in Pennsylvania . . . **Avery-Knodel** is now national sales representative for KHH-TV, new ABC outlet in Corpus Christi on the air May 1 . . . **Kettell-Carter** has been designated exclusive New England sales representative for WINF Manchester, Conn. . . . KNOL-FM Ft. Worth has named **Good Music Broadcasters** as national rep . . . **Mort Bassett** has been appointed exclusive national representative for WSLS Roanoke . . . Louisville's WKYW has named **Mid-West Time Sales** regional sales rep for the states of Missouri, Kansas, Nebraska, Tennessee, Iowa.

MAAN OFFICERS AT COOKOUT



New officers of Mutual Advertising Agency Network (MAAN) gather for cookout during recent annual meeting in Phoenix. They are (l-r) president Art Gerst of Gerst, Sylvester & Walsh, Cleveland, treasurer Gladys Lamb, Kelly & Lamb, Columbus, Ohio; first vice president Phillip Jones, Lyons Advertising, Attleboro Falls, Mass.; secretary Rolla Nolting, Perry Brown, Cincinnati, and second vice president Peter Hannaford, Kennedy-Hannaford, San Francisco and Oakland.

Sears Fully Sponsors 32 Shakespeare Plays

Sears, Roebuck and Co., Chicago, has purchased full sponsorship of 32 complete Shakespeare plays to be broadcast on Chicago's WFMT.

The station is presenting one play each Tuesday at 9 p.m., as part of its observance of the Shakespeare Quartercentenary. Sears' sponsorship began last month and will include all plays in the series. Each performance runs a minimum of 2½ hours, and most will be broadcast in stereo.

All plays currently available to WFMT will be presented, including performances by the Marlow Society, the Old Vic Company and several BBC productions.

Originally, the Shakespeare series was to run 30 weeks. But two more plays have been released, and it is expected that others will be issued later this year. These will also be added to the series.



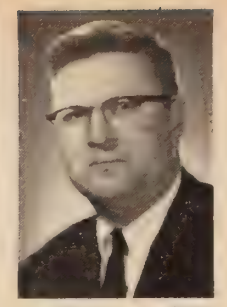
YOU SHOULD HEAR

Ronald L. Hickman, General Manager of WNNJ, Newton, N.J., says: *"Thanks to the CRC Library, our sales have increased at a far greater pace in the last four months. Initial response from sponsors has been extremely favorable and we look forward to a very pleasant relationship with CRC. Incidentally, we are especially proud of our new customized ID's and special holiday jingles."*

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COMMERCIAL RECORDING CORP.



William Nagler



Robert Henklein

Brown & Williamson Names Ad Manager

William M. Nagler has been appointed new advertising manager of Brown & Williamson Tobacco Corp., Louisville. Before joining the company, he was an account executive at the Leo Burnett Co., Chicago, and an account supervisor in the Chicago office of Young & Rubicam. Earlier, he had served in top account capacities in the Philadelphia, San Francisco and Chicago offices of N. W. Ayer.

Henklein to Manage Nestle Advertising

Robert D. Henklein, former resident manager for National Brewing Co. of Michigan, has been appointed advertising manager of The Nestle Co., Inc., White Plains, N.Y. The new advertising manager has also served as national sales manager of McIlhenny Co., director of promotion and publicity for Ocean Spray cranberries, and, from 1951-54, with the J. Walter Thompson agency.

Adds Western Station

KOVE Lander, Wyo., is the newest affiliate in the CBS Radio hookup.

The station, owned by Fremont Broadcasting Inc., operates on a frequency of 1330 kc with a power of 5 kw day, 1 kw night. Dan E. Breece is president and general manager of the outlet.

Boaz Leaves Colgate For New Marketing Post

Richard S. Boaz, manager of the Colgate - Palmolive Corporate Market Research Department, has left the toiletries giant after 13 years to become general manager of Marketing Evaluations, a relatively new research outfit in Manhasset, N.

Another broadcast advertisi titan is losing one of its long-ti executives. George S. Woodwa Jr., treasurer of Procter & Gaml since 1950, retires June 30 af more than 38 years with the co pany. He'll be replaced by Alan Fite, presently manager of finar and accounting for P&G's inter tional divisions.

On the media side, Burt Lambe vice president, RKO Gener Broadcasting, and formerly v president and director of sales WOR-TV New York, resign May 1. He previously held positic with Dumont, ZIV-TV, WNE New York, MBS, NBC and Hear

MGM Telestudios Eyes Industrial Programs

Mark Druck, who formerly hea ed his own film production compa specializing in "industrials" and documentaries, has been named to the newly - created post at MGM Telestudios of director of industrial production. He will utilize the firm's mobile tape unit and Gemini tap film system, which can shoot bc video tape and 16 mm film throu a common lens, thus supplying tap for closed-circuit tv exposure pl film for group screenings.



Mark Dr

Tv Is Global Giant With 143 Million Sets

There's a tv set for every people in the world's population, whopping gobal total of 143 m lion. Further, the number of tv s outside the U. S. is noticeably lar er than the number within the U. —80.8 million versus 61,850,00 Commercial tv keeps growing, a 63 countries apart from the U. carry commercials "on at least son of their stations." Only 26 cou tries in the world do not have cor mercial tv.

So reports *Television Factbo* whose 1964 edition, published *Television Digest*, is off the pre (at $19.50 per copy).

New Area for Rollins

Rollins Broadcasting, owners and operators of 10 radio and tv outlets, has entered the consumer products field and will develop 10,000 acres of land the firm owns in Florida.

Initial operations involve the establishment of citrus groves in the Okeechobee area of the "sun shine state."

Carling Buys Baseball

Carling Brewing Co., Tacoma, for the second year has purchased one-quarter sponsorship of the Portland Beaver baseball broadcast on KEX Portland for Black Label beer.

May Marks 33rd Year For KHJ-TV in Calif.

May is an historical month for KHJ-TV Hollywood, which first went on the air as experimental outlet W6XAO in 1931. It was early in May that year that a transmitter and receiver were put in working order, and a picture transmitted across the room.

One year later, on May 21, newspapermen were flown over Los Angeles in a special Western Air Express plane, and shown a tv image on a special transmitter, obviously the forerunner of motion pictures shown on airlines.

On May 7, 1940, a W6XAO camera moved onto a movie sound stage to televise the first pick-up of a film being made—Lum 'n Abner's *Dreaming Out Loud*. Seven years later, the station started the first sustained daytime telecasting with several weekly presentations of the popular *Queen for a Day* radio program, showing it simultaneously with the broadcast.

And on May 6, 1948, the station finally became commercial, and changed its call letters to KTSL, taking the letters from the name of the founder, Thomas S. Lee.

AWRT Seminar Themes Broadcast and Society

A one-day seminar at Boston University marked the first New England meeting in a series of annual seminars for broadcasters held throughout the country under the auspices of the Educational Foundation of American Women in Radio and Television.

The plan is to look at broadcasting as a part of total society and hopefully to place in perspective the role of broadcasting, its responsibilities, and satisfactions.

Using "Our Changing Society" as its theme, the Boston seminar dealt with such topics as "Society in Transition," "How Responsible is Man for the Character of Society?" "Changing Horizons in Education" and "The Growing Process of the Adult Mind," presented by leading figures in their fields.

DODGE DEALERS IN JOINT TV CAMPAIGN



Four Dodge dealers have undertaken a joint tv campaign in the Columbus market on Rosley's WLW-C. Participants are (from left) Ed Hutchins, Hutchins Motor Sales president; George Nolan, West Side Motors general manager; Clark Smith, WLW-C personality and air spokesman for the group; John Trenor, Trenor Motor Sales president; and Arthur C. Cohen, Spitzer-Cohen Dodge vice president. The campaign was launched by a two-hour prime time color film followed by 80 60-second spot commercials, set to run on a monthly basis for an indefinite period

Plymouth Rides on NBC

The Plymouth division of Chrysler (N.W. Ayer) will be represented on both NBC-TV Wednesday night shows next season. *The Virginian* and *Wednesday Night at the Movies*. Both shows are participation carriers.

The Alfred Hitchcock Hour on Monday (10-11 p.m.) is also part of the Plymouth purchase package and is a breakthrough for NBC, which has been having difficulty selling its Monday night lineup.

On the daytime sales side, Van Camp Sea Food (Erwin Wasey, Ruthrauff & Ryan) bought into four NBC-TV strips, including the new game show in color, *Jeopardy*, which began March 30. The other programs are *You Don't Say*, *Loretta Young Theatre* and Merv Griffin's *Word for Word*.





YOU SHOULD HEAR

J. Robert Humphreys, Manager of KSRV Radio, Ontario, Oregon, says: *"It is difficult to draw the line between selling clients AGAIN and keeping them sold, but I feel it is most important to keep good accounts sold. Thus, the most important benefit I see from CRC is KEEPING CLIENTS SOLD. It's easy to keep a client sold with the 'sell and sounds' from CRC."*

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Standard Measurement Is Key to Radio Rate

Advertising rates for radio will be higher when a "standard, accepted yardstick of audience measurement" is found, according to NAB radio v.p. Sherril Taylor.

He told the Texas Assn. of Broadcasters, meeting at Galveston, that the first step in assuring "an accurate method of measurement" will be taken this month, when NAB and the Radio Advertising Bureau jointly begin a field study on radio audience measurement.

Asserting that radio's rates now are too low because its audiences "are not fully measured," Taylor said it is the joint intent of NAB and RAB "to develop a standard, universally accepted method of measurement." Once this is done, he said, the radio industry "finally will tell sponsors and advertisers the full dimensions of in-home and out-of-home listening" on the more than 200 million working radio sets now in use.

Mustang Cavorts on Tv With Simultaneous Webs

All three networks recently carried three spots from 9:30 to 10 p.m. introducing the new Ford Mustang. The effort most likely snagged every U.S. viewer with his set on. Cost is estimated at $500,000 for the time. Programs which will be used: *Hazel* on NBC, 9:30-10; *Perry Mason* on CBS, 9-10; *Jimmy Dean* on ABC, 9:30-10:30. Car orders are reportedly already running between 25,000 and 50,000. Cost is $2638.

BBDO Shifts Department; Starger Associate Director

Batten, Barton, Durstine & Osborn has realigned its tv/radio department, with added duties assigned to staff members in addition to their specific account responsibilities.

Involved in change are: Martin Starger, associate tv/radio director; Hiram Brown, v.p., program development; Al Cantwell, v.p., specials actualities; Aaron Beckwith, v.p., live/videotape operations; John Maupin, v.p., regional office liaison; Bill Hoffman, film syndication/radio; Dave Donnelly, sports; Bob Levinson, network availabilities. William J. Moore has joined the department as business affairs manager.

Starger, as associate director, will supervise all activities of tv—programing and network relations. Brown will be concerned with long-range development of tv properties.

Stuart Sells Station

KODY North Platte, Neb., has been sold by Stuart Broadcasting Co. to KODY Radio, Inc., headed by Robert Lau, president of H. P. Lau Co., Lincoln.

Stuart, which bought the North Platte property in September 1960, also owns KFOR Lincoln, KRGI Grand Island, KSAL Salina, Kan., KMNS Sioux City, KOEL Oelwein, Ia., and WMAY Springfield, Ill.

American Tobacco's Ad Spending Is Up

A decrease in earnings for the American Tobacco Co. the first quarter of this year is due to increased advertising costs, says president Robert B. Walker.

Sales for the first three months totaled $260,711,000 compared with $265,591,000 for the same period a year ago. The decrease was 1.8 percent. "Earnings for the first quarter would have been ahead of last year if it had not been for advertising, which was higher than any other first quarter in the company's history," according to Walker.

The increase, referred to in a SPONSOR article Apr. 27, resulted from national advertising of five major cigaret brands during the first quarter, in contrast to the advertising of four brands a year ago.

By individual months, January sales were down from 1963, February sales showed improvement and March sales were higher.

Since the beginning of this year the company has launched three new brands: Carlton flavor-filter, Roi-Tan little cigars and Half Pipe tobacco in a filter cigaret.

GOBEL STRUMS FOR DRIVER COMFORT



Discussing Harrison Radiator Div (General Motors) radio commercials with (c) comedian George Gobel are (l) Frank Picard, administrative assistant for D. P. Brother's radio-tv department, and Jim Orgill, creative director for the department. The 60-second messages, featuring Gobel narrating, singing, and strumming on his guitar, are being aired on 208 stations in 93 markets for a total schedule of over 10,000 spots. Commercials promote "climate control" for Buick, Oldsmobile, Pontiac, and Chevrolet; and "comfort control" for Cadillac

SPONSOR SPOTLIGHT

ADVERTISERS

Charles S. Grill appointed national advertising manager of Philco Corp. He replaces John E. Kelly, who resigned. He served the Admiral Corp. since 1956 as an executive.

William Norris appointed marketing director of the agricultural division, Chas. Pfizer & Co. He comes to the company from Edward H. Weiss & Co., Chicago, where he served as vice president and account supervisor.

Ernest J. Dunston joined Armour Meat Products Co., Chicago, as advertising supervisor. Previously he was in the marketing department of Post-Keyes-Gardner Advertising.

Boyd B. Barrick named corporate manager of distributor marketing for Raytheon Co. Since joining the company in 1958 he served as zone manager and most recently as general sales manager for the distributor products division.

John Nemesh, advertising manager, F. & M. Schaefer Brewing Co., named chairman of the Outdoor Advertising Committee of the Association of National Advertisers. He succeeds Richard Borden, manager, advertising division, Atlantic Refining Co.

Robert Friedman appointed branch manager of United Artists, Philadelphia. He has been branch manager for UA since 1962 having joined the company as a salesman in 1959.

AGENCIES

Walter S. McLean appointed assistant to the president of Campbell-Ewald, Detroit. Since joining the agency in 1954 in marketing and research, he served as an account executive for United Motors Service account, account supervisor on Rockwell-Standard account. He was elected vice president in 1963.

James J. Goodwin, Paul Schattel, Amasa Smith, Jr., and **Peggy Mathis** joined Luckie & Forney, Birmingham, as industrial copywriter, junior account executive, artist, and media buyer, respectively. Goodwin formerly served with R. E. McGuire Associates. Shattel worked previously as announcer-producer for WAPI-TV Birmingham and WHNT-TV Huntsville.

C. Newton Odell appointed vice president, director of marketing for West, Weir & Bartel. Previously he was vice president and secretary of the plans board for Fletcher Richards, Calkins & Holden.

Thomas H. Dunkerton, vice president and research director of Compton Advertising, named senior vice president. He returned to Compton in July, 1961, after six years as market research director for the Vick Chemical Co.

Kenneth H. Alstad, Robert Kuelper, Hal Weinstein and **Otto N. Whittaker** promoted to associate creative directors for Leo Burnett Co. Previously all were copy supervisors.

Mary Hardin joined Needham, Louis & Brorby as a vice president and copy supervisor, headquartering in Chicago. Previously she was associate creative director of Compton Advertising, Chicago.

Jackson L. Parker named office vice president, director of marketing and media for Chirurg & Cairns, New York. Most recently he was Boston office marketing and media director.

Arthur H. Hawkins III joined Grey Advertising as vice president and creative supervisor. Previously he was vice president and associate creative director at McCann-Marschalk.

Jules Triebe joined Doyle Dane Bernbach as an account supervisor. He was formerly with McCann-Erickson as an account supervisor.

Charles F. Schroeder joined J. M. Mathes, Inc., as account executive. Formerly he was with Rockmore Advertising, New York.

John R. Mulligan appointed director of public relations for Glynn, Morey, Ballard. Formerly he was public relations executive for Group W.

John Nazzaro promoted to vice president - creative director of Chirurg - Cairns, Boston. Prior to joining the agency in 1956, he was copy chief with Herb Frank Agency and tv director for Ingalls Assoc.

Jack Tormey joined McCann-Erickson, San Francisco, as an account executive. Formerly he was San Francisco manager of Fawcett Publications.

Robert K. Byars named senior vice president and account group supervisor of Erwin Wasey, Ruthrauff & Ryan. Prior to joining the company in 1959 as a vice president he was vice president and account supervisor of McFarland, Aveyard & Co.

John J. Fenton joined Maxon, Inc., as an account executive. For the past four years he served as an account executive for Dancer-Fitzgerald-Sample.



YOU SHOULD HEAR

R. E. Lee Glasgow, Vice President and General Manager of WACO, Waco, Texas, says: *". . . invaluable in making sales, especially to Brand Name Accounts. It is one of the best services ever developed for the radio industry, at such a reasonable price."*

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David Bellin



Gerald E. Rowe



John J. Graham



James Dowd

Fred P. Wilson transferred to the Hollywood office of Leo Burnett Co. as an account executive on the Jos. Schlitz Brewing Co. western area account. He was sales promotion executive in its marketing department since 1961.

Stanley T. Ahlers, Robert L. Nicholas, and **John G. Ringstad** elected vice presidents of Ted Bates & Co. Ahlers, director of communications research division, joined the agency in 1954 after four years with A. C. Nielsen Co. Prior to joining the agency four years ago as an account executive, Nicholas was with Benton & Bowles. Ringstad also named account supervisor. He joined the agency in 1957 as a radio/tv producer.

TIME / Buying and Selling

Gerald E. Rowe, John J. Graham and **David Bellin** appointed director-advertising, creative director-advertising and director-on-air-advertising, respectively, for NBC. Rowe was formerly director of audience advertising and promotion; Graham served previously as art director; Bellin was manager of special projects.

Emily A. Horton (Mrs. Daniel Sheehan), supervisor of radio and tv billing at Katz Agency, retired after 30-year career with the rep firm. **Donn Harman,** assistant supervisor, appointed to succeed Miss Horton as supervisor.

Lloyd George Venard, president of Venard, Torbet & McConnell, station representatives of WSUN-AM-TV St. Petersburg, made an honorary citizen of St. Petersburg at a monthly meeting of the Suncoast Advertising Club.

TV MEDIA

Harry Harvey appointed manager of Facilities Planning and Operations, KMOX-TV St. Louis **Wally Wesley,** formerly engineer in-charge, named manager of technical operations. Harvey has been manager of technical operations

James C. Dowdle joined KSTP TV St. Paul - Minneapolis as national sales manager. Formerly he was national sales manager at KWTV Oklahoma City.

Rita Lynn appointed to the board of directors of Screen Actors Guild, Hollywood, as a replacement for Bette Davis. **Michael Connors** was appointed to the board as an alternate for William Bendix, who is working in the East **Humphrey Davis** appointed to the New York Section of the National Board as a replacement for Ken Roberts.

Ted Eiland appointed vice president of WSTV-TV Steubenville Since joining the station in 1962 he served as manager of sales development and general manager.

Gene Wilkey, vice president CBS-TV, and general manager of KMOX-TV St. Louis, elected to the board of governors, Missouri Athletic Club, for a three year term

LeRoy Olliger named production manager of WGN-TV Chicago.

Donald J. Kelly named assistant to the president and chairman of the board of Metromedia, New York. Prior to joining the company in 1962 as program manager of Kansas City, Mo., he was program consultant for Metro's WCBM-AM-FM Baltimore.



nos Eastridge



Milton Levy

Amos Eastridge and **Kevin Buch-** appointed director of promotion d merchandising and promotion sistant for KMTV Omaha. East- lge was formerly merchandising rector for the station. Buchta s previously associated with Al- & Reynold and Lloyd Berg dvertising agencies.

Joseph L. Brechner, WFTV Or- ndo; **Earl Welde,** WSUN-TV St. tersburg; and **Joseph S. Field,** ., WIRK West Palm Beach, ected second lieutenant governor, asurer and secretary, respectively, the fourth district of the Ad- rtising Federation of America, mpa.

James G. Nilan appointed to the les staff of KFRE-TV Fresno. ior to joining the station he was ssified manager and later in re- l advertising sales at the Sun- r and most recently an adver- ng salesman for The Fresno nide.

Duane Eastvold and **Bob Jane-** k appointed local sales managers KWWL-TV Waterloo, Ia., and MMT-TV Austin, Minn. East- ld came to Austin from WDAY- Fargo, N. D. Janecek joined WWL-TV in 1962.

Jack Weldon, sales manager of SUN-AM Tampa-St. Petersburg, ected second vice president in rge of programs and director Suncoast Advertising Club. **ad Mason,** program manager of SUN-TV, elected also to the ard of directors of the club. **rl Welde,** sales manager of SUN-TV, 1962-'63 president of club, appointed representative the State Board of Directors of 4th District, Advertising Feder- on of America.

Pro Sherman, director of promotion for KOLN-TV/KGIN-TV Lincoln, Neb., elected to the board of directors of Lincoln Junior Chamber of Commerce.

Anthony G. O'Malley named director of sales contracts, business affairs, for CBS-TV. Since joining CBS in 1951 in the budget department he served as manager of sales agreements, and most recently as assistant director of business affairs.

RADIO MEDIA

Bruce Still appointed program director of WGR Buffalo. He comes to the station from a similar post at WIL St. Louis.

Zara C. Bishop, personnel director of WCAU/WCAU-TV Philadelphia, appointed Pennsylvania delegate to President Johnson's Committee on Employment of the Handicapped.

Lewis S. Krone joined WINS New York as account executive. For the past year he served as account executive for WICC Fairfield, Conn.

Jack Copersmith joined the sales staff of KMA Shenandoah, Iowa. Previously he was station manager at KOOO Omaha.

Fred Weber appointed executive vice president of tv and radio operations of Rust Craft Broadcasting Co. He has been associated with the group for the past 15 years.

Philip Stockslager promoted to regional sales representative for WGMR/WGAY-FM Washington. A former municipal bond specialist, with ten years in the securities business, he joined the station a year ago as an account executive.

Donald L. Shafer appointed production director at KOV Pittsburgh. He comes to the station from KXOK St. Louis, where he served as production director for the past two years.

Marjorie Thomas joined KHJ Hollywood as publicist and assistant to the director of advertising and sales development. Martin Roberts Before joining KHJ she was account executive with Julian F. Myers Advertising/Public Relations, assigned to restaurant and personality accounts.

Richard T. Drury and **Richard J. Garvey** appointed operations manager and sales manager of KMEO and KQAL-FM Omaha. Previously Drury was operations manager of KGB San Diego. Prior to joining the station eight months ago as an account executive, Garvey owned and operated the Garvey-Steg Co.

John Krance, composer, arranger, conductor, named music director of WPAT New York. Prior to coming to WPAT he provided music for radio/tv, documentary movies and recordings. He was also associated with WGMS Washington, D. C., and WRNY Rochester, N. Y.

SYNDICATION & SERVICES

Milton L. Levy appointed manager of industrial sales for Pike Productions, Newton Centre, Mass. Starting as a writer and actor for radio, he has had experience in selling and producing motion pictures for industry, business, education, and television.

Bob Rosen joined the merchandising division of Screen Gems. Previously he was national sales manager for Celpix Records.

Arnold Sank, of William Morris agency tv sales representatives, now in charge of regional sales of the agency's represented shows and national spot campaigns, working in close cooperation with advertising agencies and sponsors. He also takes on the assignment of key local station groups in the metropolitan area. Sank has been with the company in tv since 1955. He remains active as sales liaison for daytime programing with NBC and CBS-TV networks.

Herbert F. Solow appointed general program executive by Desilu Productions. Presently he is director of daytime programs for NBC.

CALENDAR

MAY

Pennsylvania Assn. of Broadcasters, annual meeting, The Inn, Buck Hill Falls (to 12).

National Retail Merchants Assn., sales promotion division convention, at the Hotel Americana, N. Y. (to 13).

Direct Mail Advertising Assn., direct mail institute, University of Connecticut, Storrs, Conn. (to 15). Mail order seminar, Statler Hotel, Boston (12).

Natl. Assn. of Tv Program Executives, programing seminar, N.Y. Hilton (11-12).

Assn. of National Advertisers, session at Waldorf-Astoria, N. Y. (11-12).

Sales Promotion Executive Assn., seventh annual conference, Astor Hotel, N. Y. (11-13).

Int. Radio & Television Society, luncheon marking installation of officers and board members, and Arthur Godfrey's 35th year on the air, Americana Hotel, N. Y. (12).

Natl. Assn. for Better Radio & Television, 14th annual awards dinner, Wilshire Country Club, Los Angeles (12).

National Academy of Recording Arts & Sciences, dinners for Grammy Award winners, simultaneously held by its chapters in New York, Los Angeles, and Chicago (12).

Chicago Federated Advertising Club, 22nd annual advertising awards presentation and dinner, Palmer House (13).

NAB Committee on Future of Tv in America, meeting, Washington, D.C. (13).

Advertising Club of Wilkes-Barre, Pa., meeting with RAB's Edmund Bunker as main speaker (13).

Radio & Television Correspondents, 20th annual dinner, Sheraton Park Hotel, Washington (13).

New Jersey Assn. of Broadcasters, spring managers meeting, Rutgers U., New Brunswick (14).

Illinois Broadcasters Assn., meeting, Wagon Wheel, Rockford (14-15).

Iowa Broadcasters Assn., meeting, Congress Inn, Iowa City (14-16).

Arizona Broadcasters Assn., meeting, Skyline Country Club, Tucson (15).

American TV Commercials Festival, fifth annual awards luncheon, Waldorf-Astoria (15).

West Virginia Broadcasters A spring meeting and second annual gineering exhibit, Press Club, Cha ton (15-16).

Sales & Marketing Executives-I convention, Palmer House, Chic (17-20).

Washington Advertising Club, dio Day, RAB's Edmund Bu main luncheon speaker, Preside Arms (19).

Los Angeles Advertising Wor 18th annual presentation dinner "Lulu" trophies to western adve ing and pubicity women, Hollyw Palladium (21).

Washington State Assn. of Br casters, convention, Hilton Seattle (21-22).

Ohio Assn. of Broadcasters, sp convention, Commodore Perry H Toledo (21-22).

North American Broadcasters Bank, third annual convention, H day Inn, Evansville, Ind. (21-23).

Alabama Broadcasters Assn., sp convention, Broadwater Beach H Biloxi, Miss. (21-23).

South Dakota Broadcasters A convention, The Plains, Huron 23).

Association of Broadcasting Ex tives of Texas, annual awards quet, Dallas (22).

Louisiana-Mississippi AP Br casters Assn., annual convent Jackson, Miss. (22-24).

Southern California Broadcas Assn., annual outing, Lakeside C try Club, Toluca Lake (25).

Emmy Awards 16th annual tele Music Hall, Texas Pavilion, York World's Fair, and the Pal um, Hollywood (25).

Catholic Press Assn., convent Penn-Sheraton, Pittsburgh (25-2

Art Directors Club of N.Y., aw luncheon, Americana Hotel (26).

Visual Communications Confer (Art Directors Club of N. Y.), York Hilton (27-28).

American Research Merchandi Institute, Del Coronado, San Di (31-June 6).

JUNE

Technical Assn., of the Gra Arts, convention, Webster Hall, P burgh (1-3).

National Visual Presentation A "Day of Visuals," Commodore, York (4-6).

Marketing Executives Club of York, convention, Radio City (4

Advertising Federation of A ica, 60th annual convention, Ch Park Plaza Hotel, St. Louis (7-

all over America, people of all ages
are listening to the radio again, to

THE LIVES OF HARRY LIME
Orson Welles

CAPT. HORATIO HORNBLOWER
Michael Redgrave

SCARLET PIMPERNEL
Marius Goring

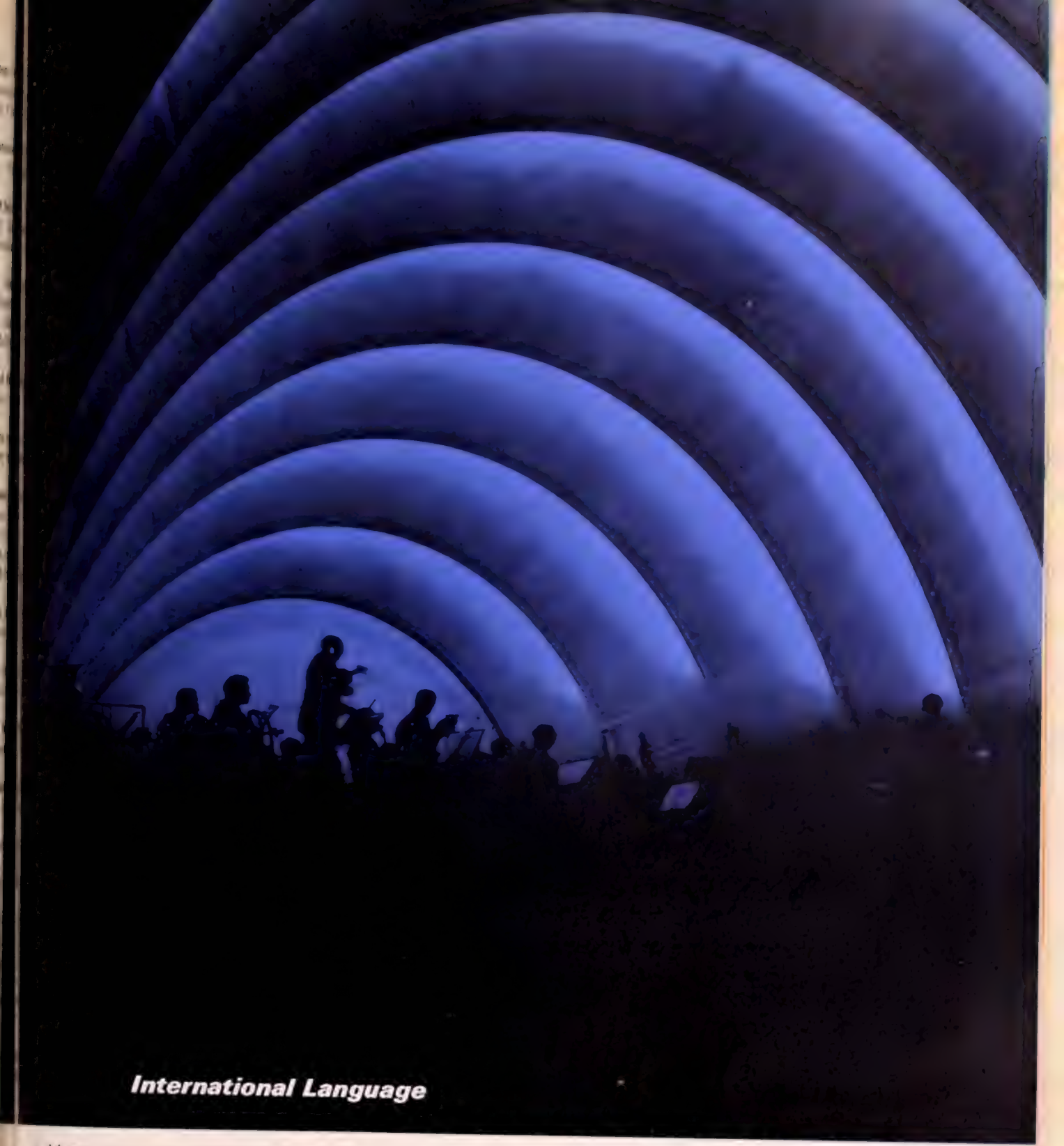
THEATRE ROYALE
Laurence Olivier

SECRETS OF SCOTLAND YARD
Clive Brook

THE QUEEN'S MEN
Royal Canadian Mounted Police

THE BLACK MUSEUM
Orson Welles

7 network series . . . 364 radio dramas . . .
irving feld, 230 park ave., new york mu 9-5857



International Language

Music needs no translation. Its magic transcends boundaries of time and place to speak with universal meaning to all people everywhere.

This month, "International Hour: Music from Hollywood" inaugurates the fourth annual international program exchange. A unique adventure in global television, the exchange was created by the CBS Owned television stations to bring audiences in five major U.S. communities fine cultural programs from abroad. And at the same time, to make possible the free exchange of International Hour programs among all of the participating nations. (This year, by special arrangement with the CBS Owned television stations, the series will also be seen on ten stations of the Eastern Educational Network.)

"International Hour: Music from Hollywood," the American contribution to the exchange, presents a concert of memorable music composed for motion pictures, performed at the famed Hollywood Bowl by Mel Torme and the 100-man Hollywood Bowl Symphony Orchestra. Academy Award-winner Ray Milland hosts this special hour-long program produced by CBS Owned KNXT in Los Angeles. In weeks to come the distinguished actor E. G. Marshall will introduce programs of music and dance originated by broadcasters in such diverse nations as France, Peru, Canada, Argentina, Italy, Australia, Japan, Yugoslavia and West Germany. Thus, once more, [illegible] serve to sound a [illegible] among people of [illegible] And let the [illegible]

CBS TELEVISION STATIONS



He's taking "LIVE" TV pictures...

with Sylvania's "Newschief" TV camera and transmitter. It weighs 27 pounds and it's wireless.



Now nothing is too remote for Sylvania "live" television.

A television cameraman can climb a mountain, sail a boat or fly a plane. Even parachute to earth and keep his audience with him every second *"live" with Newschief!*

If your cameramen aren't stevedores, that's all right, too. Newschief is transistorized. The camera weighs about 5 pounds. The audio-video transmitter and its battery pack weigh twenty-two pounds.

Batteries are rechargeable and can be changed without interrupting a broadcast. They power Newschief for line-of-sight transmission up to a mile.

The camera is an adaptation of Sylvania's 800 model, pioneer in a new series of 800-line resoluti cameras that have brought new l to closed-circuit television.

This Newschief has a tunable output, zoom lenses and through-t lens viewfinder. Sylvania will desi Newschief units to meet any bro caster's specifications.

From electronic component p duction to complete systems resp sibility, no one says capability in better than Sylvania.

For additional information, c tact: Sylvania Commercial El tronics, 730 Third Avenue, De B1, New York, N. Y. 10017.

SYLVANIA

GENERAL TELEPHONE & ELECTRONICS GT&E

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

MAY 18, 1964 PRICE 40c

NEWSPAPER • NEWS

The Complete Story Behind

Westinghouse's $6 Million Television Comeback

Beginning on page 27

"For outstanding Radio Public Service during the year 1963"





GEORGE FOSTER PEABODY AWARD

"With its daily program, 'Open Line,' KSTP has promoted public discussion of important issues relating to the community. This station played a significant role in the 1963 statewide controversy involving the University of Minnesota and certain public groups which charged that this institution was harbouring subversive agents and influences. Lee Vogel, the producer, by giving ample air time to numerous civic leaders, professors, and students succeeded in making known the true situation and reestablishing a sense of confidence and integrity."

KSTP is proud to accept this most distinguished of all radio awards.

"THE NEW POWERFUL 50,000 WATTS VOICE OF THE NORTHWEST"

KSTP

RADIO

15 on the dial

MPLS.-ST. PAUL

"Seasoned to Please!"



WKRG-TV

Mobile—Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager

FDA Hits Coty Wrinkle-Smoother; Ad Agencies Not Involved

Washington—FDA swooped down on third wrinkle-smoother product last week, this time Coty's Line Away. Two previous FDA seizures were made of shipments of Helene Curtis' Magic Secret, followed within 10 days by Hazel Bishop's Sudden Change. All the cosmetic products were charged as "new drugs," without proper FDA clearance, and marketed under allegedly false claims.

Big question on Madison Ave. is: Will advertising agencies be involved in the cases? Shudders still go down agency spines over the inclusion of Kastor-Hilton agency in the Justice Dept.'s criminal action brought against the makers of Regimen tablets, last January, for alleged conspiracy to defraud the public.

Neither Justice Dept. nor the Post Office appeared to be investigating the wrinkle-smoother claims, as far as SPONSOR's Washington reporter could learn last week. It seems to be the general consensus here that these cosmetic-drug cases are "strictly" FDA product seizure cases, with no criminal charge of mail fraud follow-up in the works at Justice Dept., for either manufacturers or advertising agencies. The Federal Trade Commission also seems to be leaving this one in FDA hands.

FDA is attacking the Magic Secret, Sudden Change and Line Away lotions as "new drugs," because it says the products claim to affect physical structure. (See SPONSOR's Week in Washington, May 11.)

Government has hit the Helene Curtis and Coty products for claims implying some permanent benefit and the Hazel Bishop lotion for giving a face lift without surgery. FDA will have to prove its claims in court.

About advertising agency involvement—Justice staffers point out that in the Regimen case, the first to include the agency in the charges—the main charge was conspiracy to defraud, by use of the mails. FDA and postal investigations convinced Justice Dept. that the advertising agency was "intimately involved" in the alleged conspiracy. Staffers point out that the relationship had to be very close to snag the agency.

Justice staffers freely admit that proving responsibility of an advertising agency, for knowledge of fraud in manufacturer claims, is a tough one to pin down. The courts may not accept this angle of the Regimen case.

Also, wrinkle-smoother lotions are admittedly on a lesser scale as far as national consumption is concerned. Justice charged Regimen with fraud on the grand scale, with $10 million in advertising and buys of $16 million worth of tablets by the public, between 1956 and 1963.

However, there is no absolute guarantee of anything where government is concerned. If FDA makes its case good in court, there could be investigation for possible mail fraud, at the behest of Justice—but this seems unlikely at the moment.

Omit Political Blurbs From Codes, Says Bell

Lawrence, Kans.—Both radio and tv codes should be "amended or waived to exempt paid political announcements" during primaries and general elections, code director Howard Bell said in address here Friday. Bell noted that, under present standards (which consider paid political blurbs as regular commercials, therefore eligible for equal-time treatment of opposition) the broadcaster is put in ironic position of risking violation of code, which encourages high community service, at the very time he is performing community service. Legislators are reportedly in favor of move and FCC is likely to go along.

FCC: Pay Agency on Political Advertising

Washington—A station cannot refuse to pay an advertising agency charge for services in connection with paid political advertising, on the grounds that such payment "violates" the equal time law. Further, FCC said last week, such a policy spells "unequal treatment" as between political and commercial advertisers and breaks commission rules.

The FCC handed down this decision in a dispute between KNOE-TV Monroe, La., and Louisiana Affiliated Agencies, Inc. The agency placed advertising over the station on behalf of a gubernatorial candidate in recent campaign, but the station refused to pay the 15 percent when it was billed.

The station held that its policy was fair, because not all candidates can afford the services of an advertising agency, and Sec. 315 requires equality of opportunity. The station admits that when a commercial advertiser doesn't employ an advertising agency, the station performs the agency services — but KNOE does not do this for paid political advertising.

The advertising agency promptly reasoned that this was indirectly charging more for political broadcast time than for commercial time, because station conveys a "benefit" to the commercial advertiser, but not to the political candidate. FCC pursues the logic to conclusion and finds that a commercial advertiser not using an agency would get station services denied to a political advertiser in the same situation. This unequal treament violates the statute.

As for the equal time law, FCC says this is satisfied if the station provides equal time at the same rates to all comers. Use of an agency is entirely a matter of "free choice" by the political advertiser—so agency fee collection should come out of time charges as usual.

Radio Survey Shows Listening Upswing

New York—Radio listening is up "across the board"—winter, summer, weekdays, weekends—says a just-released CBS Radio survey.

The survey, based on a special analysis of A. C. Nielsen Co. data and subject to qualifications which the network will supply on request, covers plug-in sets, automobile radios and battery portables.

Citing an almost uniform gain (with one exception, every hour from 7 a.m. to 8 p.m.) over last year, the survey indicated that average weekly hours of listening last winter were up 31.1 percent and summer listening was up 12.7 percent.

CONTINUED ON NEXT PAGE

Eastern Airlines Account Flies to Y&R

New York—Young and Rubicam's acquisition of Eastern Airlines account (an estimated $5 million in radio/tv alone) still doesn't make full amends to Y&R's defections during the past year or so.

Informal tally indicates that agency has lost these billings: Bufferin, about $13 million; Beech-Nut and Life Savers, $8 million; Singer sewing machines, $7 million; Johnson & Johnson's Micrin, $4 million; and American Bakeries, $3.5 million. Total business lost: $35.5 million.

Besides the $10 million Eastern Airlines account, Y&R has also gained Breck's $8 million billing. Total business acquired: $18 million. Agency clearly must double such scoring to regain its former status.

Flight of Eastern from Benton & Bowles after only five months is likely a record of some sort. B&B president William R. Hesse reportedly quipped, "In our experience, we have rarely seen such a situation" in candid memo addressed to agency staff. Benton & Bowles was named Eastern's agency only last December after careful, extended screening of eight candidate agencies. Unexpected as the cancelling was, it won't take effect for the usual 90 days.

The press attributed startling action ("helluvaway to run an airline," one agency man said) to dual factors:

(1) Recent revisions among Eastern's top echelon. Company's president Floyd D. Hall and marketing vice president George Gordon didn't assume current posts until the turn of the year. Vice president of advertising-sales promotion, Richard Lueking, joined Eastern just last month.

(2) General turmoil in airline business. National Airlines, for example, last December moved its $3 million billing to Kenyon & Eckhardt after less than a year with Papert, Koenig, Lois.

At Benton & Bowles, Eastern's $10 million ad total was divided with 50 percent in print, about 49 percent in tv and one percent in radio and outdoor combined.

Prior to signing with that agency, Eastern Airlines had been with the former Fletcher Richards, Calkins & Holden for 28 years.

Code's Bell Opposes 3-Part Control Group

Lawrence, Kan. — "As media men, we must never surrender our right to establish our own ground rules," NAB Code Authority director Howard Bell told University of Kansas' annual Radio-Tv Banquet Friday. "All interested parties" should be afforded opportunity to express views, however.

It was Bell's answer to a recent but unidentified agency man's proposal that sponsors and agencies join broadcasters to form tri-partite, self-regulatory body to govern radio and tv.

(His reference generally is understood within the trade to be Leo Burnett's executive vice president Leonard S. Mathews' suggestion to American women in radio-tv in Tulsa, May 1, who said advertiser-agency-broadcaster regulation would be "for first time a democratic procedure" for surveying, examining and analyzing "broadcasting in its entirety.")

Noting that radio and tv have "inherent right to shoulder final responsibility for their material" plus legal responsibility, Bell emphasized, "I do not believe this responsibility can or should be surrendered or delegated to the advertiser, and I would be opposed to any such joint committee to decide broadcast standards and policies."

ANA, AAAA, NAB Plan 3rd Closed Door Session

New York—A hard look at some of broadcast advertising's most perplexing and touchy issues will be the order of business as representatives of ANA, AAAA and NAB meet behind closed doors at New York's Sheraton East Hotel May 26.

This is the third in the series of conferences in pin-pointing such mutual problems as clutter and loudness in commercials.

One item likely to have a place on the agenda is code director Howard H. Bell's proposed scientific advisory committee to aid in NAB's commercial acceptance problems. The idea is to use specialists in various fields, such as doctors or dentists, to lend their knowledge to NAB in the evaluation of certain commercials.

SPONSOR has learned that the proposal, which originally received little attention, has become a matter of concern in some advertising circles.

Spur to Hue Sponsors Seen in Set Price Cut

New York — RCA's surprise slashing of from $50 to $130 off prices for color receivers is expected to trigger similar action by other set manufacturers, giving sponsors added spur to colorcast commercials.

With more than two million sets now in consumer hands, current estimates had projected this total at 3.5 million by year-end. But price reductions may accelerate sales beyond this figure, causing rapid expansion in color programing that would add new dimensions to number of current shows available for hue advertisers' messages.

Announced cuts for RCA models (bringing firm's least expensive model to just below $400) shocked some industry sources who had expected higher prices to be maintained for perhaps two more years.

'Clutter' up for Study At Code Board Meeting

Washington—Recommendations to reduce the appearance of so-called "clutter," current prime target of tv critics, will rate high on the agenda of the NAB's Television Code Review Board, meeting May 21-22.

The subject has been under intensive study by the NAB Code Authority, and its report to the board will include a recent survey of all tv code subscribers on their evaluation of "clutter," including viewer reaction.

CBS Earnings Increase In First Quarter of 1964

New York — CBS earnings are up for the first quarter of 1964 to the tune of more than $2 million in consolidated net income and more than $16 million in net sales.

Net income for the first three months of the current year totaled $12,487,191 as compared with $10,175,001 in the initial quarter of 1963 according to an announcement made by William S. Paley, chairman, and Frank Stanton, president. Present earnings are equivalent to 65 cents a share, compared with 54 cents in '63.

Net sales for the first quarter reached $154,542,786 as opposed to $141,213,861 in 1963.



Why KABC-TV bought Volumes 7, 8, and 9 of Seven Arts' "Films of the 50's"

Says Elton Rule:

ABC Vice President and General Manager of KABC-TV, Los Angeles, California.

"Early in 1964, we were determined to build the largest weekend movie following in Los Angeles, no easy task against established opposition. We programmed 'The Saturday Night Movie,' 10:30 PM Saturday, and 'Theatre 7 Premiere,' Sunday at 10:00 PM, and went out

TO ACQUIRE THE BEST FILM LIBRARY AVAILABLE IN THE COUNTRY!

Our only criteria: the features must be first-run and first quality! The end result was our purchase of Seven Arts' Volumes 7 and 8 plus the newly released Volume 9 which includes in its four parts 215 Universal Post-'50 films... the largest and most important movie buy in the station's history.

Sponsors immediately agreed with our choice, for such blue chip advertisers as Toni, Clairol, P & G, Listerine, Gallo, L & M, Lever Bros., Anheuser-Busch and Helene Curtis requested and bought spots in our new movie programming time.

We at KABC-TV are pleased with the acceptance of the Seven Arts' 'Films of the 50's' by both sponsors and public and we are well on our way to establishing a new pattern of weekend viewing in Los Angeles.

SEVEN ARTS DISTRIBUTING CORP.

CONTACT YOUR NEAREST SEVEN ARTS OFFICE FOR MARKET AVAILABILITY

NEW YORK 200 Park Avenue, YUkon 6-1711

CHICAGO 6439 Eden, Lincolnwood, Ill., ORchard 4-7100

DALLAS 3641 Charleston Drive, ATlantic 9-2811

LOS ANGELES 9582 Mount Wilson Drive, Beverly Hills, CRestview 4-6161

TORONTO, ONTARIO 11 Adelaide St. West, EMpire 4-7261

For list of TV stations programming Seven Arts' Films in the 50's see Third Quarter SRDS Spot TV Rates and Data

Sponsor MAY 18, 1964 • VOL. 18, NO. 20

27 **A $6,000,000 television comeback**
Westinghouse, one of the nation's leading appliance manufacturers and a television pioneer, adopts savvy soap-giant techniques to move its high-ticket merchandise out of the show rooms

34 **McCann-Erickson's role: plan, create, sell**
Westinghouse's agency scheduled a flexible plan designed to reach the most prospects per dollar, then created the kind of commercials to "sell" them

TV MEDIA

39 **A star-maker now leans on the stars**
Westinghouse innovations in programing brought politics, football and classics to the tv screen; today it's news, comedy and drama

RADIO MEDIA

42 **Local know-how on local radio makes national profits**
Grass roots knowledge of the community, its public problems and needs, gives retailers believability and selling impact

SYNDICATION & SERVICES

44 **Capturing the "sell" on film**
Studios call McCann-Erickson-Westinghouse assignments "a feather in their caps," laud the creative latitude encouraged by client

TIME/BUYING & SELLING

46 **Creativity, caution, compromise**
McCann-Erickson vice president recalls planning, production of Westinghouse commercials — "some great, some good, some only fair"

DEPARTMENTS

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What makes a great salesman?

Spending $24.00 out of his first day's sales of $24.67 for the next day's advertising may not sound like good business practice, but it started a young merchant named John Wanamaker on the road to fortune. It also launched a department store known the world over. Wanamaker's phenomenal success was based on a constant flow of merchandising and advertising ideas. He was the first merchant to open a "composite" store containing thousands of unrelated items. The first to light a retail store electrically. The first to inaugurate a one-price policy.

But Wanamaker's most-copied "first" was his daring money-back policy. To support it, and *insure* customer good will, he insisted his sales people tell patrons the exact quality of the goods they were purchasing. If he saw a customer go out of his store in a new Wanamaker suit that didn't fit properly, he led him back to the clerk that had waited on him and personally supervised a refitting.

Wanamaker built America's largest retail clothing business and one of the world's department store giants. But his most precious legacy was his reputation. He believed the John Wanamaker *name* worth far more than buildings, equipment and stock. The Storer stations have a proud reputation, too, for responsible programming that matches community preferences—and turns more listeners and viewers into *buyers*. In Philadelphia, Storer's great salesman is WIBG, an important station in an important market.

STORER
BROADCASTING COMPANY

LOS ANGELES	PHILADELPHIA	CLEVELAND	NEW YORK	TOLEDO	DETROIT
MIAMI	MILWAUKEE	CLEVELAND	ATLANTA	TOLEDO	DETROIT



Put your thumb on the whole Sioux Falls 98-county market

WITH JUST 1 TV FACILITY!

WITH 1 FILM OR SLIDE!

FROM 1 TV CAMERA!



KELO-LAND TV's three transmitters, operating as ONE station, give you complete, instant coverage of this whole major market! 284,000 tv homes. And more of them watching KELO-LAND TV than all other stations combined.

5 STATE TELEVISION

KELO-LAND

CBS • ABC

KELO-tv · KDLO-tv · KPLO-tv

(interconnected)

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Represented nationally by H-R

In Minneapolis by Wayne Evans

General Offices: Sioux Falls, S.D.

A MIDCO STATION

Publisher's Report



Ever eat a Nebo?

UNTIL LAST MONDAY, one week ago today, I never ate a Nebo.

Which only goes to prove how neglected my education has been.

But I was duly initiated by Mike Davis, originator of the Nebo, in person. At the same time I found myself talking to as fascinating an advertiser as I've been privileged to meet in quite some while.

To start at the beginning, I was sitting in the office of Perry Samuels, general manager of WPTR Radio in Albany. We were hotly debating the possibility of achieving a billion dollar radio advertising medium by 1967, with Samuels, of all people, taking the negative.

The crux of Samuels' argument seemed to be that radio was priced too low, and not enough national radio dollars were put into a market in relation to other media to give hope of reaching my goal.

Finally he said, "The trouble with national advertisers is they don't get close enough to the cash register. I'd like to show you the kind of advertiser who does."

"Like who?"

"Like Mike Davis. He makes Nebos for 69 cents and sells 'em like McDonald's 15-cent hamburgers."

On the way over he told me a bit about Davis. He had started in Albany in 1957 with $180 and a deep down desire to be a smart businessman. Now he had 14 sandwich stores in Albany, Buffalo and Glens Falls and was doing over $3,000,000 a year in sandwich dispensing. He used one advertising medium—radio.

I had trouble identifying Davis from his employees when we arrived. He was one of a crowd of fast-moving aproned figures inside a big glass drive-in window gaily festooned with streamers.

Samuels signalled to him and he darted outside, an intense slim young man. "This is opening day. Sorry to keep you waiting."

"I hear that this is your 14th," I said. "I guess you're used to opening days."

"Not like this one. This is my first drive-in. The others are sandwich shops. How about a Nebo?"

The Nebo, priced 69 cents and duly paid for, was an overstuffed helping of roast beef in a hamburger bun. The heaping of many wafer-thin slices had the effect of making the contents appear mountainous. I washed it down with root beer.

"Are all your sandwiches made in window view?" I asked.

"That's one of our marketing methods."

"How long have you used radio?"

"Ever since I started. My first year I did about $10,000 in sales and spent $5000 on radio. Now I'm spending around $100,000."

"Why radio?"

"Two reasons. I wanted to catch people on the move and it was all I could afford. It worked so well that every time we opened a new location I splashed with radio and then continued. Next year we're expanding. We'll use it everywhere we go."

"I like your Nebo," I said. "Where did you get the name?"

"I dunno. I just made it up."

Norm Glenn

WWDC radio salutes Washington's finest

In July of 1963, Dallas sent Washington, D.C. a banker of great distinction, L. A. Jennings, who, prior to his Dallas experience, had been First Deputy Comptroller of the Currency for many years. Elected Chairman of the Board and chief executive officer of Riggs National Bank, Mr. Jennings brings us a world-wide banking skill, alive with the kind of leadership which has been a part of Riggs Bank thinking since 1836. We are proud that this largest bank in Washington, Riggs, has chosen WWDC Radio as an important way in which to talk to the people of this community about full banking services. Our thanks to them, and their advertising agency, Kal, Ehrlich & Merrick, for the confidence they've shown in WWDC.

"the station that keeps *people* in mind."

BLAIR GROUP PLAN MEMBER

Represented nationally by Blair Radio

Photograph by Schonbrunn

WWDC RADIO WASHINGTON, D.C.





CREATIVE CURRENT

The Association of National Advertisers' convention in New York last week dropped a bright dye into the stream of advertising. It's the same dye that was in large measure poured during the AAAA convention only weeks earlier. It has also been sprinkled into the same stream by many advertising leaders.

The result of it all is the marking of a strong and swift current. Color that current—*creatively*.

Top management is certainly still concerned with the deep, deep green sea of investment, but there is a growing interest with the creative current and its levels.

Perhaps because the blue chips are getting bluer, management is beginning to realize that the commercial not only sells, but its creative quality is an external reflection of the corporation.

That's the trend, and because of it broadcast advertising will get even better. The whole body of advertising will be healthier because of more vigor in its creative exercise than of control by legislative and regulative pills.

The Westinghouse dedication to creative quality and levels in its current campaign—which brings this appliance giant into the high-ticket item fight with $6 million in tv—is its trump in the struggle for higher competitive ranking and profits in an industry buffeted and plagued by socio-economic tribulations for 25 years.

The high cost of hoisting its ranking and profits through the use of broadcast advertising is, of course, not a creative expense alone. That's why the SPONSOR special in this issue examines all of the Westinghouse story.

Sam Elber

LETTERS

Research Pays Off!

I am impressed with the painstaking attempts at in-depth reporting of major industry stories and developments. I have even found that your SPONSOR "Spotlight" section, on moves of various industry people, is much more up to date than it has ever been.

As a radio broadcaster, I am, of course, particularly interested in your coverage of this medium. I think your coverage of the various buying approaches is very helpful. Again, the detailed research on the story, (such as the one on "Yoo-Hoo," SPONSOR, May 4) is what makes it so valuable to the broadcaster.

The greatest service you have performed for the advertising agency, the advertiser, and, of course, for the radio broadcaster, lies in your inclusion of radio figures in your analyses of large-budget expenditures by various products. Last year, I was quite put out by a series of analyzing spending by major product groups, which only listed television. I am glad to see in your current "Tobacco" article, that radio has been fairly represented.

Keep up the good work.

MARK OLDS

General Manager
WINS Radio
New York, N.Y.

Storz: Radio Leader

If possible, I would appreciate receiving five or six tearsheets of "SPONSOR's Report" relative to the death of Mr. Todd Storz, president, Storz Broadcasting Company, as the article appeared in the April 20 issue of SPONSOR.

The copies would be used for members of the family and we would prefer receiving the pages not folded.

ROBERT H. STORZ

Chairman of Board
Storz Broadcasting Co.
Miami Beach, Fla.

• On the sad occasion of Todd's funeral in Omaha, many people remarked about how appropriate it would be if someone were to express publicly the extent of Todd's dramatic influence in the radio industry.

We should have known that SPONSOR would say it, and you did say it very well.

As a friend of Todd and an admirer of his ability and imagination, I wish to thank you personally for the fine editorial in the April 20th issue of SPONSOR.

ROBERT E. EASTMAN

President
Robert E. Eastman & Co.
New York, N.Y.

ED NOTE: To all those who have written to us following our tribute to Todd Storz, we want to express our thanks.

Thanks from Bud

A little late, but nevertheless sincere thanks for a great job of reporting.

I can't ever recall so much favorable reaction to an article in a trade publication. We are hearing from people all over the country, and each has something nice to say about the SPONSOR story on "Anheuser-Busch."

You are to be congratulated for handling a difficult job in a fine and professional manner.

We, at D'Arcy, are most appreciative of your thoughtful consideration and cooperation.

HARRY K. RENFRO

Vice President
D'Arcy Advertising Co.
St. Louis, Mo.

Radio on the Move

Just a brief note to let you know how much I enjoyed your Publisher's Report in the May 4 issue entitled "Radio on the Move." We are making a point of drawing this to the attention of our agency and client friends here.

While I'm on the subject, I might add that your article on page 18 entitled "Admen Eye Detroit Radio Rating Entry" was quite factual, but I would like to point out that the call letters of our station in Windsor, Ontario, are CKLW and not CKIW.

KEN A. BAKER

Vice President, Radio
All Canada Radio and Television
Toronto, Ont., Canada



"THE VILLAGE PIPER"
(detail)
by ANTOINE LOMAN

Painting from which this detail is taken was selected from the Detroit area exhibition and the commission, "The Village Piper" given by the Detroit Chapter of Links, Inc. to the Detroit Institute of Arts. It is now owned by the Institute and is permanently displayed.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.



People talk to people about all kinds of things. All the time. Everywhere. And we plan to make the most of it.

During April, ACS volunteers all over America will talk to their neighbors about cancer. In our vast "Tell Your Neighbor" program, people will learn from people the answers to questions about cancer, which could help save lives.

We're looking to television and radio to back up this big nation-wide undertaking which has two aims: to help save lives and to help raise funds. Thanks to you, our messages have been airborne to millions of neighbors year after year. New first-rate materials are available. For TV: 1 minute, 20-second, 10-second film spots in color and in black and white; telops; slides; feature-length films. For radio: musical programs; celebrity spots; discussion programs featuring well-known medical authorities.

Will you talk up for us again this year? Please ask your local ACS Unit for the materials you want or write to:

AMERICAN CANCER SOCIETY
219 East 42nd Street, New York, N.Y. 10017

May 15, 1964

The suspense is over. FCC Commissioner Frederick Ford, Republican, one-time chairman of the commission, has been nominated by President Johnson to serve another seven years on the FCC when his present term expires June 30.

Commissioner Ford has been a very quiet man in recent months. The voices of Henry and Loevinger have been heard loudest in the land, but the reappointment of Ford has strong meaning for broadcasters and advertisers.

Commissioner Ford was one of the most outspoken opposers of the FCC's proposed rule making to limit commercials. He particularly balked at any idea of adopting the NAB code limits, during the oral hearings held here last December.

Again and again, Ford took up for broadcaster's rights to schedule their own advertising time. He demanded more evidence of the alleged widespread discontent of the American public with its commercial broadcasting system.

Ford pointed out that, statistically, there was an average of only one complaint at the FCC for every two stations on the air in fiscal 1963. He questioned the severity of discontent that would lead to sales of 24 million radio sets, and tv viewing saturation of over 90 percent of the population.

He was just as strongly opposed to a suggestion that the FCC forgo the rule making and simply "ask" broadcasters at renewal time if they adhered to NAB code limits. Ford (and Commissioner Rosel Hyde) pounced on this, warned the querying broadcaster: "Don't you know that one of the commission's most powerful weapons is the question at renewal time."

It is Ford who has most consistently soothed broadcast fears about new and curdling possibilities of fairness doctrine application. At the recent NAB convention, this was, in fact, almost his only comment while serving on the panel: that an explanatory primer would soon come out to guide the broadcaster.

Ford said there will be little change in the rules. He had previously pointed out that the broadcaster who has to live with the time bomb of controversy in editorials and commentaries, and even in dramatic programming never need fear penalty under the fairness doctrine.

The FCC has (and will continue to) handed out only reminders and advisory comment when a broadcaster's handling of the complicated fairness doctrine goes awry, was Ford's reassurance.

Like most veterans of Justice Department service, Ford would like to see the competitive picture brighten in broadcasting. But while Commissioner Loevinger, former antitrust chief, has megaphoned the need for more diverse ownership and competition nets, stations and programmers--Ford said little.

CONTINUED ON NEXT PAGE

Ford simply dissented from the FCC's decision to kill the third VHF outlet in seven of the leading two-VHF station markets. He did not follow the Commissioner Cox example of a scorching enlargement on his views. Nor did he follow the Loevinger tactic of "reluctantly" going along with the majority decision, while agreeing that ABC network had suffered a severe competitive setback in the interest of a sometime UHF success.

If, under Sen. Pastore's prodding, the FCC again takes a look at the Cox idea of dual interim (VHF-UHF) operations in the seven markets for a seven-year period--Ford's vote would seem a sure thing.

Commissioner Ford has had more than the usual reasons to say little and think much over the past two years. He has occupied a somewhat gray area as a commissioner appointed under a Republican administration who had to step down to membership level when the chair went to new frontiersman Newton Minow, and then to E. William Henry. Ford has not seen eye to eye with either chairman.

All of the questions and speculation about his rumored departure and/or reappointment could not break Ford's silence. When it comes to decisions and happenings that are of private concern, he maintains a strict reticence.

Now, a Democratic president, himself heavily involved in broadcasting for a number of years (although nominally leaving it to Ladybird and the subsequent trusteeship), has renewed Ford's tenure at the FCC. President Johnson must have approved of the Ford record.

So, Ford may cease to be quite so quiet a man. He may be heard from quite a bit. He will undoubtedly prove something of a brake on remaining elements of new frontiersmanship on the commission.

Speaking of politics--cost of the technical roadblocks are now out of the path of equal time exemptions for tv debate by presidential and vice presidential candidates. Democratic House and Senate hold outs on commerce committees finally agreed on a 60-day moratorium on the equal time requirements, freeing broadcasters from the demands of lesser rights.

President Johnson seems to be in fine broadcast fettle these days, but whether he'd want to give a GOP rival the opportunity to spar with him on a no-holds-barred basis, on tv, is something else again. Republicans feel they'll gain either way: by the showcasting, if Johnson does debate, and by Democratic loss of face, if he refuses.

Broadcasters were acutely unhappy with early conference indications that there might have to be an accounting for all variations on rate charges during the crucial 60 days of political heave-ho. Conferee-FCC reports adjusted this to call only for regular schedule. The meaning is still clear: there will be a checkup on any differential in charges for political time as against comparable use.

CBS' poll says the viewers would be happy--71 percent of them at least. Presumably, the other 30 percent will roll the dials trying to come up with a better show.

Peterson, Eldridge Cry 'Clutter' at ANA Meeting

Former Campbell Soup v.p. says multiple products in programs weaken penetration and impact; President's special consumer affairs assistant sounds like FCC

Television advertising took a pair of broadsides—during the two-day annual spring meeting of the Assn. of National Advertisers in New York — from Mrs. Esther Peterson, special assistant to President Johnson, and marketing consultant Clarence E. Eldridge, former executive vice president of Campbell Soups, two of more than a dozen speakers.

Both had their supporters among the more than 500 advertisers and agency people at the meeting, but the majority of those queried by SPONSOR took exception to the remarks by the pair of dissidents.

Mrs. Peterson based her attack on an AAAA survey that found national advertising "annoying or offensive to about 29 percent of the public. "I think the average television viewer is both offended and annoyed by the barrage of commercials hurled at him during station breaks," she declared. "I myself have counted as many as 10, ranging all the way from deodorant announcements to public service announcements. This 'clutter'—there is no other word for it—destroys the continuity of the program as well as whatever effectiveness the commercials might otherwise have."

On the bright side, Mrs. Peterson praised the nation's advertisers's for the "high degree of self-regulation" they have imposed on themselves, citing the Cigaret Advertising Code as an example.

Reaction to her remarks ranged from a cry of "socialism" to outright support of her theories. "Mrs. Peterson gave a socialist speech," said one agency executive. It's another good example of government meddling in the free enterprise system."

A more typical reaction came from an advertiser who said, "Does everybody have to think he's a representative of the FCC? Maybe some of us should write or speak to her and give her the other side of the picture."

One agency agreed with Mrs. Peterson's condemnation of "clutter." He called for the reduction of commercials to avoid "viewer annoyance," no matter what the economic consequences.

Marketing consultant Eldridge also attacked what he called the "sheer volume" of video advertising, labeling it a factor in the medium's "decline."

"When six different products are advertised on a single program," asserted Eldridge, ". . . no single message for any single product can be expected to have much penetration power, or to make much lasting impact."

The result, he argued, is a point of diminishing returns "when more and more messages, more and more dollars of advertising, are required to generate a given weight of persuasion."

Eldridge also suggested that "perhaps the economies of broadcasting require that the airwaves be saturated with an over-supply of commercials.

When SPONSOR asked whether he felt a reduction in the number of participants in a show or the number of commercials might wreck the financial structure of tv, Mr. Eldridge replied, "I don't know the economics of broadcast advertising or what the stations and networks need in the way of revenue. My concern and knowledge is based on the consumer standpoint. Perhaps, with fewer commercials on the air, advertisers would be willing to pay more for them to get increased viewer receptivity to their messages."

Mr. Eldridge also declared that "tv is by no means the universal medium which some agencies and advertisers think it is. Too many people attempt to use it . . . when it is not at all suited to their product."

Again, a number of advertisers took exception. Typical was the response of a major food advertiser on the subject of 'clutter.' He said there simply was no proof that commercials have lost their effectiveness. Reduce the number, and "the price per commercial goes up, and this is not desirable."

Among the speakers whose remarks pleased the ANA audience was William W. Prince, chairman of Armour, who decried the increasing regulations of such government agencies as the FTC. He called for the creation of a "Council for Marketing Freedom" to "educate" the public and combat the restrictive encroachments by the FTC and other agencies.



C. E. Eldridge . . . have tv ads lost pull?



Mrs. Peterson . . . presidential "meddler?"

Goldberg Leaves NAB for Blair & Co.

Research vice president resigns in friendly parting to take comparable post with national radio-tv rep firm

NAB's vice president-director of research, Mel Goldberg, (who helped set up the Broadcast Rating Council, helped write the Minimum Standards for Broadcast Rating Research and who established the over-all NAB research program) has accepted a new post — vice president of planning and research in the New York office of John Blair & Co., national radio-tv representatives.

One of the projects that Goldberg leaves behind him is a joint NAB-RAB radio methodology study that has just moved into the field. It's a recall study on radio listening to determine whether or not audiences can accurately identify the station they've been listening to, whether by call letters, frequency or program personality. Told that that was "really reverting to the start," Goldberg replied, "In research, you really have to start from the beginning." This and comparable NAB projects are expected to continue after Goldberg's departure.

He's expected to begin his new work as soon as NAB has found a replacement, with the "no-later-than" date given as August 1 in public statements. (Behind-scenes sources expect a June 15 departure, however.) As part of his continuing NAB duties until then, Goldberg is interviewing and conferring "with several candidates" for the vice presidency he will vacate. Such action will only result in recommendations, however; final selection will be made by the NAB president and board.

As another facet of seeing through his NAB duties, Goldberg speaks this week before the AMA in Boston as well as before a Tv Code session in Washington.

"Leaving the NAB was a very difficult decision," he says of his friendly parting from employers of the past two years. He emphasizes that, as an insider, he's always had



NAB's Goldberg . . . "difficult decision"

"enormous respect" for the NAB and the "difficult job" they have to do, plus "fondness and admiration" for Gov. LeRoy Collins, NAB president.

For its part, NAB accepts his resignation with regret. Collins issued a statement declaring that the departing vice president "has done a most significant job for us, and his work has been exemplary and highly professional. We shall miss him, but it's good to have the sound foundations that he has helped so importantly to establish for our new research programs."

Goldberg's forthcoming association with the Blair Co., announced by board chairman John Blair, is heralded as a boon to their research program.

"There are a lot of unanswered questions in both radio and tv," says Blair president Arthur McCoy, "and we're going to be finding some of the answers on our own. We've picked a top man for a top job."

Goldberg's research specialization, which came about after his M.A. from Columbia in 1945, will initially be applied to the long-established Blair research department, later to specific (and possibly external) projects that, McCoy says, "can only be done by some one who knows how to blueprint and execute projects in depth."

Before joining NAB, Goldberg was research director for Group W (then the Westinghouse Broadcasting Co.) for six and a half years. Earlier, he'd operated his own research company, was deputy director of the evaluation staff of the U.S. Information Agency, was director of research for the Du Mont Television Network and had served as news editor and research director of a television business magazine.

He's an active member of the American Association for Public Opinion Research, the American Marketing Assn., American Statistical Assn., American Sociological Assn. and International Radio and Tv Society.

Humble Launches Product With Broadcast Schedule

Humble Oil & Refining Co. will take to the air May 22 via hundreds of radio stations from coast-to-coast. Object: introduction of a new premium gasoline, Paradyne 44.

Following on the heels of the radio spot kickoff will be local television advertising slated to begin about May 25. The new product will also be showcased on Humble's series of 13 spring and summer documentaries on NBC beginning May 24.

The over-all advertising campaign, involving all media, is the largest the company has ever undertaken on a single subject, according to the firm.

The new gasoline will be promoted in 45 states. Humble announced.

Chicago Ad Club Names Harper Man of Year

Paul C. Harper, Jr., president of Needham, Louis & Brorby, has been named "Advertising Man of the Year" by the Chicago Federated Advertising Club at its annual Hermes Award Dinner.

A total of 40 gold Hermes trophies and 109 merit awards, chosen from over 1200 entries, were presented at the dinner.

Attacks Advertising's Appeasement, Self-Policing

Chicago industrialist urges advertisers to get off defensive, scores hypocrisy of bowing to pressure

Scoring the "do-gooders" and "sanctimonious boy scouts" who vocalize about cleaning up the industry, Chicago industralist Arnold H. Maremont urged the Broadcast Advertising Club of Chicago to "quit talking about self-policing your business and stop being so defensive."

If regulation is necessary, Mr. Maremont said, it's the function of the FCC, the FDA and other agencies — not the broadcaster or broadcast advertiser.

Broadcasting is a business, Mr. Maremont contended. "There is only one criticism that makes sense. Are the advertisers getting the results from the dollars they spend on radio and television to justify the cost. If they can't justify the cost, somebody had better come up with a new formula."

"For the past three years," he continued, "it has become fashionable among do-gooders to lambast television advertising and programming. Too much blood and thunder. Too much violence. Too many commercials, and, ironically, instead of standing up to these latter day saviours your industry has scurried to cover and offered sacrifices and appeasement. Why?

"Let's face it. The radio and television station owners and the networks have never pretended they were educational, not-for-profit institutions. Broadcasting is a business. Imagine someone arguing that Congress should do something about regulating the amount of space newspapers should devote to advertising."

Shifting to government regulation, Mr. Maremont said he was in favor of it. "In a system as integrated as ours, if we didn't have government regulation both fiscally and economically, we'd beat each other to death. Let's not try to avoid government regulation with self regulation when that isn't one of the game's rules."

A case in point. "If the Food & Drug Administration is prepared to say cigaret smoking is dangerous, then let them say it and take steps to halt or regulate the sale of cigarets. Why should the industry enter into some voluntary agreement to limit cigaret advertising, while at the same time it is selling detergents that pollute our streams."

Shifting to programing, Mr. Maremont said he had been asked whether he would buy a blood and thunder television show to sell cereal even if he knew it might have an unhealthy effect on children. His answer was, "Of course I would if I could sell more of the product at a profit. As a citizen and father, if I feel *that* incensed at this kind of programing I would maybe organize the Society of Stop Shootem-ups, but as president of the Maremont Corp., I'd surely buy the show . . . or tell my stockholders why not."

SARNOFF ON 25TH ANNIVERSARY:

Tv's Golden Age "Wasn't" — It Is Now

Despite today's "crunching three network competition," the mushrooming complexity of all areas of television and spiraling costs to both broadcaster and advertiser, NBC Board Chairman Robert W. Sarnoff labels himself "a partisan of the present and future rather than a mourner for the imagined glories of a period in television's past that for some has been burnished by time into a Golden Age."

Writing for NATAS on his 25th anniversary in communications, Mr. Sarnoff said:

"Realistically, regardless of the yardstick you use, there is no similarity between television today and the television of 15, or even five, years ago . . . The medium's physical dimensions alone suggest it provides a service that the public needs and embraces. Some 650 commercial and noncommercial stations broadcast to more than 60 million sets each day. Advertisers invest about $2 billion in the medium annually."

Citing this growth, as an indication of television's emergence as a new social and economic force, he said, ". . . frankly I have little patience with the Cassandras who have repeatedly, though misguidedly, seen the submergence of public values in television's necessary preoccupation with commercial stability."

The problems today are many, Mr. Sarnoff pointed out: ". . . each season's schedule demands the risk of hundreds of millions of dollars and a host of contractual arrangements so intricate that sometimes the people who draw them up are surprised by what they contain. Where once network competition was largely a matter of bidding for popular talent and entertainment properties, it has burgeoned into a struggle, g r o w i n g constantly more intense, for audience, station clearance and advertiser support, with the stakes vastly increased and a comparably higher premium on competitive success."

Underscoring budgets as an example of television's growing complexity, Mr. Sarnoff said that in the past, "a sixth grader could have comprehended them. Now we need computers."

Touching on what he called an accustomed "peppering fire of criticism," he dismissed much of it (at the same time, admitting the medium had not yet attained perfection) as ". . . based on subjective judgment and personal preference, and consequently its most vexing effect is that its preoccupation with details tends to obscure a broad understanding of television's total nature and function."



No Competition



*30-market Nielsen — 26 weeks (Sept. 16, 1963 — March 23, 1964

"Breaking Point" is taking on all comers in local markets. It was no contest on network. After 26 weeks:

Breaking Point, *32.2% share (still climbing);
East Side, West Side, 28.9%; Sing Along With Mitch, 28.1%.

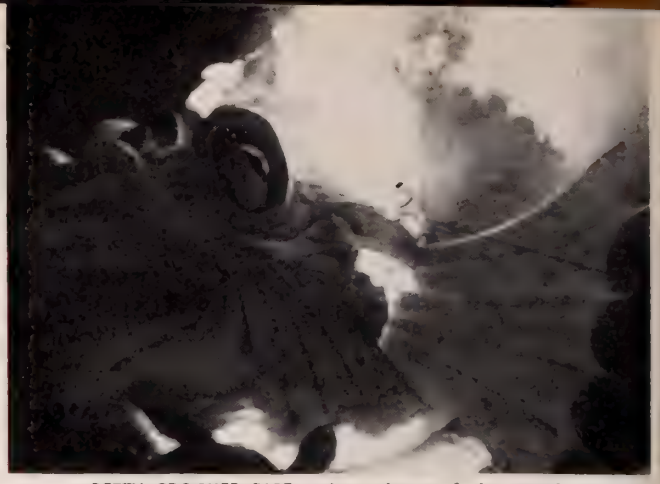
Just why this hour show dominated its time slot should be obvious after a single screening. This is not just another head-shrinker show. "Breaking Point" breaks the rules.

Its success is based on a simple premise: it is possible to combine potent drama with an understandable insight into the nature of mental illness.

Paul Richards performs as Dr. "Mac" Thompson with undeniable authority. Eduard Franz co-stars. Guests like Robert Ryan, Susan Strasberg, Cliff Robertson, Shelly Berman and Burgess Meredith lend further distinction to the cast. 30 hour shows are available for fall start.

If you've got a problem spot somewhere, give us a call. We'll send you a few programs. But hurry. Your competition has problems, too. **ABC Films, Inc.**

1501 Broadway, N.Y. 10036 – LA 4-5050



BETTY CROCKER RICE series: winner of six awards.

AT TV COMMERCIALS FESTIVAL

Doyle Dane Bernbach Wins for Ten Accounts

Agency cops 18 awards for Betty Crocker, other commercials; General Foods given special citation

Doyle Dane Bernbach was the runaway-winner at last week's Fifth Annual American Tv Commercials Festival award luncheon. Commercials for ten DDB clients captured 18 awards and special citations.

The event was attended by over 1100 advertising and production executives in the broadcast advertising field. Over 37 awards were given out.

The Betty Crocker Rice commercials won the most awards—six. Clios, the Oscars of the tv commercials world, were given the rice commercials for best over-all series, best in packaged foods, tie for copywriting, best off-camera spokesman (Barbara Baxley) and citations for color cinematography and direction.

The Betty Crocker Rice series was produced by Telestudios through Doyle Dane Bernbach. Other DDB winners: Cracker Jacks, Lay's Potato Chips, Levy's Rye Bread, Volkswagen, Laura Scudder's Potato Chips, Great Western Savings, Eversweet Orange Juice, National Library Week and the Jamaica Tourist Board.

A special citation for distinguished service to television advertising was given to Edwin W. Ebel, vice president advertising services, General Foods. Ebel was chosen as recipient by the 25 members of the Festival's Advisory Board.

The citation read: "In presenting a wide variety of warm and enjoyable family television entertainment, General Foods has rendered a distinctive service to the public and to the advertising profession. Commercial messages for the broad spectrum of its products have been informative, tasteful, and entertaining . . . frequently employing program stars in an engaging way, often displaying an unusually graphic visual technique to enhance the sales message."

A Clio statuette, bearing the above inscription, was awarded by Walter Weir of West, Weir, & Bartel, new chairman of the Festival Board.

The 1964 awards presentation capped two days of screenings, exhibits, workshops, also at the Waldorf-Astoria. Award winners were shown in the ballroom, as well as an original film review of trends in commercials called "Hootenanny, Commercial Style" or "That Was the Week That Was."

Winners in the product categories and the seven special citations —IDs, 20s premium offers, locally-produced, children's market, budget, and program openings—were decided by 165 advertising executives on six regional councils.

BEST IN CATEGORY

Over-all Series and Special Citation

and Tie For Best Copy—Betty Crocker Rice "European Dishes," General Mills Gourmet Foods; Doyle Dane Bernbach; Televideo Productions.

Apparel

Van Heusen Shirts "Car Wash," Phillips Van Heusen; Grey; Rose-Magwood Productions.

Office Appliance

Xerox Copier "Ordinary Paper," Xerox; Papert, Koenig, Lois; Farkas Films.

Home Appliance

G. E. Automatic Toothbrush "Cowboy," General Electric; Maxon; Video Crafts.

Automobiles

Volkswagen Sedan "Snowplow," Volkswagen of America; Doyle Dane Bernbach; Film Contracts, London.

Beers & Wines

Country Club Malt Liquor "Crushed Can," Pearl Brewing; John W. Shaw Advtg, Chicago; MGM Telestudios.

Special Citation Trucks

Ford Pickup "Airdrop," Ford Motor; J. Walter Thompson; Wylde Films.

Baker Goods & Confections and Special Citation

Tie For Best Copy—Laura Scudder's Potato Chips "Pledge," Doyle Dane Bernbach; Wylde Films.

Baking Mixes

Aunt Jemina Pancakes "Yellowbird," Quaker Oats; J. Walter Thompson, Chicago; Elliot, Unger & Elliot Screen Gems.

Banks & Financial and West Coast Market

Great Western Savings "Armored Car;" Doyle Dane Bernbach; Gerald Schnitzer Productions

Bath Soap & Deodorants

Princess Dial "Beach;" Armour Grocery Products; Foote, Cone & Belding; FilmFair.

Auto Accessories

Double Eagle Tires "Landmine," Goodyear Tire & Rubber; Young & Rubicam; VPI of Calif.



LAURA SCUDDER'S POTATO CHIPS: baked goods and confections; tie for best copy



GREAT WESTERN SAVINGS: banks and financial; West Coast market

Building Products & Home Maintenance

Kaiser Screening "Screen Door;" Young & Rubicam, San Francisco; Don Fedderson Productions.

Breakfast Cereals (tie)

Cheerios "Headache," General Mills; Dancer-Fitzgerald-Sample; Freberg, Ltd.; and **Kellogg's Frosted Flakes "Proper Grip,"** Kellogg; Leo Burnett; Gerald Schnitzer Productions.

Cigars & Cigarets

White Owl Cigars "Sidewalk Cafe," General Cigar; Young & Rubicam; MPO Videotronics.

Cleansers, Waxes, Polishes

Twinkle Copper Cleaner "Penny," The Dracett Company, Canada; Young & Rubicam; Kabko Productions, Toronto.

Coffee & Tea

Instant Maxwell House "Edward G. Robinson," General Foods; Benton & Bowles; MPO Videotronics.

Cosmetics & Toiletries

and Tie For Best B&W Cinematography—Cashmere Bouquet Talc "Body Sings;" D'Arcy; Elliot, Unger & Elliot; Screen Gems.

Men's Toiletries

High Sierra "Slap;" Mennen; Grey; Trans-dee Productions.

Dentrifices

Poli-Grip "Apple," Block Drug; Grey; Grey; O'Reilly.

Dairy Products & Fruit Drinks

Eversweet Orange Juice "Table Top;" Eversweet Foods; Doyle Dane Bernbach; VPI Productions.

Gasolines & Lubricants

Clark Gasoline "Snow Scene;" Clark Oil & Refining; Papert, Koenig, Lois; Audio Productions.

Gift & Recreation Items

Kodak Movie Cameras "Mine Once More;" Eastman Kodak; J. Walter Thompson; Sutherland Associates.

Hair Preparations

and Tie For Best B&W Cinematography—Breck Shampoo "Night Ride;" John H. Beck; Young & Rubicam; Ansel-Shaw (A. S. I.).

Home Furnishings

Centura Tableware "Bull In China Shop;" Corning Glass Works; N. W. Ayer; Rose-Magwood Productions.

Corporate & Institutional

Chrysler "Simca;" Chrysler; Young & Rubicam; Filmex.

Insurance

Traveler's "Burning House;" Traveler's Insurance; Young & Rubicam; Audio Productions.

Laundry Soaps & Detergents

Downy "Lullaby," Grey; Robert H. Klaeger Associates.

Media & Entertainment

Readers' Digest Magazine "Tense Generation;" J. Walter Thompson; MPO Videotronics.

Pet Foods and Best-Animation Design

Milk Bone Flavor Snacks "Self Trainer," National Biscuit Company; Kenyon & Eckhardt; Storyboard.

Packaged Food

Betty Crocker Rice "Valenciana," [illegible]

Oils & Dressings

Hunt's Tomato Catsup "Shower," [illegible]

Papers, Foils & Containers

and Tie For Best Demonstration—Kaiser Foil "Two Sponges," [illegible]

Pharmaceuticals

Allerest "Animals," [illegible]

Public Service

National Library Week "Read;" American Library Association; Doyle Dane Bernbach; Wylde Films.

Retail Outlets

Ford Cars "Ford Has Changed," [illegible]

Soft Drinks

Coca-Cola "Beach," McCann-Erickson; Wylde Films.

Toys

Mattel "Western Guns," [illegible]

Travel & Transportation

and Tie For Best B&W Cinematography—Jamaica Tourist BD "Waterfall;" Doyle Dane Bernbach; Rose-Magwood Productions.

8-10 Second Ids

Dodge "Little Old Lady;" Dodge Dealers of Los Angeles; Cole Fischer Rogow; Sandler Films.

20 Second Length

Levy's Rye Bread "Delicatessen," [illegible]

Premium Offer

Ivory Flakes "Baby Parade;" Procter & Gamble, Grey Advertising; Pelican Productions.

Children's Market

Cracker Jacks "Boardwalk," [illegible]



COCA-COLA: soft drinks.



DOWNY: laundry soaps and detergents.



VOLKSWAGEN: automobiles.

Program Openings
ABC-TV "Winter Olympics;" Kim & Gifford Productions.

Media & Entertainment
"Mad Mad Mad Mad World;" United Artists; Freberg Ltd.

Budget Under $2000
1963 Appeal "Blind" . . . "Old Age;" Greater Boston United Fund; B B D O, Boston; Magna Films, Boston.

Midwest Market
American Family Detergent "Chicago;" Procter & Gamble; Tatham-Laird, Chicago; Morton Goldsholl Design Associates.

Southeast Market
7-Eleven "Convenience-Service;" 7-Eleven Dairy Stores, Florida; S. R. A., Miami; Coronado Studios, Miami.

Southwest Market
Colonial Hamburger Buns "Park;" Campbell-Taggart Bakeries; Bel-Art, Dallas; Jamieson Films, Dallas.

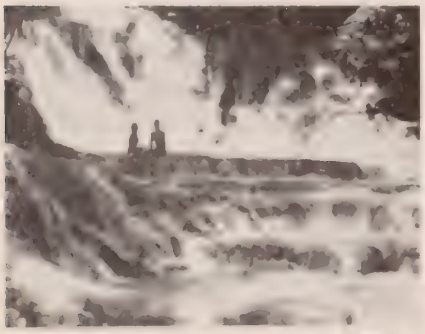
Canadian Market
Nestle's Quick "Quick Cuts," Nestle (Canada); Ronalds-Reynolds; T. D. F. Productions.

Canadian—French Language
Westinghouse "Fry Pan;" Westinghouse of Canada; Goodis, Goldberg, Soren; Advertel Productions.

Special Effects
Alcoa Closures "Sounds," Ketchum, MacLeod & Grove; The Europeans; and **Chevrolet Corvair "Strobe,"** Campbell-Ewald; Group Productions.



WHITE OWL CIGARS: cigars and cigarets.



JAMAICA TOURIST BOARD: travel and transportation

Film Editing
B. O. A. C. "London;" Pritchard, Wood Advertising; Wylde Films. Award sponsored by Movielab.

Color Cinematography
Unicap Vitamins "Apples . . . Bottles," . . . McCann-Marschalk "Balloons;" VPI Productions; Award Sponsored by RCA.

Video Tape Production
Marathon Gasoline "Right Now;" Graphics, Campbell-Ewald Company; Avertel Productions Ltd. Award sponsored by Minnesota Mining & Mfg.

Spokesman on Camera
Jack Gilford, Cracker Jacks.

Spokesman off Camera
Barbara Baxley, Betty Crocker Rice Dishes.

Use of Graphics
Comet Callente "Something Hot;" Lincoln-Mercury Division of Ford; Kenyon & Eckhardt; MPO Videotronics; and **Ford Introductory "Parade,"** Ford Division, Ford Motor; J. Walter Thompson, Mogubgub Ltd.

Musical Scoring
Johnson & Johnson Band Aid "Field;" Young & Rubicam; Sid Ramin, composer & Director.

Music with Lyrics
"Things Go Better With Coca-Cola;" McCann-Erickson; William Backer, composer & music director.

Direction
Cracker Jacks "Jack Gifford Series"; Doyle Dane Bernbach; Howard Magwood, Rose Magwood Productions.

Demonstration
Kodak Instamatic Cameras "Sky Divers"; Eastman Kodak; J. Walter Thompson; Cascade Pictures & Paraventures.

Use of Humor
Cracker Jacks "Card Game"; Doyle Dane Bernbach; Rose-Magwood Productions, Jack Gifford, David Burns, John Carradine, Danny Dayton.

Production Values
Chevrolet "The Pinnacle"; Campbell-Ewald Alexander Film, Marc Brown Associates.

Los Angeles Women Back Pay Tv

The pay tv controversy continues in California with a pat on the back for over-the-air pay tv by the women's division of the Los Angeles Chamber of Commerce and an attack on theatre pay tv by the Fair Trial for Tv Council.

Rapping the "methods used and the huge sums expended by Theatre pay tv promoters," Ralph Bellamy, acting president of the council, predicted a resounding "no" when the anti-pay television initiative measure comes up on the ballot in November.

Speaking for the council, which claims it represents more than 200 thousand persons, Bellamy dubbed the measure as one "that seeks to prohibit the public from freedom of choice in entertainment and would create a pay tv monopoly for the threatre chain operators."

On the other side of the coin, the women's division of the L.A. Chamber of Commerce reported a 79 percent vote in favor of over-the-air pay tv as a result of a membership questionnaire.

Metromedia Revenues To Hit $90 Million

Net earnings for Metromedia, Inc., will increase 10 to 13 percent this year, with gross revenues hitting the $90 million mark, John W. Kluge, chairman and president of the diversified coast-to-coast communications company told his annual meeting.

Mr. Kluge also noted that development of newly-acquired properties was proceeding according to schedule. He said such properties generally require about 18 months before they contribute substantially to earnings.

Surveying the past five years, Mr. Kluge pointed out that Metromedia had a 400 percent increase in gross revenues and a 250 percent increase in net income.

Chris-Craft Buys Third VHF Outlet at $4 Million

Stressing the company's belief in the future of independent television as a profitable business venture, Chris-Craft Industries, Inc., has purchased WTCN-TV Minneapolis-St. Paul from Time-Life Broadcast Inc. WTCN Radio is not included in the estimated $4 million deal which is subject to FCC approval.

John G. Bannister, president of Chris-Craft, added that the company plans even further expansion of its television operations in the future. The other two Chris-Craft stations are KCOP-TV Los Angeles and KPTV Portland, Ore.

General Mills expending record $12 million budget for youngsters

General Mills' tv empire catering to the moppet set for the 1964-65 season will set a record in the cold cereal field in terms of dollars spent and commercial impressions. Commitments: (a) four network Saturday a.m. cartoon series, three new, with billings around $5.5 million; (b) partial sponsorship in spot of two repeat cartoon strips, using about 100 stations on one and 60 stations on the other at cost $6 to $7 million. General Foods will try to duplicate the General Mills pattern for the Post Division, if it can find the right cartoon originals for weekend placement. Note: reason why ABC-TV expanded its kid program to Sunday a.m. was to meet demand from toy manufacturers. NBC-TV considered similar move, but backed away. Not worth the cost of a season's programing just for the pre-Christmas requirements of the toy field.

General Motors favors radio by closing corporate discount umbrella

Good news for spot radio. General Motors has discontinued policy of bringing all radio expenditures by various divisions under single discount umbrella. Each division now separate entity in treatment of year-end discount, if any. Anticipation divisions will spend off own credits. Will mean 10 to 20 percent for radio's pockets. Radio business barometer: spring accounts coming in slower than year ago. May making up appreciably for April slack. Sales in action: (1) Chrysler Air Temp quite liberal with budget, (2) American Express, after notable success in medium, expanding list, (3) PanAm also expanding.

Tv station group spending $50,000 for personal grassroots contact

Look for a station group to appoint a special emissary for Midwest advertisers. Move based on concept advertisers in the region prefer direct pipeline to spokesmen for station, or stations, who can fill them in on community aspect, personality of station. Suggest approaches to marketing problems. Investment in traveling emissary about $50,000 a year. Group discovered, whereas Eastern advertisers are more or less computer-CPM-oriented, Midwest advertising still talks, thinks, in grassroots terms.

Supporting them on Cloud 33 pays off big for Interpublic

Interpublic's capture of $12-million Alka-Seltzer account is tribute to Marion Harper's imagination. Setting up Jack Tinker & Associates was long-range gamble. Cost $400,000 to $500,000 a year. Gave him group, removed from every-day pressure, crises, who could leisurely tinker with concepts. Twice came up with creative themes that saved $28 million Coca Cola account ($19 million tv). Demonstrates once again in business of advertising the basic ingredient to success is the creative process. Even if it exists on Cloud 33.

Battle in the making among analgesics as result of breakthrough

Big drug breakthrough in the offing, which will mean additional millions in air media advertising: a delayed action aspirin. Bound to rock the analgesic market, as did the delayed action cold remedies. One firm has succeeded in turning out a million capsule run. Waiting Food & Drug Administration action. Hard core of

CONTINUED ON NEXT PAGE

analgesic users 20 percent of population. About 80 percent use straight aspirin. Another marketing unsettler: GE's proposed entry into the household (non-electric) cookingwear field.

Daytime network tv-news pressing game shows in popularity level

Rising phenomenon in daytime network tv is the news strip. Not long ago just an also-ran, the news quickie now threatens to catch up with the quiz-audience participation in average ratings and average audience per minute. Racks up as a solid franchise for a multi-product advertiser. For an insight to the status of the news package, here's a comparison of performance by type, based on the second April Nielsen:

Program Type	Number of Strips	Average %	Average Audience
Soap Operas	8	10.5	5,390,000
Situation comedies	6	7.7	3,950,000
Quiz-Audience-Participation	20	6.9	3,540,000
News	9	6.7	3,440,000

NBC's birds-eye view of how agencies feel about it and competition

NBC-TV Sales' rating of major tv agencies in their predilections toward dealing with individual networks. Favor NBC-TV: McCann-Erickson, Y&R, J. Walter Thompson (which has RCA institutional). Tough on NBC-TV and partial to CBS-TV: Benton & Bowles, Leo Burnett, Compton. Lean markedly to ABC-TV: Ted Bates, Grey. Play the field impartially: Esty, D-F-S, FC&B, Lennen & Newell, Ogilvy, Benson & Mathers, SSC&B.

Singers of the World's Fair blues overlook advertising history

Don't let the tealeaf readers scare you into expecting media to take the rap over the next two years for the huge expenditures some big name manufacturers have made at the New York World's Fair. A similar bugaboo was raised at the opening of the 1939 New York World's Fair. But the cutbacks, at least as far as network radio was concerned, didn't take place. That medium's revenue kept going up, at even a healthier pace. Following are the network billings as reported by the FCC over those four years; 1938, $56,612,925; 1939, $62,621,689; 1940, $71,919,429; 1941, $79,621,534.

Score clips off 4% of hair dressing market with dispatch

Put down Bristol-Meyers' Score as a shaker-upper of the men's hair dressing field, which now runs around $100 million. Within a relatively short period of national distribution—eight months—newcomer Score has captured 4 percent of the market. Competitors estimate that $2 million was spent on sampling, which in itself puts B-M in the same league with the soap giants. B-M's distribution complex, by the way, is next to Colgate as far as toiletries are concerned. How they stand in terms of share in the hair dressing sweepstakes: No. 1, Vitalis (also B-M); No. 2, Brylcream (Beecham); No. 3, Vaseline Hair Tonic (Chesebrough-Pond's); No. 4, Wildroot (Colgate); No. 5, Top Brass (Revlon). Score's introductory score has meant a loss for all the leaders.

Sign up NOW for...



THE LIEUTENANT

Your station will recruit big audiences and happy advertisers with this one.

Exciting different hour-long drama series starring Gary Lockwood and Robert Vaughn with a great roster of guest stars. Available for Fall start.

Full details from any MGM-TV salesman

METRO-GOLDWYN-MAYER TELEVISION

New York · Chicago · Culver City · Charlotte · Toronto



how do you fit a hippo into a hat box?

You can! . . . if you take just his foot. It's like ranking TV markets. You can take a small portion the market by using the metro approach . . . but if you want the whole hippo, you've got to rank l total market! **Ponder.** More than **80%** of the Charlotte WBTV Market is located outside the met area, and the **Charlotte TV Market contains 550,000 TV homes . . . ranking 22nd in the nation . 1st in the Southeast!*** Toss your hat into our coverage ring . . . **it's a whopper!**

* 1964 Sales Management Survey of Television Mar

WBTV
CHARLOTTE
JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising Representatives, Inc



A $6,000,000 television comeback

One of the nation's leading appliance manufacturers and a television pioneer adopts savvy soap-giant techniques to move its high-ticket merchandise out of show rooms

■ WHEN INCREASING the share of the market means that one manufacturer must take it out of the business hide of another, broadcast advertising is likely to be the instrument that will accomplish it most efficiently and with dispatch.

There's some hide-stripping to be expected in the big-ticket end of the appliance industry.

While every one of the majors in the appliance field no doubt has a story to tell on the advertising shape of things to come, SPONSOR here takes a general look at the dynamic changes for the appliance business as a whole which have drastically altered this field's attitudes on research and development, marketing, advertising, consumer buying habits, retailing and brand loyalty by outlets, as well



Westinghouse

as the changing techniques—business and creative—in which the agency for the appliance manufacturer is playing a major role.

We will also attempt to go into greater detail on this industry's story from the perspective of a single manufacturing company which was for long years in the *avant garde* of television advertising and, after some years of minimal exploitation due to the changing nature of the market, is returning with a massive effort in tv in order to reestablish itself as a top image leader in the field. That company is Westinghouse.

For 25 years an economic tug-of-war has beset the appliance industry. Marketing and manufacturing changes occurred with a rapidity that stymied economic entrenchment. Wars, a burgeoning economy, and the affluence of a sophisticating society forced change.

Factors on the quarter century of change in one of the most volatile American businesses were, essentially:

- few major appliances before World War II
- war curtailment of all new appliances
- small dealerships could not meet the pent-up demand of consumers released after the war
- dealer loyalty to franchise ended
- manufacturer dependence on franchised dealer ended
- new boom when Korean war started
- supply outgrew demand
- growth of the mass "discount" marketer

As one of the appliance indu try leaders, Westinghouse is company which has made innov tion a constant way of life. It ma now score an impressive first consumer durable products by a plying the sophisticated mass ma keting techniques of the packa goods companies.

Ever since George Westinghou built the first transformer in 18 and helped bring about the electr cal age, the company he founde has chalked up many breakthrougl in science and engineering.

That same venturesome, aggre sive spirit is now pervading t Westinghouse marketing activiti This company is utilizing the tel vision medium with the savvy a thoroughness of a detergent adv tiser.

Explaining that Westinghous reason for returning to intensi tv campaigning is primarily to a vertise consumer products, Dona G. Burnham, the dynamic new pr ident, said, "We think this will h

A quarter-century of appliance

■ THE PHENOMENAL CHANGES that have taken place in the appliance business in less than a quarter century during which the hard goods field came to be categorized as the "appliance *and television* business," have also affected a multitude of other American economic lifelines. The transportation business, for example, is one which was boosted when the gadgets that make a house a home flourished. Remember when one couldn't go more than a few hours from home because the pan under the ice-box would overflow?

The changes were wrought by a plethora of new items that just didn't exist prior to World War II. There were, then, no dryers, few freezers and very few automatic washers. The retailer made his living on refrigerators, ranges, radios and wringer-washers.

The war effort had curtailed much, and the pent-up demand burst upon the appliance dealers immediately after the war. There was a rush to the department stores, utility companies and the small individually-owned appliance dealerships. These were doing the bulk of the business. Each carried a small number of lines of products and generally had a close association with just one major appliance manufacturer. The bulk of the business was being done by General Electric, Frigidaire, Westinghouse, Hotpoint and Sears.

The veritable flood of consumers pouring through the dealer's doors following the war drove the retailer into trying to get products from *any* source possible in order to meet the demand. This, of course, led to the steady increase in the number of brands that could be found in any store. The retail pattern had begun its big change. This was the time of the initial dealer breakaway from "loyalty to the manufacturer." Retreating from his position as an important retailer for an individual appliance company, the dealer began buying from a variety of sources. But this was a two-way street. At the same time, the manufacturer — aware of this new great demand—began increasing production facilities in order to meet it.

About the time that the p World War II demand began slack off, the appliance busin got a new, perhaps artificial stin lus. The Korean War caused market to boom again because p ple thought that they might into the same sort of dry spell th remembered from World War

And then the Korean W ended. The demand for applian began to diminish until it smaller than the supply.

Since so many dealers had spr their buying out among a wh group of manufacturers, they l become less important to any company. In addition, each c pany had to find more outlets the same trading area of the dealer just to keep the same volu

With dealers carrying ma many lines of products from ma facturers who, in turn, had an e increasing number of dealers i market in which the demand still smaller than the supply, manufacturer, to increase his s

Westinghouse's Night and Day Selling Plan

SUN	MON	TUES	WED	THUR	FRI	SAT
			1 C P	2 C L	3 R W	4 T
5	6 W E	7 M	8 C W CC	9 C P	10 W	11 T
12	13 R W	14 L	15 C M	16 C W PM	17 W	18 T
19	20 W	21 P	22 C L	23 C M	24 W A	25 T
26	27 W	28 R W	29 C P	30 C L PM		

Basic idea of monthly plan which is flexible and alters to meet seasonal needs

C—Walter Cronkite
E—East Side/West Side
PM—Perry Mason
A—Alfred Hitchcock
CC—Chronicle
R—Harry Reasoner and News
T—Robert Trout News
W—Mike Wallace News
L—I Love Lucy
M—The Real McCoys
P—Pete & Gladys

strengthen our position in consumer products, at the same time contribute to the rising reputation of Westinghouse generally."

Briefly, here is the Westinghouse strategy for talking directly to 86 percent of the housewives in the United States never less than once a week. To reach this objective, Westinghouse will use 522 commercials a year, or an average of 43 a month.

This advertiser is using a six-million dollar "Night and Day Selling Plan" with a mix of CBS network programs, selected to appeal to every type of customer. This package includes news, daytime and nighttime entertainment and public affairs programs. The 522 commercial minutes will be on 17 programs on a 52 week schedule.

"The plan gives us great flexibility," says J. Emmet Judge, vice president of marketing services. "We have more commercials than we ever had before and we can fit them better to the specific seasonable marketing programs. We are giving considerable attention to presenting commercials which not only capture the interest of the tv viewer but perform effectively as sales communications."

Westinghouse's emphasis in tv advertising reflects the new man-

marketing—in brief

of the market, had to cut successfully into the volume of another manufacturer—who, in turn, had a plant that wasn't running full time.

As an example, it's reliably reported that the Westinghouse refrigerator facility in Columbus, Ohio, and the Frigidaire facility in Dayton, Ohio, have the capability of turning out—economically—all the refrigerators sold in the United States in a year.

It was at this point that price became the tool used by many companies to get their products sold to the dealer. The profit margin began to shrink at a disturbing rate. As a matter of fact, it is interesting to see this graphically on the charts of the Bureau of Labor Statistics which allow one to compare appliances with other major metal-using businesses. The automobile industry's realized dollars have been going steadily up since 1947, while refrigerators — as one example— fall off the bottom of the chart. During the last decade, the realized price for cars has risen about 30 percent, while refrigerators have dropped 30 percent.

The new phenomenon, in recent years, of the mass merchant discount dealer, with huge outlets for which they can buy in large quantities, has also meant that they expect—and get—a price to match. Further, since their activities generally spread throughout the country, their selling prices pretty well determine selling prices in markets where they are located. This, too, has increased the price pressure.

As a result of all of the activity in this field since the war, several manufacturers — Coolerator, Crosley, Bendix, Thor and others — have gone out of business, while companies like Maytag, Tappan, Fedders and Sunbeam have grown.

With the exception that RCA Whirlpool has joined the list, big companies have, however, remained the same. ■

How Appliances Sold in U.S. During 1963
(Retail Sales)

Electric Dryers	$190,401,480
Dishwashers	$211,600,500
Freezers	$277,827,100
Electric Ranges	$479,896,500
Electric Refrigerators	$1,147,575,000
Room Air Conditioners	$491,657,100
Phonographs	$796,912,500
Radios	$281,424,700
Television (B&W)	$1,244,883,050
Large Incandescent Bulbs	$525,000,000

Estimated by EM WEEK from various trade sources

Westinghouse

agement's commitment to growth and expansion in the field of consumer products.

To make this marketing commitment clear to the stockholders of the corporation, Burnham showed several typical commercials at their annual meeting in Pittsburgh on April 1.

They liked what they saw.

Burnham, who became president and chief executive officer in July last year, has set up a new management team. "The first task I undertook upon becoming president was to restructure the management organization at the top, and in depth," he told the stockholders, "assigning men of experience and proven ability to the positions upon which we depend for profitable results." (See box on page 33.)

Simultaneous with the reduction in overhead costs, the new management is increasing its investment in capital expenditure and advertising because it believes both are important to a profitable future.

Burnham carefully spelled out the new management's outlook and the new emphasis on marketing when he appeared at special field sales management meetings recently throughout the country. The morale and enthusiasm of the Westinghouse sales organization were, no doubt, in Burnham's mind when he told the stockholders that the sales and profits for 1964 will be ahead of last year.

Here is what Burnham meant when he discussed the increase in advertising investment.

The ad budget for the corporation as a whole has risen markedly, and the national ad budget for consumer products in 1964 is two and one-half times what it was in 1963. Industry sources estimate that Westinghouse's total 1964 advertising and promotion budget for all divisions is close to $34,000,000.

Frankly describing the impact of the increased advertising budgets for 1964, R. N. Campbell, executive vice president, told a group of security analysts:

"Over the past few years, national advertising of our consumer products has been drastically reduced. This problem contributed heavily to the small increase in volume of appliance sales. It actually cost Westinghouse a share of this market—a market which enjoyed a substantial increase overall in 1963."

Westinghouse was not alone in having problems during the last few years. While unit sales for the industry have generally kept pace with the population growth during the last five years, prices have been on a downward trend.

According to published figures in the electrical industry trade press, unit sales went from 92,695,000 in 1959 to 125,795,800 in 1963. What happened to prices in

Westinghouse tv is carefully researched. Here, plans are formed for new project by (l to r) E. W. Seay, manager for general advertising; D. L. McDonald, advertising-promotion manager for consumer products; J. E. Hartman, manager, media and advertising research; advertising director R. H. Bolin.





Donald C. Burnham, president of Westinghouse, stressed marketing and use of tv at recent stockholders meeting

that same period is shown by the much smaller increase in the dollar figures for retail sales. In 1949 it was $8,329,785,900 and $8,629,930,540 in 1963. The wholesale price index for major appliances and tv sets in that period were one of the few indices to go down.

All this has had a strong impact on profits. "Manufacturers have been able to reduce costs per unit, thanks in part to automation," one observer said, "but these cuts have not been able to match the decline in prices."

An unusual distribution set-up has brought about this price problem. The growth of discount stores and the increased activity of the mass merchandiser brought about intense price competition. In order to stay in business, both the manufacturer and the retailer have had to cut prices *and* profits.

The squeeze on profits caused reduction in national advertising which in turn hampered the manufacturer's ability to realize sales at a good profit level.

Increasing distribution efficiency is one answer, veteran observers point out. Several large companies, including Westinghouse, have already undertaken bold reorganization in this critical area.

Product innovation is another road to better profits. "Manufacturers are able to get a better price for products that give the consumer new features which will benefit her," this industry expert said.

Appliance manufacturers have two big reasons for optimism in 1964. First, of course, is the long-awaited booming sixties which have become a reality for many Americans. Secondly, appliances bought immediately after the war, during the explosive home building period, are becoming obsolete.

The appliance manufacturers believe that there is a rich potential market here if they can persuade the housewife who has a 1947 refrigerator, for example, that the time has come for her to buy a new model with many added features that will make her work easier.

Attacking the problem of increasing market share, Westinghouse is moving on a number of fronts. The company is now completing a major consumer products distribution reorganization. It is also stressing improved design and intensifying its promotion.

The total appliance market, which increased to a record of $9 billion in 1963, is expected to reach $10 billion in 1964, and Westinghouse is now in a strong position to increase its share of this expanding market.

Roger Bolin, Westinghouse's director of advertising, explained his company's choice of tv as a key medium for increasing its share of the market. Bolin, one of the country's advertising leaders, received the ANA Paul B. West Award last year for his pioneer work in advertising evaluation.

"Television," Bolin said, "is capable of reaching virtually all prospective customers for Westinghouse products, particularly young adult viewers who are prime pros-

Westinghouse

pects for consumer products. Product demonstration on television approximates the personal selling of a good retail salesman. Some of our greatest advertising successes have been in television, *Studio One* for example."

Judge indicated that this advertiser gave serious study to the problem of rising media costs. "For example," he said, "The cost of doing *Studio One* in 1950 was $1,150,000. In 1964 it would cost $10,305,000 for time and program. And this does not include the cost of commercial and promotion. This has led us away from sponsorship of a single show," Judge pointed out, "but we feel that tv is still a highly efficient medium for selling products. By using commercials on a number of different but carefully selected shows, it is possible to reach all types of prospects at quite a low cost."

Discussing the marketing approach of the tv commercials, Bolin added, "We are stressing the unique features of Westinghouse products. We are not pushing promotional offers or traffic-building devices. We are depending on other media for that job. We believe that if we can show the consumers how the product will benefit them, we will create consumer preference that will lead to higher sales over a longer period."

What is Westinghouse getting for what it is spending?

While no one at Westinghouse is pretending that the company has all the answers, they are using a number of practical research techniques which help them to make intelligent decisions about advertising before committing large sums of money.

John E. Hartman, Westinghouse's earnest young manager of media and advertising research, described a series of integrated projects which answer specific informational needs.

1. *National consumer studies.* Westinghouse conducts detailed interviews throughout the country once a year with large numbers of consumers, including the purchasers of major appliances. Research, handled by Audits & Surveys, provides information on Westinghouse and its chief competitors. The studies cover brand awareness and brand preference as well as manufacturers' product reputations. At the same time interviewers learn more about the ways in which consumers make buying decisions.

"Information like this aids creating tv commercials and planning programing strategy so that we can increase the yield on our advertising investment in the year ahead," Hartman said.

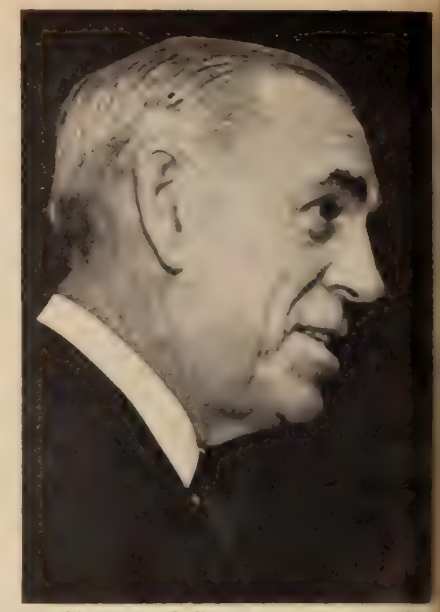
2. *Survey of dealer attitudes.* Because the attitudes of dealers is a key factor in marketing, Westinghouse is using a special study to complement the results from the national consumer survey.

3. *Pre-testing of tv commercials.* Schwerin Research will be testing over 50 commercials from Westinghouse during the year. These tests indicate the increased desire for a particular brand of product after viewers are exposed to a commercial set in normal program content.

Westinghouse commercials are tested against competitors' messages. The commercials which do not get superior scores are revised or replaced, before the air date, with more effective versions.

"This kind of pre-testing gives a good assurance that only above-average commercials will go on the air," Hartman said. Other pre-testing techniques are utilized as required.

4. *Advertising effectiveness.* To determine how well the advertising is achieving the objectives, Westinghouse uses Audits & Surveys for another kind of research. This study, as distinct from the national



Ronald N. Campbell, executive vice presiden

consumer study, aims to isolate the effects of advertising for both prin and tv. These surveys are, therefore, done more frequently—every four months.

Westinghouse also uses some o the standard research devices. Nielsen rating data is carefully analyzed to determine reach, frequency and cost-per-thousand o the various elements in the tv plan Gallop-Robinson tests individua



Marketing plans for consumer products are discussed by two top Westinghouse executives: D. D. Danforth, group vice president, Consumer Products (l) and Harry M. Kane, vice president and general manager, Westinghouse Appliance Sales & Service Co.



J. Emmet Judge, v.p. of market services



Roger Bolin, director of advertising



G. L. Wilcox, executive vice president

ommercials after they are put on ne air to find out how well viewrs recall the commercials and the ey sales points.

Sales results are broken down on county-by-county basis to see if orrelations develop between sales dvertising patterns.

Westinghouse gathers competive advertising expenditures by roduct and by media. This infortion enables the company to appraise its dollar investment in the competitive arena.

E. W. Seay, manager, general advertising, summarized the company's stance on advertising this way:

"(1) A healthy respect for the complexity of advertising research is important; there is some danger from the cult of over-simplification.

"(2) Research is a continuing process which yields more accurate information when viewed over a period of time.

"(3) Where and how research findings will be used is always a major consideration before the investment is made.

"Westinghouse is constantly seeking improved advertising research techniques as the surest way of extracting the most value from the advertising investment," Seay concluded. ■



Key men in new Westinghouse marketing plan

R. N. Campbell, executive vice president, was formerly group vice president for air conditioning division and president of C. A. Olsen Co., a subsidiary. He now heads the Industrial, Consumer and Construction Groups.

Douglas D. Danforth, the group vice president for consumer products, grew up in the appliance business. His father was an independent appliance distributor in Syracuse. Mr. Danforth was previously group vice president for industrial products.

Harry M. Kane, who recently joined the company, is vice president and general manager, Westinghouse Appliance Sales and Service Company. He directs the marketing for Danforth's consumer group.

G. L. Wilcox, executive vice president, formerly president of Canadian Westinghouse, is responsible for other groups—Electric Utility, Atomic Defense & Space, Electronic Components & Specialty Products and the Westinghouse Electric International Company.

Westinghouse A $6,000,000 TELEVISION COMEBACK

McCann-Erickson's role:

PLAN, CREATE,

Westinghouse's agency scheduled a flexible plan designed to reach the most prospects per dollar, then created the kind of commercials to "sell" them

■ THE EFFICIENT PURCHASE in today's climate of mounting costs is a basic fact of life for successful management. This applies to buying steel. It should—and can—apply to buying television advertising," says William W. Mulvey, senior vice president, McCann-Erickson, and the management supervisor on the Westinghouse account.



Westinghouse Micarta commercial with girl dancing on table shows material's durability.

Stressing the agency's role, he adds: "Efficiency is the key word. Our main objective must be to reach the most prospects per dollar with effective selling messages."

McCann-Erickson has handled the Westinghouse corporate television account since 1944. Additionally, McCann is the agency for the company's major appliances, air conditioning, lamp and tv-radio divisions. A McCann-Erickson division, ITSM, also handles the electronic components and specialty products group and industrial lamp department. (Grey Advertising has a portable appliance division. Ketchum, MacLeod & Grove is responsible for the corporate print program as well as other industrial divisions.)

Working closely with Westinghouse, McCann-Erickson developed the "Night and Day Selling Plan," as it is called. It negotiated the purchase price and, finally, creat highly imaginative commercials f the company.

"In the process of determini the most advantageous course f Westinghouse to follow in netwo television in 1964, and beyond, t agency considered every possib approach," Edward A. Grey, seni vice president for media and programs told SPONSOR. Specific ly, the agency and Westinghou looked into:

1. Specials on all three networ
2. A series of science shows
3. A number of half-hour fi programs
4. A plan to televise full leng Hollywood films
5. Sponsoring various news pr grams
6. Placing a Westinghou owned program in a limited nu ber of markets.

They also worked with each the three networks in develop packages made of various types programs.



William Mulvey, McCann-Erickson, senior vice president

After many months of such analysis they arrived at a decision: We chose the 'Night and Day Selling Plan'," Grey said, "to obtain efficiency, selectivity, flexibility and a mass audience. With this plan of participating minutes we eliminate the cost and risk of sponsoring a program."

Working closely with Grey were H. Bart McHugh, Jr., vice president and manager, radio and tv; Robert Schwing, account director and vice president, and James P. Gillis, the account executive on Westinghouse.

"Westinghouse chose popular night and daytime programs which have large and loyal audiences," said Schwing. "Taking all of the programs together, they reach each individual county's size and population area about evenly. We are reaching viewers of each level of income and educational background with strong emphasis on the younger families and potential new homemakers in the daytime minutes," he said.

Gillis reported that some of the minute commercials are not definitely scheduled. "They can be placed in prime night hours at various times of the year at Westinghouse's selection to coincide with peak selling seasons for consumer products, such as the pre-Christmas or the fall introduction of the 1964 major appliance line," he said.



l Di Giovanni, CBS account executive, and Ed Grey, senior v.p., tv and media, McCann-ickson, discuss network programs chosen for Westinghouse "Night and Day Selling Plan."

Westinghouse



McCann-Erickson regional account executives service Westinghouse in the field. Seated (l-r): Joseph O'Connor, Robert Brookman and Hugh Engelman. Standing (l-r): Ron Blaquiere, John Hilz, Ben Blausen and Dick Hewitt.

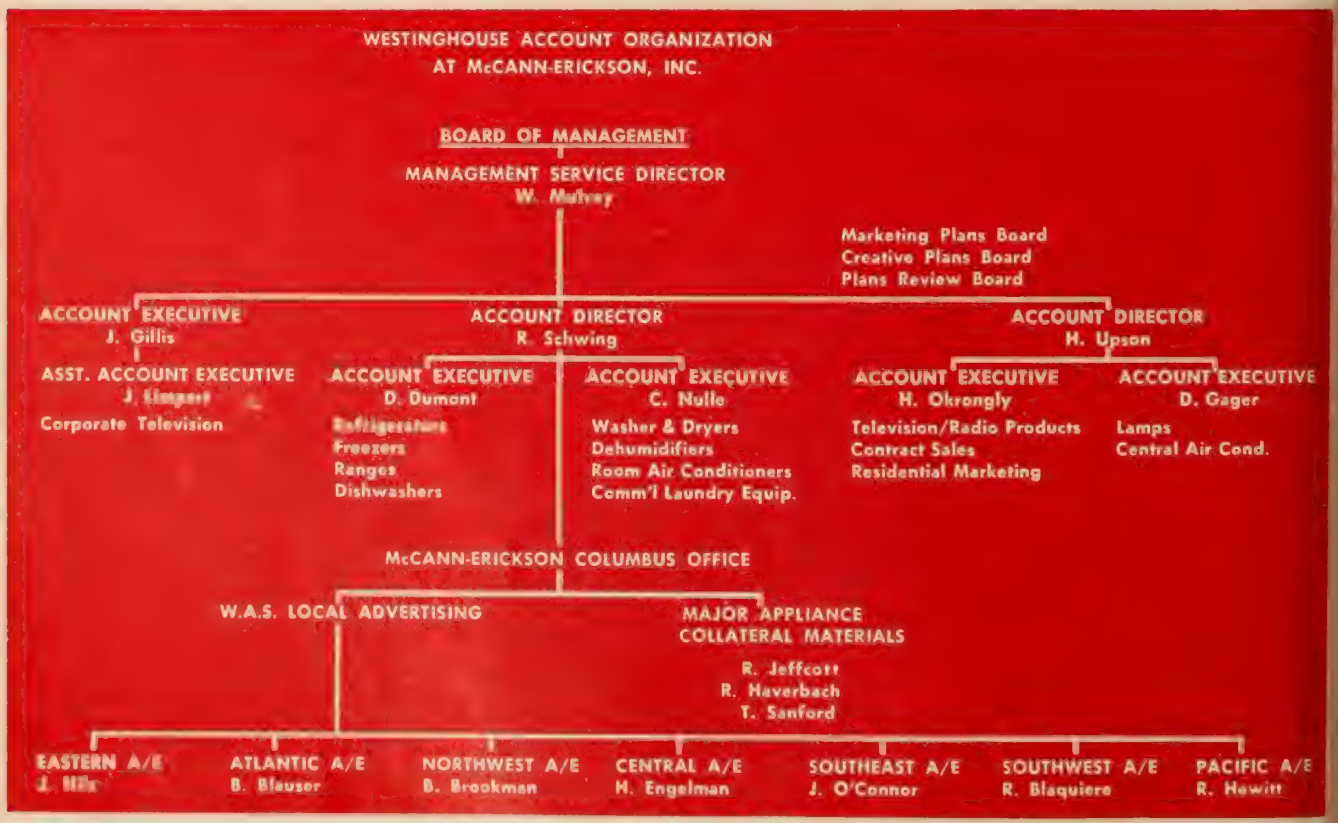
. . . plan, create, sell

Westinghouse carefully analyzed data on the total audience for each program as well as a breakdown of the potential audiences in terms of county size, geographical distribution, education of the head of the house, income brackets, household size and the age of the head of the home.

In preparing the plan, Westinghouse wanted to show regional managers and local distributors that this national effort would provic effective promotion support in the localities.

They were able to come up wi convincing answers, thanks to con puters and media research.

Using electronic data processi equipment, the agency did a tab lation which gave Westinghouse



Westinghouse account organization at McCann-Erickson, Inc.





Benefits of total comfort system are conveyed in this scene where a freezing husband comes home to a living room filled with palm trees

Sebastian Cabot's obvious love of victuals makes refrigerator commercial believable.

precise record of advertising impressions per 100 households in each distribution area. The analysis went further and described the impressions delivered by each major component of the total media plan, encompassing both print and television.

From these results, the media planners were able to accurately adjust variations in pressure, taking into account both advertising and marketing objectives.

What about creativity? Westinghouse knows how to nurture it.

That's why an enthusiastic McCann creative group is eager to try new ideas and techniques for commercials. These artists, writers and producers know that they will have a warm, receptive audience in Pittsburgh.

"Westinghouse is a client with a creative imagination and the courage to put money behind it," says Chester L. Posey, senior vice president and creative director, McCann-Erickson, Inc.

This creativity is essential when Westinghouse is not sponsoring any single program.

"One of the principal creative jobs we have with Westinghouse is to make each commercial stand out from whatever surroundings it may have," says Posey, "because we are buying participations and spots, rather than an entire program, and must view the commercial itself as a 60-second program for Westinghouse. As such, it should of course be informative and persuasive, but we also think it should be rewarding to the viewer; it should sort of pay him back for his time and his attention."

The corporate image value of this creativity is stressed by William Mulvey, senior vice president,

INTERPUBLIC AGENCIES' 1963 BILLINGS

McCann-Erickson is one of nine advertising agencies which are part of "the world's largest marketing communications enterprise." Its Madison Avenue nickname is "Interpublic"—short for The Interpublic Group of Companies, Inc. Along with McCann-Erickson, the eight other agencies in this multi-faceted corporation—with worldwide holdings—are: two public relations companies and two units in the market research field, a sales promotion group which also places some advertising and a service organization which pairs the findings of new products for Interpublic's clients with helping inventors market their brain children. There is some talk that by year's end there will also be a marketing newsletter which will manage to get to your desk at an annual subscription rate of $1000.

Interpublic's total billings for 1963 are reported close to $530 million. The following chart, in round figures, gives agencies' billings.

Billings of nine wholly owned Interpublic Agencies in 1963

McCann-Erickson, Inc.	$242,000,000
McCann-Erickson International S.A.	133,000,000
Erwin Wasey, Ruthrauff & Ryan, Inc.	78,000,000
McCann-Marschalk, Inc.	40,000,000
Pritchard, Wood & Partners, Ltd.	14,200,000
Pritchard Wood International Ltd.	11,800,000
Fletcher Richards Co.	8,000,000
Afamal Ltd.	8,000,000
Johnstone, Inc.	2,250,000

(Total employees working for all of the Interpublic companies: 7088)



Westinghouse

who says: "Our commercials sell Westinghouse products by emphasizing their unique features — and we try for this in a way that will make the viewer think of Westinghouse as a modern company on the move. The result should be that the viewer will want the product and respect and like the company."

The man who is directly responsible for supervising the creative product for Westinghouse is John Blumenthal, vice president and associate creative director.

"We have attempted," he says, "to resist the obvious and dig deep for imaginative ways to portray the product.

"For example, in a commercial on Westinghouse's total weather comfort system, we wanted to show how this product will keep a home warm no matter how cold and miserable it is outside. Our solution was to open the commercial with a shot of a man approaching his doorstep in the evening. He cringes because of the cold and the snow. Then he opens his door. Instead of the expected living room scene, we see tropical palm trees as his pretty wife greets him in a light summer dress. Then we show him dining with his family in an atmosphere that suggests the Hawaiian Islands. The situation is entertaining enough to absorb the viewer; at the same time our sales message is persuasive, according to research studies.

"We try for simple ideographs, visual dramatizations of the key benefits of the product," says Posey, summing up the creative approach.

Another commercial shows how Westinghouse's Micarta is attractive, durable and suitable for many purposes. This was accomplished by featuring a young girl, about 10, who tap danced on coffee tables, desk tops and other furniture all covered by Micarta.

"In planning our refrigerator commercial we attempted to do something quite different in presentations for this product," Blumenthal says. "To emphasize how our refrigerator keeps food fresh and appetizing, we chose a personality who conveys quickly a zest for good food. He is a tv star, with the plush round figure of an obvious gourmet, Sebastian Cabot. His beard and authoritative British accent give him the impressive air of an expert. When he talks about the benefits of the refrigerator he is both interesting and convincing.

"Using Cabot also helps us to achieve continuity for the series of commercials we are doing on this product," he adds.

Many different approaches are being used for the 60 commercials. This includes humorous dramatic situations, animation, serious product demonstrations and modern "squeeze" techniques.

While every commercial is quite different, they all have the same effective eight-second ending. A graphic technique is employed stressing the company's logo and the slogan "You can be *sure* if it's Westinghouse." A series of pleasant, punctuating musical sounds is heard in the background.

The men under Blumenthal who are creating these commercials include: William Scudder and Rupert Johnson, group heads; Harry Samalot, Robert Forgione and Dominic Rosetti, art directors; Howard Phillips, copy; and Harold Matthews and Kenneth Marthey, film producers. ■

Night and Day Selling Plan
Monthly Cumulative Audiences

1964 (Estimated)

	Unduplicated Rating	Unduplicated Homes	Commercials Viewed per Home	Total Home Impressions
January	87	44,544,000	4.4	193,792,000
February	87	44,544,000	4.4	193,792,000
March	87	43,520,000	4.3	188,774,400
April	85	43,520,000	4.3	188,774,400
May	84	43,008,000	4.4	188,774,400
June	77	39,424,000	4.2	164,454,400
July	78	39,936,000	4.3	171,980,800
August	78	39,936,000	4.3	171,980,800
September	80	40,960,000	4.1	168,908,800
October	88	45,056,000	4.7	213,606,400
November	88	45,056,000	4.7	213,606,400
December	85	45,056,000	4.2	188,774,400
Average Month	**85**	**43,520,000**	**4.3**	**187,289,600**

/estinghouse

$6,000,000
ELEVISION
OMEBACK

A star-maker now leans on the stars

/estinghouse innovations in programing brought politics, football and lassics to the tv screen; today it's ews, comedy and drama



Betty Furness' selling for Westinghouse made her one of the most publicized on tv

■ THE CURRENT ACTIVITY in television for Westinghouse shows a sharp contrast with the programing of its earlier days.

Beginning with the great *Studio One* program in 1949, Westinghouse had a starring role in the development of the tv medium.

Studio One was not only a launching pad for merchandise but was also the vehicle for projecting some of the great names in writing, directing, producing and acting into the video firmament. The outstanding dramas that viewers saw included such titles as "Of Human Bondage," "Henry IV," "The Scarlet Letter," "Jane Eyre," "Taming of the Shrew," "Wuthering Heights" and "Macbeth."

But Westinghouse also pioneered in a totally different area of broadcasting, too. It was the first company to sponsor a national schedule of football games. In 1951, Westinghouse bankrolled the televising of 20 NCAA games. Two years later this company became the first advertiser to present pro football games coast to coast.

However, it was in 1952 that Westinghouse made its greatest tv impact on the country when it joined with CBS in presenting the first conventions and election results to a national audience. And Betty Furness, Westinghouse's personality, drew almost as much newspaper attention as any single politico at the conventions.

The coverage of the conventions and election returns was repeated in 1956 and again in 1960. But most viewers will likely also remember other highlights of Westinghouse tv activity, apart from a series of outstanding specials, in such titles as *Desilu Playhouse*, the *Vanette Fabray Show* and *Westinghouse Preview Theatre*.

For its 1964-65 campaign, Westinghouse has commercials in eleven programs almost equally divided between news and entertainment (see chart and photographs). The weight of the campaign is distributed according to seasonal needs in the chosen programs. Obvious from the photographs of the current selection of entertainment programs is the fact that Westinghouse and McCann expect to attract daytime viewers with comedy repeats. The line up of news and information personalities are, of course, well established. ■

Westinghouse



Ethel Merman and Art Carney (left) starre in "Panama Hattie." Pioneering in footba telecasts (below), Westinghouse sponsore coverage of Army vs Syracuse game in 195



. . . the stars

Programing in

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

. . . and tv vehicles for



I Love Lucy (repeat—for daytime audience)

Chronicle with Charles Colingwood, CBS





Alfred Hitchcock and friend



Studio One (left) presented such stars as Jason Robards, Jr. The company switched to drama with Desilu Playhouse (below) and situation comedy with Nanette Fabray (right)





Westinghouse's pioneering past. . . .



Westinghouse today



East Side/West Side—social problems



Great Adventure, with well-known stars



Pete and Gladys (repeat for daytime)



The Real McCoys (repeat—for daytime audience)



CBS Evening News with Walter Cronkite

Local know-how on local

■ NO PERIOD in the history of marketing appliances has been quite as competitive as the current one. The advertiser's problems in the industry's stormy past quarter-century have been a series of buffetings by socio-economic situations which have equalled the worst to beset almost any other industry.

In this acutely competitive period, says Edward A. Grey, senior vice president for tv programing and media at McCann-Erickson, it is imperative to avoid the pitfalls of diluting the Westinghouse budget too thinly over too many types of media. Hence, it was recommended most strongly that, for 1964, Westinghouse utilize in a major way only those media which could contribute most to the strongest presentation of the major selling theme.



Jap Lucas, colorful Texas dealer, uses Horatio Alger background which includes 10 years in Texas State Legislature to make the sale of Westinghouse appliances part of his community services.

Of course, it is one of the primary functions of the McCann-Erickson media division, as Ed Grey points out, to construct a strategy blueprint for any client, in this case Westinghouse, that embraces the most productive and efficient combination of media patterns obtainable for the successful acceleration of client sales.

"We must be certain," says Grey, "to develop the sharpest use of the most effective media tools available."

Thus the 1964 Westinghouse media philosophy was based on the essentiality of concentrating the appropriation in primary media and avoiding those marginal or fringe buys which contribute in only a minor way to the over-all objectives.

Naturally, an advertiser of Westinghouse's stature is in a position to capitalize on the selling and coverage values offered by several types of primary media — thereby offsetting the weakness of one with the strengths of another. However, each must be carefully studied in its relation to the over-all problems and objectives in order to secure an integrated program delivering the most logical balance of "reach," "frequency" and "impact."

Each of the above three elements have long been attributes of radio. To "concentrate appropriations" in tv and still get the benefits of radio's reach, frequency and impact, Westinghouse places a great deal of emphasis with its retailers on the use of local radio as part of its cooperative advertising programs.

More than 1000 Westinghouse dealers are now using radio as a key element of their cooperative advertising efforts.

J. Gilbert Baird, sales promotion manager for consumer products, told SPONSOR that, "In the years since television began to take more and more of our budgets we have maintained a strong program aimed at dealer and distributor use of local spot radio. We produce transcriptions covering the full line of major appliances and selected portable appliances, television and radios. We supplement them with seasonal copy. Currently, we are making available to dealers a set of tapes by Sebastian Cabot on various models of refrigerators."

The "local" in local radio means the best use of the keen knowledge of, and business rapport developed with, the more than a thousand communities where Westinghouse appliance dealers are influencing the consumer in need of the replacement of a household appliance or the initial purchase of one.

Two dealers in two widely separated markets may serve to illustrate the uniqueness of selling character each contributes to the whole pattern of moving Westinghouse high-ticket white goods and television. They indicate why the co-op dollars can be vitally important in the promotion strategy of using local radio.

For more than a dozen years staff announcer at station KBUD in Athens, Texas, has thrown the switch and intoned, "It's twelve fifteen and time for the Jap Lucas program." With that, the local Westinghouse appliance dealer is on the air. Direct from his sales floor, via remote control, Jap Lucas takes to the air and for the next ten minutes gives forth with a variety of comment that may include criticism, praise, or a discussion

Grass roots knowledge of the community, its public problems and needs, gives retailers believability and selling impact

radio makes national profits

Westinghouse

of politics plus, of course, a steady stream of advertising for his Westinghouse appliances.

"Jap"—it's his given name and not an abbreviation of a nickname —is 53 years old and a local Horatio Alger type who served five terms (ten years) in the Texas State Legislature. After a couple of years of using periodic announcements on KBUD—which went on the air in 1948—Lucas asked the station to let him do a live remote direct from his sales floor. Owner J. B. McNutt, realizing that Jap Lucas was a colorful figure, an experienced public speaker with a long career in politics, took a chance and the program became an instant hit. In the intervening years the Jap Lucas program has become a habit with a sizable portion of the area audience. They follow the dealer's stand on local affairs, his support of local drives and such efforts as his fund to rebuild a home destroyed by fire.

Much of his program material comes under the heading of "editorial opinion," and Lucas is usually in the thick of every controversy. He's won on most of the issues. He's lost some. He has a standing offer for opponents in local issues to appear on his program and a few have taken advantage of the offer.

Lucas was quick to realize the "reach" of radio advertising. He says about 90 percent of his volume comes from the rural areas — "forks of the creek" as he terms it. He's sold merchandise to listeners up to 50 miles from Athens, far beyond the normal service area of the station. Lucas' program on KBUD constitutes almost 100 percent of his advertising effort.

For Westinghouse, the movement of appliances into the market must prove that a radio program can be controversial, a real public service, and still be commercial.

The steady growth of Wright's Westinghouse Stores in Shreveport, Louisiana, is another kind of proof that local radio works. This dealer, who uses heavy saturation spot campaigns, started with one outlet in 1934. With the celebration of its 30th anniversary last month, Wright's now has five highly successful outlets in Shreveport and Bossier City, Louisiana.

Harold Wright, a member of the Westinghouse Dealer Council and on the board of directors of the National Appliance and Radio Dealers' Association, is the sole owner of three of the stores and a majority stockholder in Whatley's Westinghouse and Will's Westinghouse.



Harold Wright, Shreveport, La., dealer, who grows and grows with radio

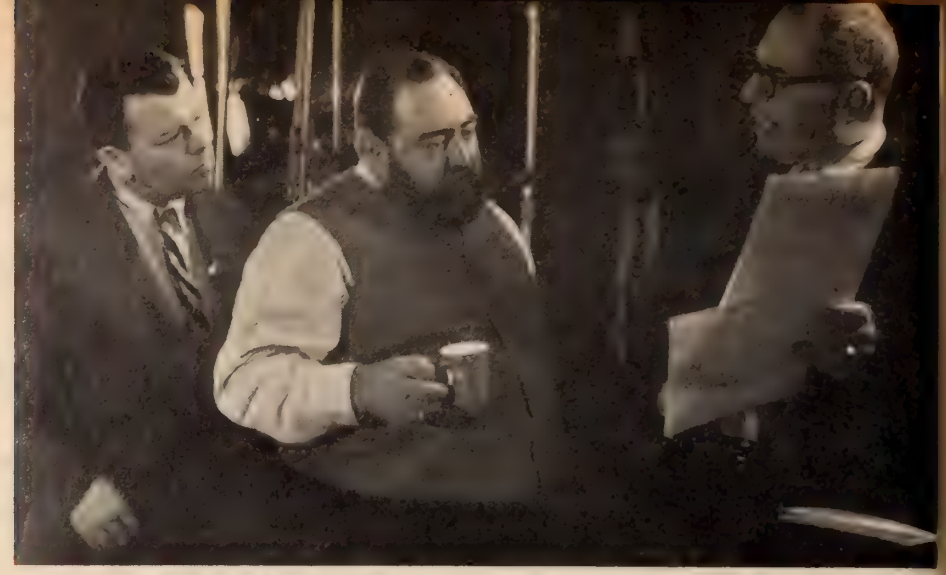
Wright started using radio in a rather limited way 17 years ago, when most retailers in Shreveport still remained tied to newspapers as their sole means of advertising. During the ensuing years he has become a constantly heavier user of radio, until it is now the major part of his advertising budget.

Wright's advertising schedule on radio utilizes 10 to 20 announcements daily on a single radio station during a campaign, and by far the larger share of his radio budget is placed on KEEL, the area's popular 50,000 watt "top 40" station, although he occasionally adds schedules on one or two other local stations to reach specific types of audiences.

One minute announcements are always used and they are filled with solid sell of the product itself.

On the average, each promotional campaign lasts about ten days. Unless it involves the annual anniversary sale, the pre-Christmas promotion, or a special seasonal sale, each campaign is built around a single appliance, such as the Westinghouse Laundromat. Specifics are planned to fit specific times of year, such as the dryer campaign during the traditionally rainy months, air conditioning and refrigeration during the spring and summer and stereo and television in the fall and preceding Christmas.

That radio at the local Wright's level works for the movement of product is at least partly evidenced in the fact that Wright Stores received the distinction of having the highest sales saturation percentage-wise to the population in laundry equipment of any dealer in the United States. ■



Marv Rothenberg, MPO director (right) coaches Sebastian Cabot on Westinghous refrigerator commercials. At left is Bill Scudder, McCann-Erickson's creative group hea

Westinghouse **A $6,000,000 TELEVISION COMEBACK**

Capturing the 'sell'

■ ALL CLIENTS AND AGENCIES arriving at the last step in preparing a campaign, tread a narrow walkway between success and failure. The outright discovery that it is one or the other is preferable to the too-late discovery that they've produced a mediocrity. That can be even more costly. But the hope is for great translations of the ideas to film or tape, and a commercial gem that is memorable, believed and accepted and which also moves the consumer to buying action.

All of the knowledge of the consumer's habits, all of the marketing know-how, all of the paper fruits of creative genius may bring the client and the agency to a point of being convinced beyond a shadow of a doubt that this is *the* campaign.

But—

Finally, someone has to record the selling message.

The third key element in the Westinghouse campaign was the film production houses.

According to Robert Dall'Acqua, vice president and executive producer at McCann-Erickson, the agency regards the film studio as far more than a technical operation.

"We seek out the creative fonts beyond our agency to supplement our own creative effort. We encourage the most qualified studio professionals to contribute to the end product with minimum restrictions from agency oriented personnel," he says.

Dall'Acqua and his associates described how they go about filming some 60 "highly imaginative and persuasive commercials" for Westinghouse.

On the selection of the studio, they said: "Primarily we look for particular directors, cameramen, scenic artists and studio facilities based on our knowledge of the previous work they have done for McCann-Erickson clients or other advertisers."

Bill Scudder, creative group head pointed out that for a light dramatic skit in the commercial, choosing the right director would be the most important consideration.

The cameraman, on the other hand, would be the chief concern for a straight product demonstration.

Another key factor in th agency's consideration is th studio's record of delivery.

General feeling among the pro ducers who have worked on th Westinghouse account and for Mc Cann is that the assignment is choice one to get. Westinghous (all those who were willing to di cuss the subject agreed) allow producers an unusual amount c creative expression in commercial But all agreed that the agency b no means abdicates its creativ function.

Among the specifics reporte MPO feels that Westinghous works on a deluxe scale, like t employ top MPO directors — Ma vin Rothenberg and Joe Cohe — in commercial assignment Westinghouse and the agency tak a lot of trouble to explain the ob jectives of the commercials, an so gain by permitting the produce who enjoys working with this clie and agency (since he rarely ha problems) to contribute to the ove all concept.

Julia Whalen, production ma ager of Kim & Gifford, who d the institutional closing on th Westinghouse commercials — th



cCann Erickson encourages studio professionals to contribute to e creativity of the end product, as in this Micarta commercial.



Burglar in trouble—the bulb won't go out. Commercial produced by Elliot, Unger & Elliot-Screen Gems, for Westinghouse light bulbs.

on film

Studios call McCann-Erickson-Westinghouse assignments "a feather in their caps," laud the creative latitude encouraged by client

a short, seven-second, visualiation to go with the line "You can *sure* if it's Westinghouse"—says at K & M's Paul Kim developed e basic idea himself and shot it fter it was okayed by Westingouse and the agency.

Around Elliot, Unger & Elliot - creen Gems, Al Mendelsohn is in harge of all sales of EUE commercials to agencies and has conderable experience in this field. ays Mendelsohn: "Westinghouse ommercials are unique in that ey literally require a great deal f creative assistance from the producer, and Westinghouse does not esitate, as some clients might, to ek such assistance. We've done 2 to 15 Westinghouse commerials in the past three months, pritarily humorous ones, on Westghouse light bulbs. Our producon staff had a ball with them. nd enjoyed working out reactions om people who found they could ot turn off a Westinghouse light ulb, even though they pulled out e light cord and unscrewed the ulb.

"Westinghouse definitely welomes ideas. This is generally nown in the field, and it's something of a feather in a production house's cap to be awarded a commercial series from them."

How do you show an actor with a glowing light bulb in his hand and nothing else?

This is one of the technical problems that the studio helped to solve, and the result is an unusual series of commercials which should certainly contend for a number of awards.

The copy platform or purchase proposition, as it is known at McCann, was built around the extra life of the Westinghouse bulb. To dramatize this in an entertaining, persuasive way, the creative people conceived a number of situations where someone would be eager to put out a light but couldn't.

In one commercial, a romantic young man is sitting alongside an attractive girl before a fireplace. At what he thinks is the strategic moment, the hero goes to turn off the lamp nearby. The lamp won't go off. Even when he unscrews the bulb and holds it in his hand, he is unsuccessful.

In another commercial, two bungling burglars run into difficulties because they can't find any method to turn off one of the Westinghouse bulbs.

The technical problem of keeping a bulb lit was solved by an EUE production man and an expert from Westinghouse. They worked out a way to insert a small bulb inside the regular sized bulb. They attached an insulated wire that is hidden in the actor's sleeve. The wire is flesh colored so that the tv viewer cannot detect it in the actor's hand.

At first mention the storyboard idea for another commercial appears unusually simple to execute. The camera was to come in for a close-up of the Westinghouse electric frying pan. The shot had to be straight down.

It was far from easy to execute because the bright finish of the frying pan reflected in the camera. The reflection could not be reduced.

They tried poking the lens of the camera through a tentlike covering, that was unsuccessful. Finally, they set up a mirror above the frying pan and photographed the reflection in the mirror. The camera was at a slight angle so that it was not reflected in the mirror. ■

by **John Blumenthal**
vice president and
associate creative director,
McCann-Erickson

Westinghouse

Creativity,



John Blumenthal came to McCann-Erickson in 1962 after spending 10 years at Young & Rubicam. His last position at Y&R was associate copy director. An associate creative director at McCann, he is a graduate of Colgate University, where he majored in English.

■ IT'S NOT VERY OFTEN you are given the opportunity to be author *and* critic, but we were asked to do a critique on the first batch of Westinghouse commercials that went on the air this February.

As authors, at this juncture, we are a little sick of looking at our own words and pictures. As critics, we are perhaps a little harsh in our evaluation of the commercials because they are our own, and we always feel they could be a little better. I guess it is this feeling that makes you go on to the next job with hope.

As authors, we got together last October — writers, art directors, producers, all of us. We set forth an objective for each commercial and went about creating.

We might, now as critics looking back, have been happier if those commercials had been produced exactly as they appeared back then, when they were simple and spontaneous. But, as anyone in the business knows, that is not how the game is played. There come the inevitable rounds of supervision, change, caution and compromise.

Here, a bow to our client, Westinghouse. In the beginning they charged us with creating exciting, unusual commercials. In the case of Westinghouse, where each product has a fund of information to be transmitted, the creative latitude is lessened. But to the great credit of our clients, they were willing to resist adding points and they were willing to try something new, not for the sake of difference but for the sake of memorable selling commercials.

When you create and produce commercials in batches as we had to do in order to get Westinghouse on the air with their ample media schedule, a pattern usually develops. Some are great, some good, some fair, and every once in awhile a clinker sneaks in. The spots you had great hope for may not realize their potential. It works the other way, too. A commercial that may have seemed fairly ordinary in script stage can come alive in production.

One that looked good all the way was the commercial for Westinghouse light bulbs entitled "Harry." The objective was to portray the fact that Westinghouse light bulbs last longer than other bulbs, which they do. Our solution was a light bulb which would never go out no matter how hard our hero, Harry, tried to extinguish it or how many times Harry's wife, visible only in the background, n a g g e d him, "Harry, turn off the light." The total effect was everything we knew it would be. A memorable, persuasive commercial for an ordinari low-interest product. And it scor as one of the best that Schwer ever tested. (*This* week we *li* Schwerin.)

As critics, our commercial f Westinghouse Micarta did not li up to the lofty niche we had a corded it in the commercial hall fame. Micarta is an extremely du able surface best known for u as kitchen countertops but recent expanded into many other areas usage. Our objective was to li the name Micarta with Westin house and show how durable a beautiful it is and the many us it has. Our creative solution was musical treatment in which a p young lass danced adroitly fr kitchen countertop to desk to w surface to table, tapping all t way. A good demonstration variety, durability and beauty, t when we cut into closer shots of t Micarta itself. Then where did fail? It's rather hard to pinpoi Casting was excellent, producti slick, sets attractive. But put all gether, the commercial did not ha that certain something that takes out of the "good" category into t great.

Admittedly, it is hard for y the reader to fully appreciate t commentary if you have not s the commercials in question. Ho ever, one more commercial fr our first batch deserves menti For the Westinghouse Instant- television set, our objective v to show that with other tv sets y must wait 25 seconds to get picture and sound while the We inghouse set comes on immediat Our first thought was to use a qui cut technique to show how m fun and excitement you might n in 25 seconds. But, 25 seconds

McCann-Erickson vice president recalls planning, production of Westinghouse commercials — "some great, some good, some only fair"

caution, compromise

xcitement goes by very quickly nd 25 seconds of nothing seems hree times as long. So our solution as to have our presenter turn on "bad" set, and set up the prob- m by saying, "the average tv set use today takes 25 seconds to arm up." And then he just stood here waiting for the picture and ound to come on. For a full 25 econds. It took a lot of guts for client to approve such a radical se of precious commercial time. But how could you more effective- y set up the problem?

Our man then moved to a line-up of Westinghouse sets and turned them on in lightning sequence, fulfilling the solution to the problem so dramatically established in the beginning.

As you might have guessed, we liked this one, and perhaps the greatest gratification was that store traffic picked up considerably as a result of the commercial.

There is a joy in this business of creating a good idea and seeing it live throughout all the necessary stages of supervision and approval. Of seeing it blossom as it goes along, of seeing it produced with skill and talent. Of seeing the final commercial and saying to yourself or to the guy sitting next to you in the screening room, "It's no work of art, but it is a pretty exciting commercial."

Because anyone who works in this business knows that it is no art form but an art in itself. An exasperating, frustrating one, at times, one that can be tremendously satisfying. And this is how it has been on Westinghouse. ■

DON KELLY: "Bigger picture, better job"



■ DON KELLY, a slender, energetic timebuyer for Westinghouse lamps at McCann-Erickson, doesn't have to worry about dieting to keep his weight down. In addition to all the routine functions of the timebuyer, he tries to seek out data on the client's product distribution, the merchandising of the broadcast advertising, competition in the market and the copy themes.

"Some buyers never see or hear the commercial they spend most of their waking hours placing. To know the copy theme of radio commercials is particularly helpful in determining the target audience to select in radio. The more the buyer knows about the "big picture" the better job he should do," Kelly says.

In addition to Westinghouse lamps, Kelly works on Trans-Canada Airlines, Simmons Hide-A-Bed and *Look* magazine. He was trained in media at Ted Bates after graduating from Boston College. He is a native of New Rochelle, N. Y., and now lives close by in Bronxville.

"When I request avails, I believe in giving the rep as much information as possible. The more the rep knows, the more tailor-made the availabilities will be (or should be). For example, giving the budget will eliminate availabilities with an optomistic 10 or 15 plan when the budget is really too slim to afford big plans," he says.

Describing another policy, he says, "If time permits, I will request certain groups of markets, usually the larger markets or the difficult ones, to buy first to be due on a certain date, with the remaining markets due at a later date. By staggering the markets this way, the availabilities do not become stale." ■

PREDICTION FOR 1964:

This will be the local TV station's most popular program!



3M announces the first comprehensive program to help TV stations, advertisers, agencies create new profits with video tape!

Now, for the first time, local tv stations, tape producers, advertisers and agencies can receive real assistance in creating and producing better-selling commercials on video tape.

Here is a complete program that includes both professional demonstration and reference materials from 3M, maker of SCOTCH® BRAND Video Tape. Local tv stations and tape producers will be able to offer expanded production counsel and services. They can provide practical materials to help advertisers take full advantage of video tape's production convenience and versatility, "live" picture quality, and the speed, certainty, flexibility that only tape can provide.

A few of the new materials: A 25-minute demonstration tape shows production techniques, actual commercials, explains tape's benefits. The "Comparator," a pocket-size quick reference guide to the relative advantages of tape, live and film production for tv commercials. "The Television Producer," a deluxe 50-page encyclopedic workbook of how-to tape production information. The program includes industry achievement recognition, many additional pieces of helpful literature.

Ready to let this program help you? Call your local tv station or tape producer. They have already received full presentations of this program, have many of the new 3M materials in their hands.

Magnetic Products Division 3M COMPANY

February Tv Billing Shows 11 Percent Upswing

Network television net time and program billings for February, 1964, show an upswing to the tune of 11.0 percent over the previous February—with Saturday and Sunday daytime scoring the biggest dollar volume percentage gain (35.6 percent) and nighttime television the biggest dollar volume.

According to the Television Bureau of Advertising, total network television billings (net time and program) in February, 1964, hit the $98,582,300 mark — almost $10 million above the 1963 figure of $88,785,500.

The Saturday-Sunday gain of 35.6 percent (based on $7,751,700 in estimated billings) contrasts with the Monday-Friday low percentage of 1.9 (based on billings of $17,-684,500.) Nighttime television continues to be the leader in dollar volume with billings of $73,146,-100. And the nighttime percentage of 11.3 almost equals the over-all average of 11.0.

The combined January-February figures show a 9.3 percent jump over 1963—with this year's total net time and program billings reaching $17,247,000. Again, Saturday-Sunday was tops in percentage of gain (26.4) and Monday through Friday low (2.2.) Also, nighttime continued as the heaviest dollar producer, with $147,976,900, or 9.9 percent over February, 1963.

The Television Bureau of Advertising reports gross time billings of $71,888,700 for the networks in February, 1964—a drop from the January figure of $74,474,800. CBS recorded $29,117,700 in billings for January as opposed to $27,-716,200 in February. For NBC, it was $26,801,000 in January and $25,822,400 in February. And for ABC, $18,556,100 and $18,350,-100.

LOS ANGELES BY HELICOPTER



Martin S. Fliesler (r), vice president and general manager of HKJ Radio Los Angeles, and George R. Jeneson, Midwest vice president, RKO Broadcasting National Sales, prepare to take off for view of the L.A. market. Flights are part of new informational program conducted by the station to acquaint their sales representatives with the area.

Corporate Identity Here for Toy Spots

Toy advertisers will spend mo in advertising in 1964 and give mo emphasis to corporate identity, marketing and industrial desi consultant predicts.

Traditionally large spenders television, toy advertisers cou very well be planning the ext money for tv. Mattel, the industry largest advertiser, and admitted successful with the help of tv, w be spending 25 percent more in a vertising this year or "substantia over $9 million."

Others predicting increases of percent or more in ad budgets we Remco, Kenner, Tonka and Gur

Television leads other factors determining what toys childr want, according to buyers at the cent American Toy Fair. Far l important, buyers said, are sch interests, movies, family intere and children's magazines.

The increase in ad spending p dicted naturally parallels a healt production scene. Sales at mar facturer level last year logged in $1.4 billion, with a 5 percent crease projected for this year.

New emphasis on individual co pany identity is part of the over-l shake-out and consolidation tak place in the toy industry, says A Berni, president of Alan Be Assoc., consulting firm.

"Say a company has five pr ucts," Berni points out. "It will n start using each product's pron tion as a vehicle for establish corporate identity. When a si product comes along it gets a va able built-in association with corporate umbrella. Corporate id tity could be important in the revolution now underway," Be reports. Noting that about 1 firms displayed at the annual dustry fair, Berni predicts this nu ber will be halved in a few ye

But despite the fact that the nu ber of companies may decre according to the consultant, t *American Investor* estimates t toy industry will spend $250 m lion on expansion and moderni tion in 1964. Basic reasons for o mism among toy firms, the pu cation said: more toy-age child (61.6 million under 14), m spending money available due the tax cut.

NEW TWIST IN PRODUCT INTRODUCTION



mething somewhat off-beat in this day of sophisticated marketing maneuvers is the on-air nch for Grape-Crush in the Minneapolis-St. Paul area. Gwen Harvey (l) of WCCO-TV inter-wed (l-r) Crush International's assistant sales manager Charles Cook, Minneapolis Bottling es supervisor Vern Lowe and Crush district manager W. R. Olson. An extensive radio and tv edule accomplished 90 percent distribution in the market within the first two weeks.

roadcast Promotion or Newest GF Coffee

General Foods' Maxwell House ivision is planning to pour mil-ons of dollars into radio and tv r the introduction of Maxim Con-ntrated Instant Coffee.

The new soluble coffee will be st-marketed via radio, tv and wspapers in Albany starting May , supplemented by house-to-use and mail sampling. If con-mer acceptance is good, distribu-on should be expanded rapidly.

A significant breakthrough in od processing, Maxim is the re-lt of many years of research and velopment in freeze-drying. This ethod has been employed with nited success by several food mpanies in the processing of me vegetables and fruits, fish id meats—but Maxim is the first mmercial freeze-dried coffee.

Prices are expected to be slight-higher than for comparable sizes popular brands of established in-nt coffees and on the same level ground coffee.

M Penetration Nears 0% in Los Angeles Area

The fifth in a continuing series research reports is out from BH Los Angeles, and while it lers no startling information, this id the other reports provide up-to-e-minute glance at fluctuations in at important FM market.

There are now 1,082,004 FM homes in Los Angeles and Orange Counties, or 46.2% penetration of the projected 2,342,000 total homes in the area. Where more dramatic growth can be observed is in the ownership of FM-equipped automobiles, which now stands at 135,836 families. And 21.3% of FM home-owners definitely plan to include FM in their next auto, while only 9.8% of non-FM home owners have such intentions. Other highlights:

Of FM families, 78.6% now own their homes, and 21.4% rent their homes, while only 58.7% of non-FM families are home-owners and 41.3% are tenants.

FM reaches the predominant share of the older, decision-making heads of household: 56.2% of those between 45-49; 50% of those between 50-54; and 58.4% between 55-64.

A total of 68.5% of owners, managers or professionals own FM sets, as do 48.3% of clerical and/or sales workers.

Only 22.1% of those families with incomes under $5,000 own FM sets, while 77% of those with incomes between $10-15,000, 76% of those with incomes between $15-20,000, and 80.3% of those with incomes over $20,000 are FM set-owners.

As in the other KCBH reports, findings are the result of a public opinion survey conducted in the Los Angeles marketing area (Los Angeles and Orange Counties) by the Los Angeles Poll, a subsidiary of the John B. Knight Co. A total of 405 in-home interviews were completed in 50 random selected census tracts during November 1963.

Salada Moves to Carl Ally; Radio Still to Dominate

Salada Foods, of Woburn, Mass., currently devoting 90 percent of its advertising budget to radio and television, has named Carl Ally, Inc., New York, as agency for its entire line of products. The new billing, totaling between $2½ and 3 million, puts Ally over the $5 million mark 22 months after opening its doors.

Bulk of Salada's budget is earmarked for radio, but two nationwide television buys are planned this summer for Salada Ice Tea: six prime time minutes on each of three networks, plus heavy local spot television across the country.

The appointment covers the following products: Salada Tea and Tea Bags, Instant Salada Tea, the new Salada Instant Iced Tea Mix introduced nationally last year, Salada True Fruit Drinks, being introduced nationally this year, and all of the Junket brands, including Junket Rennet Custard, Junket Rennet Tablets, Junket Danish Dessert, Junket Quick Fudge Mix, Junket Freezing Mix and Sherbet Mix.

Last November, Junket Rennet Custard was assigned to the Ally agency, followed a little later by the Iced Tea Mix product, and the latest appointment moves the rest of the Salada products under one roof. Previous agency was Hoag & Provandie, of Boston.

EUE Honored at Film Festival in Brussels

The only American producer honored at the recent Brussels Film Festival was Screen Gems-owned Elliot, Unger & Elliot Commercial and Industrial Film Division. A trio of EUE commercials were cited in the festival's tv film category: a pair of minute spots for Johnson & Johnson (Y&R) and Campbell Soup (BBDO), and a two-minute Kodak commercial in color (JWT).

11 Buy Time Around N.Y. Mets Games

WHN, flagship station for the New York Mets baseball games for the first year, has hung an SRO around the entire 162-game regular season. The actual games are sponsored by Rheingold Extra Dry and Brown & Williamson. The 11 advertisers buying surrounding positions are: Alemite CD-2 Div. of Stewart Warner, King Korn Trading Stamps, Interwoven Socks Div. of Kayser Roth, Midas Muffler Shops, Mighty Atlas Brakes, Lanvin Perfumes, Herman's Sporting Stores, New York Journal American, DuPont, General Tire and Guardian Maintenance Div. of General Motors.

Network Billings Up 8 Percent for January

Continuing a steady rise, network tv net time and program billings hit $103,379,200 this January, up 7.8 percent over the $95,929,000 for January 1963, according to TvB.

The breakdown is ABC-TV, $18,556,100; CBS-TV, $29,117,100; and NBC-TV, $26,801.000.

All day parts showed gains. Saturday-Sunday daytime had the highest percentage gain—up 17.5 percent from the same month last year, while nighttime had the largest dollar increase — $74,830,800 over $68,955,600 in January 1963.

Triangle's 3-Way Split

Triangle Programs is in the unusual position of having the same syndicated package on three tv channels in the same market at the same time.

The show is entitled *Operation Alphabet* and is designed as a 30-minute series aimed at teaching illiterates to read and write. In New York City, a large segment of whose population cannot read and write English, the series is currently being screened on WPIX, plus ETV and UHF channels 13 and 31. It's also syndicated on a non-profit basis to 50 other markets.

SPONSOR HONORED AT JUBILEE FETE



John E. Cain Co., whose mayonnaise, pickle and potato chip products have long been a familiar sight to New England shoppers, is readying an extensive radio-tv campaign as part of the firm's 50th anniversary celebration. Company president Robert H. Cain (r) was honored at a Golden Jubilee fete in Boston, where Malcolm McCabe (l), secretary of the Massachusetts Retail Grocers Assn., presented Cain with a scroll citing outstanding contributions to the grocery industry. More than 1500 spots on nine tv stations are set, as well as commercials on all 32 Yankee network radio outlets, plus WTIC Hartford and WICC Bridgeport. Agency is Charles F. Hutchinson.

Pro Sports, Inc. Formed Representing Athletes

Agencies seem quite enthusiast about the newest comer to the con mercials talent scene—Pro Sport Inc.

The brainchild of two your New York attorneys, Martin Blacl man and R. Steven Arnold. P r Sports is a brand new New Yorl based representation business f professional athletes in comme cials and radio and tv programin It's kicking off with 15 athlet under exclusive contract, includi Sam Huff and Sonny Jurgense and working agreements with ma others. Ogilvy Benson & Mathe the first agency to contract wi Pro Sports for talent, just wrappe up production on a 60-seco taped spot (for an undisclos product) using four of the Minn sota Twins. And negotiations ha been concluded with several oth agencies, including BBDO, Keny & Eckhardt, Ted Bates, Benton Bowles, and MacManus, John Adams. One of the rubber co pany giants, about to spring a ne sneaker shoe, is discussing tale terms for a regional tv campaig

On the media side, Blackm says several Washington, D.C., st tions are interested in Huff a Jurgensen, both recently traded the Redskins, for radio and sports shows.

Pro Sports sees itself as partic larly serviceable in the procureme of out-of-town athletes for agenci although it also represents so New York stars. A creative depa ment is maintained to work w agencies and advertisers on prom tion campaigns, packaging a premium merchandising.

Money Talks in TV Ad For Banking Foundation

Homage to local television is b ing paid by the Foundation Commercial Banks. It is urgi bankers to join forces for cooper tive advertising campaigns usi the medium to promote the "f service" benefits of commerc banking.

As a prodder, the foundati prepared a 15-minute film titl *The Atlanta Story*, which tells h the five leading banks in that c contributed $200,000 to a jo

ampaign to educate the public on dvantages commercial banks can offer. On-screen comments by five ank executives express the enhusiasm of the banks which contributed the cash for the television ampaign.

Spot tv commercials were prepared for the Atlanta banks by Build, Bascom & Bonfigli, the oundation's advertising agency, which worked with John M. Prince Audio - Visual Presentations, of Philadelphia, in preparing the film hort.

Highlighted in the spots are "talking coins" — animated features of Lincoln, Washington and Franklin discussing the benefits of "full service" banking from their designs on pennies, quarters and alf-dollars.

nsurance Firm Buys Southern FM Station

Fidelity Bankers Life Insurance o., Richmond, Va., has acquired WFMV, Richmond's only FM tereo station.

Studios have been moved to the ew owner's Fidelity Building at 5001 West Broad St. Transmitting with 73 kw, WFMV carries news nd classical, light classical and azz music from 6 a.m.-1 a.m.

Schwabacher Buys KCBS Election Package

Schwabacher & Co., San Francisco investment brokers, has purchased full radio coverage of California's June 2 primary election returns on KCBS Radio San Francisco.

The buy consists of at least seven ive-minute broadcasts beginning at 25 p.m. and continuing every half hour until the complete returns are in.

Schwabacher has long been associated with news coverage on KCBS, having previously sponsored ten newscasts a week. In addition to the election returns package, Schwabacher has purchased a one-minute announcement schedule for 12 weeks. The schedule of humorous commercials represents an innovation in investment advertising and has been favorably received by the public since its inception, April 1, the company said.



TIGHT DEADLINE

KCBS Radio News Director Don Mozley brings 20 years' worth of cool judgment, calm nerves to his task of distilling the day's news for San Francisco listeners. From bomb tests at Bikini to Chessman in San Quentin, Mozley's list of exclusives would fill a fat yellow roll of wire-copy paper. Seven major awards last year testified to the excellence of his tough-minded team of top newsmen. KCBS is the brand-name news in San Francisco. People are sold on it. So are savings banks, clothing stores, motor oils, autos and airlines.

LIVE NIGHTLINE

For an opinionated hour each weeknight, the KCBS nightline becomes San Francisco's hot line. *Viewpoint* listeners grind axes on such free-wheeling topics as "What's Happening to Morality?" Whether they'd rather ban the bomb or bomb the banners, *Viewpoint* moderator Al Douglas gives each caller three minutes to tell San Francisco why. This high-impact programming is two-way radio. It involves listeners, creates dynamic interaction—and delivers quality response to advertisers

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

McC-E Big Buyer at NBC

McCann-Erickson is in the sales spotlight at NBC-TV. The agency bought into seven of next season's shows on behalf of client Hoffman-La Roche and, via its Houston branch, contracted for Humble Oil sponsorship of a June 9 special.

On the roster for Hoffman-La Roche: *Alfred Hitchcock, Daniel Boone, The Virginian, Wednesday Night at the Movies, That Was the Week that Was, International Showtime* and *The Jack Paar Program.*

The French Army, scheduled from 10-11 p.m. on June 9, will trace events, beginning with World War I, that have reduced L'Armee Francaise from a political power on a world scale to a force of questionable influence even in its own country. able influence in its own country.

Hints Shift in Storer Executive Hierarchy

Kenneth L. Bagwell, vice president and general manager for WAGA-TV Atlanta will move to Cleveland around June 1 as vice-president in charge of WJW-TV. Robert S. Buchanan remains as manager of Storer's Cleveland outlet, reporting to Mr. Bagwell.

There were indications that Storer plans two-man executive teams at all its stations, which could result in a great deal of top echelon shuffling. The hope, according to tv division vice-president Bill Michaels, is to relieve "the tremendous workload placed on station managers, leaving more time for productive organization and administration."

Associated with Storer as general manager of WAGA-TV Atlanta since February 1961, Mr. Bagwell was elected a vice president this January. Before joining Storer, he was national sales manager of WTVJ Miami. His broadcast career began at KOY Phoenix. In 1947 he joined the announcing staff of KXYZ Houston, and later became program manager for that city's first tv station, now KPRC-TV. Mr. Bagwell returned to radio as program manager of KXYZ. Four years later he returned to tv at WTVJ.



Charles C. Barry



W. J. Colihan, Jr.

Y&R Promotes Three

Charles C. Barry, William J. Colihan, Jr., and James P. Wilkerson have been named executive vice presidents at Young & Rubicam.



James Wilkerson

Barry joined the agency in 1959 in charge of program and talent in the tv-radio department, was named director of the department in 1961 and senior vice president the same year. Prior to that he held executive positions in radio and tv with NBC, ABC, MGM and William Morris.

With Y&R since 1936, Colihan has held key positions in several creative areas in the agency, including radio and television. He became a vice president in 1957 and chairman of the Plans Board two lears later.

Wilkerson came to the agency in 1940 in the media department and transferred to the traffic department in 1946. He joined the contact department a year later and in 1953 was named account supervisor and vice president. He was appointed a senior vice president and director of the International Div. in 1959 and the following year was transferred overseas as director of the agency's London office. He returned to this country in 1963 in charge of client services.

Expect Coke to Hypo Broadcast for New Arm

It's likely that the just-approved Coca-Cola merger of Duncan Foods will generate some more business for spot tv and/or radio.

Marketer of Butter-Nut, Fleetwood, Maryland Club, Admiration and Huggins coffees, Duncan has been spending under $1 millio in spot tv. As an autonomous di vision of Coca-Cola, Duncan' broadcast budget will probably b increased.

The acquisition was describe by Coca-Cola president J. Pau Austin as a logical step in th product diversification program be gun in 1960 when Minute Mai was acquired.

Austin also outlined for a re cent board of directors meeting first quarter profit increase of 2 percent. Net profit was $11,967. 702, compared to $9,838,094 fo the first quarter of 1963. Firs quarter earnings were 86 cents v 71 cents per share last year.

H-R Warns Stations: 'Go Color' or Lose Out

Nighttime black and white pro grams, transmitted on a statio which telecasts color, do 44 per cent better in high-income color t homes than in black and white t homes. With color set penetratio expected to approach 5 percent na tionally by the end of this yea this and other influences of colo on tv viewing become even mor important than before.

According to H-R, which is urg ing all its stations to go to colo the advantage of a color progra is likely to be in excess of a fu rating point. Coupled with the in crease in viewers per set in colo homes, the effect of color will soo be evident in ratings reports, a cording to the representative firm

Avery Gibson, vice president H-R Facts Div., reports in the H- May newsletter on a special tas force study of ARB diaries. Hig lights, in addition to the above:

Nighttime color programs get a 82 percent higher rating in colo homes than in b&w homes.

Nighttime b&w programs, tran mitted by a station which telecas only in b&w, get 24 percent le audience in color homes than b&w homes.

Daytime color programs get 56 percent higher rating in colo homes than in b&w homes.

Daytime b&w programs, tran mitted by a station which telecas only in b&w, get 17 percent le audience in color homes than b&w homes.

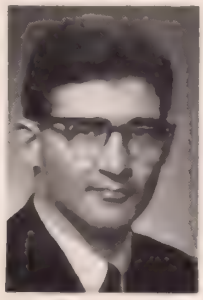
B&w programs, transmitted on a station which telecasts color, do 50 percent better in color homes.

There is no difference in the rating advantage of types of color programs; all types of color programs seem to attract the same "plus" in color homes, color alone appears to attract the color audience, H-R concluded.

Yoder New Media Man On Ralston Purina Account



Diane Robinson



David J. Yoder

A shuffle in media supervisory assignments at Guild, Bascom & Bonfigli, San Francisco, puts the big broadcast spending Ralston Purina account under the aegis of David J. Yoder.

A newcomer to GB&B, Yoder was most recently with Kudner and previously, BBDO New York. He takes over media responsibility on Chex Cereals, Ry-Krisp and Hot Ralston from Diane Robinson, who's served the account for the past year. She's been with GB&B for six years, will take over Foremost Dairies.

Simpson and Jacobson Station Reps Merge

Station representative firms William L. Simpson & Associates of Seattle and Portland's H.S. Jacobson & Associates have merged.

The new company states it will provide services previously available only from major national rep firms. These services are: centralized billings; a research department and a sales development department.

Both Jacobson and Simpson have extensive broadcast backgrounds. Prior to establishing his rep firm in 1956, Jacobson had been manager of KXL Portland for a number of years. Simpson most recently was owner of KOL Seattle before forming his company early last year.

Agency Billings Boom in East, Midwest

Tobacco and liquor business helped to more than double billings in the New York office of Gardner Advertising in the past year, while perhaps youthful enthusiasm more than anything else should be credited with a 40 percent increase for the MacManus, John & Adams Chicago operation established last May.

Gardner's track record over the past 12 months includes the acquisition of American Tobacco's cigar business and Carlton cigarets, and four products of the Brown-Forman line. Concurrently, the number of employees in New York has grown from 90 in mid-1963 to approximately 150. Both upbeat developments have necessitated a move to new quarters at 90 Park Ave., where Gardner will occupy four floors of a new 50-story building. The agency predicts a total agency 25 percent billing increase in 1964 from 1963's domestic billings of $50,792,000.

Total billings of Chicago area clients have grown from $6 to $10 million, and the MacManus, John & Adams staff has increased from 52 to 75 in its short lifetime. The office was set up following the acquisition of the George H. Hartman agency.

MJ&A projects 1964 billings of $65,000,000.

Chirurg & Cairns, which billed $12.5 million last year, registered a 24 percent billings increase for the first quarter of 1964 over the like period of 1963, an all-time high quarter for the agency.

ABC Worldvision Expands, Will Sell Haiti Station

Haiti has become the 22nd nation in the ABC Worldvision Network.

ABC International will serve as program purchasing agent and world-wide sales representative for Tele Haiti, S.A., channel 5, Port au Prince, the only tv service in the 4,000-set nation.

Since there is a great deal of group viewing, it is estimated that there are 10 viewers per set. Station's broadcasting day runs from noon to 10 p.m.



HAVE SOMETHING FOR SALE?

Metropolitan Toledo, 41st in U.S. consumer spendable income,* is waiting to be sold. WSPD-Radio wins you the ears of Toledo's spending families. Get the dollar and cents facts on WSPD-Radio's salesmanship from your Katz man.

Whatever you have for sale, you can't afford to ignore Toledo or WSPD, the No. 1 Radio Station in the Nation's 44th Metropolitan Market.

WSPD RADIO TOLEDO

A STEINMAN STATION

*SRDS

Schick Campaign Set

Broadcast will get a big slice of the "multi-million dollar ad budget" allocated by Schick Safety Razor to introduce its new Dial Injector Razor.

The new feature is a dial with consecutive settings 1 through 8 which enables the shaver one-handedly to find the right blade exposure for any area of skin and beard. Wholesalers are getting shipments now and advertising breaks June 22.

General Foods Promotes Three Key Executives

E. Burke Giblin, vice president and general manager of the Jell-O division of General Foods, has been promoted to fill the newly-created position of vice president-operations group executive for this major broadcast advertising giant. Under Arthur E. Larkin, Jr., executive vice president - operations, he will share the responsibility for General Foods' domestic operating divisions, its Canadian subsidiary, and certain staff functions that work closely with these operations. The Jell-O, Post, Kool-Aid, Institutional Foods Service and Distribution-Sales Services Divisions, and General Foods, Ltd. will report through Giblin.

Martin L. Gregory, vice president and general manager of the Post Division, will succeed Giblin as head of the Jell-O Division, with M. C. Baker, assistant general manager of the Post Division, succeeding Gregory.

Giblin joined General Foods in 1946 at its Atlantic Gelatin plant. He was named general manager of the Jell-O Division in 1959, and elected a vice president of the corporation in 1960.

Gregory started with the company in 1939 at its Post Cereals plant in Battle Creek. He became general manager of that division in 1962. Later he was elected a General Foods vice president.

Baker was associated with the company's Maxwell House Division from 1954 until 1961, when he became marketing manager of the Post Division.

Schachte Moves Up at J. Walter Thompson

In his new post as executive vice president in charge of the New York office of J. Walter Thompson, advertising veteran Harry Schachte will play a more important part in the administration of the agency's $300 million - plus billings.



Harry Schachte

Well-steeped in broadcasting matters, Schachte rose in the heavily tv-oriented Lever Bros. organization from advertising vice president to executive vice president, director, and member of the executive committee. Thompson, which places over 50 percent of its total billings in radio and tv, is the number two agency among broadcast spenders.

Schachte joined Thompson in September 1963 as executive chairman of review boards, reporting to Dan Seymour, chairman of the executive committee.

New Hayes Theme for Tv

The musical background for NBC's new animated "eagle" logo, which will be used on the network's 1964 political convention and election coverage this year, has been packaged, on assignment, by Sonny Hayes Productions. The theme is stirring and martial—even though it only lasts for six seconds. The extensive number of tv plays due to be given the NBC spot, however, is expected to make it the most-repeated theme on tv this year, according to a Hayes spokesman.

Rep Appointments

The switch of KIMN Denver from Blair Radio to **Metro Radio Sales** brings the latter's total list to eight. The Denver station, owned by KIMN Broadcasting, John C. Hunter, president, is only the second non-Metropolitan Broadcasting property to be repped by the firm. The other is WDRC Hartford owned by Buckley-Jaeger Broadcasting. Selection of Metro Radio Sales followed screening of at least "a score of major national reps.' . . . **George P. Hollingbery** will take over representation of KGB San Diego . . . **Roger Coleman Inc.** will sell for WPEN (FM) Philadelphia, both singly and as a link in a 30-station fine music network it handles . . . **Venard, Torbet & McConnell** has been appointed by WTOD Toledo . . . **Vic Piano Associates** is the new national representative for WRLP Brattleboro, Vt., - Greenfield, Mass., - Keene, N.H. Kettel-Carter continues to handle New England sales . . .**Midwest Time Sales** added two stations for regional sales, KXLR Little Rock and KFDI Wichita . . . **Boma Lowrance & Assoc.** is the new southeastern representative for WSUN radio and tv in St. Petersburg.

THE WORLD'S FAIR NOTWITHSTANDING



This historic group is discussing an exhibition in Dearborn, Mich., which ranks with the be at Flushing Meadow, at least from a nostalgic point of view. Greenfield Village and the Henr Ford Museum opened a special exhibit honoring National Radio Month called "Talking Box t Telstar." At the opening (l-r): Charles Snell, v.p., Detroit Bank & Trust Co., whose bank sponsore the first commercial program on WWJ in 1922; Donald Shelley, exec. dir. of the Museum an Village; Brace Beemer, radio's Lone Ranger; Al Hodge, The Green Hornet; and William B. Quarto WMT-TV Cedar Rapids, chairman of the tv board of the NAB.

Agency Shifts

Campbell-Ewald's New York division acquired the Corral Wodiskay Ca. account, maker of Bering Cigars. . . . **Doyle Dane Bernbach** picked up the Isodettes Div. of International Latex effective June 1. . . . **Handman & Sklar's** big new account is National Restaurant Corp., part of Riese Enterprises which owns Calico Kitchens, Childs, Cobbs, Richards, Amy Joy, Peter Pan and other restaurant chains throughout the country.

Dancer-Fitzgerald-Sample got the nod from Minute Maid Div. of Coca Cola for its newly acquired Real Gold Co., maker of fruit drink concentrates . . . **Zakin Co.** appointed to handle Broadcast Music Inc. (BMI), music licensing organization.

Fuller & Smith & Ross has been appointed to handle the Helene Curtis new consumer product, Quick-Care hair conditioner; will also be assigned other Curtis products, now under development . . . **Don Kemper Co.,** New York, to handle air conditioning division of American-Standard . . . **Mogul Williams & Saylor** appointed by Econo-Car International.

McCann-Erickson takes over advertising account of Continental Airlines. JWT has handled the account for the last seven years . . . **Franznick-Meden** has been named the advertising agency for Consolidated Mutual Insurance Co. Billings to total $150,000 this year.

Compton to handle advertising for Victor Fischel & Co., national distributors of Carstairs Whiskey and Wolfschmidt Genuine Vodka, effective July 1, when company leaves PK&L. Combined billings for the two brands reportedly in excess of $2 million . . . **Rumrill Co.** to handle advertising and marketing for Casual Sportswear Co., New York, manufacturers of men's and boy's slacks.

Kenyon & Eckhardt has been appointed the ad agency for Prince Macaroni Manufacturing Co., Lowell, Mass., an American producer of Italian foods. Growth in distribution and in product line demanded the resources of a national advertising agency, company president said.

Klau-Van Pietersom-Dunlap, the new agency for A. O. Smith Consumer Products Group, effective June 15. Grant Advertising has handled the account since 1960, will continue to handle the company's Harvestore Products . . . **Shaller-Rubin Co.** now agency for Jack Poust & Co. and Distillers Stock, U. S. A. Ltd. Agency will handle nationally distributed Stock brands of vermouths, liqueurs and brandies.

Reach, McClinton & Co., Chicago, to handle Vandercook & Sons, a manufacturer of reproduction test presses and allied proofing equipment . . . **Rutledge Advertising Co.** to be Hofman House national agency. Client manufactures steaks, tamales and other products now in the development stages.

Johnstone, Inc., has been chosen to handle all corporate advertising for The House of Cassini, a newly formed corporation consisting of licensees who will market their products nationally (some internationally) under the House of Cassini.

Ted Gotthelf Associates was assigned by Whitehall Laboratories Div. of American Home Products to handle a new proprietary drug product. . . . **Wilson, Haight & Welch,** Hartford, has been appointed by Petroleum Heat and Power Co., Stamford, Conn., a user of radio. . . . **Klau-Van Pietersom-Dunlap,** Milwaukee, will handle the newly formed Ionia (Mich.,) Div. of DowSmith, a corporation jointly owned by Dow Chemical Co. and A. O. Smith Corp. Ionia, manufacturer of glass-fiber-reinforced plastics, recently received a contract for the assembly of the Corvette automobile plastic bodies.

Stern, Walter & Simmons, Chicago, is taking over the Orchard Hill Farms Candy Co. account, previously handled by Herbert Baker Advertising . . . **J. M. Mathes** named by Lamm Brothers, Baltimore, manufacturers of Glen-eagles raincoats.

Are you our man in the SOUTH?

Ours is a prestige firm selling to tv and radio stations —especially managers.

We need a man who can talk broadcasting and knows the south. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

Box 201, SPONSOR,
555 Fifth Avenue,
New York 17

ADVERTISERS

Michael K. Carney named advertising manager, Special Products Div. Nabisco National Biscuit Co. Prior to joining the company in 1963 he was with Curtis Publishing Co.

Norman Ness elected executive vice president of International Milling Co., Minneapolis. For the past 10 years he was vice president in charge of grain operations and most recently in charge of research and finance.

Gene F. Pizzato named Gift Stars division sales manager for Arizona, New Mexico and West Texas. Formerly he was export division sales supervisor for Pillsbury Co., Minneapolis.

Morris Weinstein named New York branch manager for United Artists. Previously he was branch manager for the Detroit office.

Donald Burr joined Yardley of London as vice president-marketing. Formerly he was vice president of Rayette, Inc.

Jac Thall appointed manager of Columbia Pictures. He was formerly copy chief and creative director for the entertainment division of West, Weir & Bartel.

Wah Chin elected president of Dulany Industries. He headed the investing group which formed Dulany Industries in 1961, by combining Atlantic Tuna Co. and Dulany Foods.

Joseph Noonan joined Falstaff Brewing Corp. as merchandising manager. Prior to joining Falstaff he was a partner with a St. Louis food brokerage company.

Arnold D. Lovett and **Bernard J. Hanly** appointed directors of national sales and sales manager, respectively, for King Korn Stamp Co. Lovett was formerly sales manager for southern division and Hanly for the northern.

Allen MacKenzie named director of advertising and public relations for United States Plywood Corp. For the past two years he was director of public relations.

Roland J. Kalb appointed group vice president to head electronic home entertainment and special products division of Jerrold Corp., Philadelphia, which acquired Pilot Radio Corp., Harman-Kardon, Inc. in 1962 and 1961 respectively. Prior to joining Pilot he was group vice president for Fairbanks, Morse & Co.

AGENCIES

Richard Bittner joined Street & Finney's account group to handle Colgate brands. He was formerly with Bristol-Myers.

Robert M. Oksner joined C. J. LaRoche as vice president and associate copy chief. Previously he was vice president and copy group supervisor at Doherty, Clifford, Steers & Shenfield.

Gilbert Zakow appointed account executive in the Pharmaceutical Div. of Shaller-Rubin Co. Previously he was with Sudler & Hennessey, Erwin Wasey, Ruthrauff & Ryan.

Jonis Gold, vice president-associate creative director of J. M. Mathes, Inc., appointed creative head for the agency. **Gabriel Massimi** appointed vice president-copy reporting.

Edward F. Flynn, vice president-director of music services, named senior vice president of Lennon & Newell. He joined the agency in 1952 as radio-tv director.

Albert Henry Falk, Jr. named senior vice president of Compton



Albert Falk, Jr.



Arthur Sawyer

Advertising. Since joining the agency in 1957 as a marketing executive, he served as manager, vice president and as director of the Market Development Dept.

Arthur W. Sawyer joined Frederick E. Baker, Advertising, Seattle, as marketing and media director. Previously he served at Johnson & Lewis Advertising; Garfield, Hoffman & Conner, Young & Rubicam, San Francisco; Media-Data Center, Los Angeles and New York.

Henry Seiden appointed vice president-creative director of McCann-Marschalk, New York.

Arthur L. Iger appointed account executive of Cunningham & Walsh, New York. Formerly he was marketing consultant to the grocery products industry and director of marketing for the American Kitchen Products Co.

Alvin N. Sarasohn appointed associate director of creative services Kenyon & Eckhardt, New York. Since joining the agency he served as copy supervisor, creative director of K&E, Los Angeles, and most recently as creative group head, New York.

Charles Fryer, James K. Makrianes and **Robert H. Walsh** named vice presidents at Young & Rubi-



Edward Flynn



A. N. Sarasohn



Charles Fryer



James Makrianes



Robert Walsh



J. K. McCauley



Ed Hunt



Robert Schuessler

cam. Since joining the agency in 1953, Fryer served as an account executive and merchandising man. Makrianes joined Y&R in 1959 and most recently served as an account executive. Walsh served most recently in the Contact Dept. since joining the agency in 1952.

Melville A. Conner, R. Glenn Wilmoth and **Mrs. Babette Jackson Sommer** appointed vice presidents of Dancer-Fitzgerald-Sample, Inc. Conner was associate director of Radio-Tv. Wilmoth has been associate media director and Mrs. Sommer served as associate research director.

Richard A. Boege joined Cole & Weber as director of media and market research, headquartering in Portland. Formerly he was media director and account executive for McCann-Erickson, Portland.

John F. Maher named account executive at West, Weir & Bartel, New York. For the past three years he served as national news editor of "Billboard," music trade publication, and as supervisor of all album and record reviews.

Susan Kjellberg joined Kenyon & Eckhardt, New York, as a copywriter. She was formerly with Ross Roy, Inc., Detroit.

James D. Stoner and **Dean Kutchera** joined Robert Otto-Intam, New York, as account executives. Stoner comes to the agency from J. Walter Thompson, where he served as an account executive. Kutchera was with Young & Rubicam for the past four years as an account executive.

Jones Hawley named vice president and account supervisor at Eisaman, Johns & Laws, Los Angeles. Prior to joining the agency in 1961 as an account executive, he served as an assistant account executive at BBDO and as an account executive at Hal Stebbins.

Sherwin Wasserman, associate director of research at Ogilvy, Benson & Mather, elected vice president. He joined the agency in 1963.

Gene H. Samuelsen joined Clinton H. Frank, Inc., as account supervisor. Previously he was with the Sunbeam Corp., where he handled marketing and sales promotion for the appliance and garden tools division.

Walter King appointed account manager of Edward H. Weiss & Co., Los Angeles. He was formerly with Street & Finney and William Esty Co.

Bernard L. Baymiller appointed art director and production manager of Marlowe W. Hartung Advertising, Lancaster, Pa. Previously he was art director and production manager for William B. Kamp Agency, Lancaster.

TIME / Buying and Selling

Jerome K. McCauley named director of spot radio sales development at the Katz Agency. He has been with CBS Radio and WCBS New York, Spot Sales at ABC and an account executive at H-R Representatives.

Judy Anderson, key timebuyer for McCann-Erickson, named "Advertising Woman of the Year" by Women's Advertising Club of Detroit at a recognition luncheon at WXYZ Radio Detroit.

James L. Perabe and **Donald A. Stork** named media supervisor and media buyer, respectively, at Gardner Advertising, St. Louis. Perabe joined the agency in 1959 as media assistant. Stork was formerly with Lynch Advertising Co., St. Louis.

Ed Hunt formerly of CFCF-TV-FM Montreal, joined the television sales staff of Venard, Torbet & McConnell, New York. Prior to his sojourn in Canada he spent a number of years with Storz stations in the U.S.

William T. Carney joined the New York television sales staff of the Katz Agency. He comes to the rep house from George P. Hollingbery Co.

Robert L. Schuessler promoted to office manager of Edward Petry & Co., St. Louis. He joined the company in 1960 as a tv salesman.

A. Grady Berry joined the sales staff of George P. Hollingbery Co., Atlanta. He comes to Hollingbery from Clarke Brown Representatives, Atlanta, where he served as vice president and general manager.

Peter R. Scott appointed associate broadcast media director of Ehrung & Cairns, New York. During the past three years he was associated with Roger O'Connor, Inc., Bolling Co. and Katz Agency. Prior to that he was a timebuyer with Foote, Cone & Belding, and an assistant timebuyer with Ted Bates and Doherty, Clifford, Steers & Shenfield.

Don Staley retired from the tv sales staff of Katz Agency, New York. After a three-month vacation, he will become assistant to

tional director of Recording for the Blind, a non-profit organization that furnishes free recordings of text books to blind students. He joined Katz in 1947 as manager of the San Francisco office, and ten years later moved to the New York office where he handled accounts for the Ted Bates agency.

Marty Brown transferred from Adam Young's New York television sales staff to Young's Chicago office. Prior to joining the company in 1963 he sold tv time with Roger O'Connor, New York.

Aubrey Holman and **Richard J. Waller** joined the sales staff of Television Advertising Representatives, New York. For the past three years Holman was assistant sales manager for KYW-TV Cleveland. Weller comes to TvAR after two years as an account executive with Metro Television Sales and Times Mirror Broadcasting.

Gerald J. McGavick, Jr., appointed sales account executive for Metro Tv Sales, New York. For the past three years he served as tv account executive for Venard, Torbet & McConnell.

TV MEDIA

Jack Robertson appointed director of photography, news and special projects at WLWT Cincinnati. Prior to joining WLWT's documentary department in 1963, he was president of the Cincinnati Film Lab.

Ed Sierer, Pacific Northwest outdoor sportsman, named outdoor editor for both KING Radio/TV, Seattle. He comes to KING from KOMO-TV, where he served as news cameraman and chief photographer for "Expedition Northwest."

Bob McGonagle, WHN New York, elected assistant secretary of Radio Newsreel Television Working Press Assn., New York. **Jim Gash,** 1st vice president, WNEW New York, and McGonagle are the only two independent station newsmen elected officers. Other officers are: **Ed Silverman,** ABC News, president; **Bill Beutel,** ABC News, secretary; **Irving Heitzner,** ABC News, assistant secretary; and **Richard Milbauer,** Newsfilm, treasurer.

Al Proyer appointed western sales manager for Spanish International Network, Hollywood. He was formerly account executive with KTTV Los Angeles, and most recently served as director of merchandising and promotion for KMEX-TV Los Angeles.

Martin Kessler appointed editor of "Stand By" and director of public relations for the American Federation of Tv and Radio Artists.

John S. Hayes, chairman of the executive committee of The Washington Post Co. and president, Post-Newsweek Stations, elected to the board of trustees of National Urban League. He is licensee of WTOP-TV/R Washington and WJXT-TV Jacksonville.

Kenneth R. Croes, named station manager of KERO-TV Bakersfield. Since joining KERO-TV in 1946 he worked in various programing and sales capacities.

Mark Forrester named general manager of WHCT Hartford, Conn. He has been in charge of research for the RKO General subscription tv test since 1962.

Stanley J. Cole named business manager and assistant to the station manager at KRON-TV San Francisco. He comes from WBAL-TV Baltimore, where he was operations manager.

William Froug appointed executive producer of dramatic programs, CBS-TV, Hollywood. He was vice president in charge of programing for CBS Radio, Hollywood, in 1956, and moved into tv in 1957.

Charles R. Sanford named WGAN-TV Portland news chief;


Charles Sanford


Henry Ga

Henry A. Gale appointed assistan director. Prior to joining WGAN as an announcer in 1952, Sanfor was a staff announcer with WGUY Bangor. Most recently he was pro gram director for the station. Gal joined the staff in 1961.

George Stern retired as vic president of Revue Productions. H is one of its three founders, wit Karl Kramer and Dick Irving After joining MCA in 1946 as a agent, he moved into radio produc tion and later produced the pilot o Revue's first series, *Stars Ove Hollywood*. After producing sev eral other series, including *Ki Carson, Chevron Theatre* and *Well Fargo* in color, he moved into execu tive vice president duties within th organization.

Malcolm D. Potter joined th promotion department of WPRO TV Providence. He came to th station after completing six month active duty training under th United States Coast Guard Reserv Program. Previously he spent 1 months with McCann-Erickson. H replaces **Ben Petersen.**

James W. Hardiman appointe CBS-TV director of press informa tion, Hollywood. Most recently h was director of radio/tv promotio for the Walt Disney organizatio

Anthony C. Battaglia, Jr., a pointed sales representative f WGR-TV Buffalo. Formerly h was on the sales staff of WNY Syracuse, N.Y.

Philip Mergener appointed ge eral sales manager for WEEK-T and WEEQ-TV Peoria and L Salle, Ill. Mergener was formerl sales manager for UA-TV, Ch cago.


E Blaney Harris


Jim Davis


Robert Cooper


T C Donhauser


James Graven


Henry Wilson

RADIO MEDIA

E. Blaney Harris appointed general sales manager of WPIX New York. Since joining the station in 1952 as an account executive he has served as program sales manager for the last four years.

Jim Davis promoted to program chief of WBT Charlotte. Formerly he was assistant program manager of the station. He is replacing Wade St. Clair who resigned to take a post with the National Aeronautics and Space Administration.

Dr. Frank Stanton named recipient of the Architectural League of New York's Michael Friedsam Medal. He is president of CBS.

Mrs. Arynne Bermont named promotion manager for WMAL Radio Washington. Since moving to Washington in 1957 she served as a free lance publicist with fashion, industrial and publishing accounts. Previously she was associated with Macy's, Krieg Associates, as an account executive.

Paul J. Cassidy promoted to assistant sales manager at KDKA Pittsburgh. Formerly he was assistant sales manager of the Pittsburgh Hilton Hotel.

Robert H. Biernacki appointed general sales manager for KEX Portland, Ore. For the past three years he served as account executive for AM Radio Sales, New York.

Alex Daybreak appointed director of special events and executive producer of New York World's Fair programs for WEVD-AM-FM New York. He will produce live radio programs from the Fair.

Robert Evans Cooper, general manager of WSM Nashville, elected to the board of directors of WSM. He joined the station in 1957 as sales manager.

John G. Stilli appointed to the Joint State Government Commission Task Force on Penal Institutions. He is manager of WFBG-AM-TV Altoona-Johnstown.

Dick Turner appointed sales manager of KOOL Phoenix. For the past five years he was a radio and television sales executive in Phoenix.

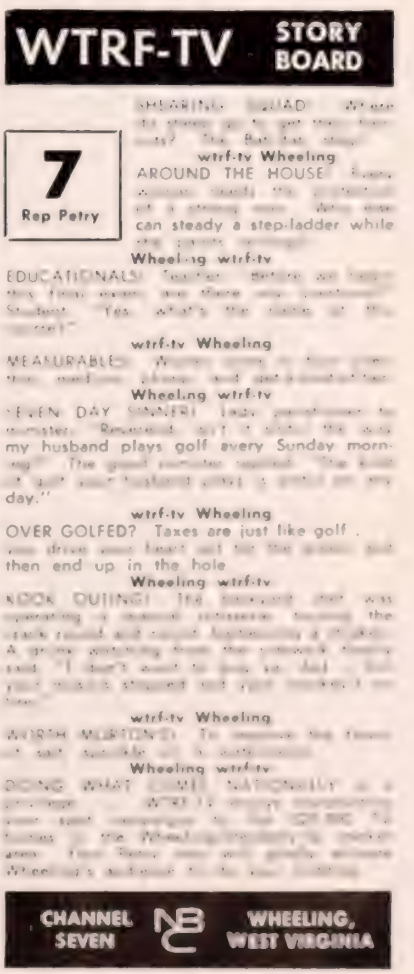
SYNDICATION & SERVICES

Ivan Genit appointed manager of Latin American sales for Twentieth Century-Fox TV. Formerly he was southwestern sales manager for Desilu Sales, and prior to that was with Magnum Television, S.A., in Latin America.

Theodore C. Donhauser, James J. Graven and **Henry H. Wilson** appointed Midwest regional manager of audio-visual (AV) sales, manager of AV industrial sales, and audio-visual sales engineer, respectively, of Bell & Howell, Chicago. Prior to joining Bell & Howell in 1960 Donhauser was district manager for B&H consumer products in Salt Lake City. Prior to 1956 Graven was director of audio-visual sales for Ampro Corp. and purchasing agent for Motion Picture Engineering Co. Wilson came to B&H in 1957 from Ampro Corp. where he served as national service director.

Harry Heller, Melvin Prince named study directors and **Earl Carroll, Warren Smith** and **Steven Leibowitz** appointed assistant study directors of Market-Facts, New York. Previously Heller was project director for special studies at Ted Bates. Prince came to the firm from Brandeis University where he was faculty associate in research. Prior to that he was a member of the operations research staff at M & M Candies and research scientist with Public Service Research.

Larry Spangler appointed account executive for Independent Television Corp. He was formerly general manager for Ed Allen Enterprises.



CALENDAR

MAY

Sales & Marketing Executives-Intl., convention, Palmer House, Chicago (to 20).

Washington Advertising Club, Radio Day, RAB's Edmund Bunker main luncheon speaker, Presidential Arms (19).

Los Angeles Advertising Women, 18th annual presentation dinner for "Lulu" trophies to western advertising and pubicity women, Hollywood Palladium (21).

Washington State Assn. of Broadcasters, convention, Hilton Inn, Seattle (21-22).

Ohio Assn. of Broadcasters, spring convention, Commodore Perry Hotel, Toledo (21-22).

North American Broadcasters Idea Bank, third annual convention, Holiday Inn, Evansville, Ind. (21-23).

Alabama Broadcasters Assn., spring convention, Broadwater Beach Hotel, Biloxi, Miss. (21-23).

South Dakota Broadcasters Assn., convention, The Plains, Huron (21-23).

Association of Broadcasting Executives of Texas, annual awards banquet, Dallas (22).

Louisiana-Mississippi AP Broadcasters Assn., annual convention, Jackson, Miss. (22-24).

Southern California Broadcasters Assn., annual outing, Lakeside Country Club, Toluca Lake (25).

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Catholic Press Assn., convention, Penn-Sheraton Hotel, Pittsburgh (25-29).

Art Directors Club of N.Y., awards luncheon, Americana Hotel, New York (26).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

American Research Merchandising Institute, Del Coronado, San Diego, (31-June 6).

Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A: SPONSOR!

**Want full details? Write SPONSOR, 555 Fifth Avenue New York 10017*

JUNE

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of New York, convention, Radio City, New York (4-7).

Advertising Federation of America, 60th annual convention, Chase-Park Plaza Hotel, St. Louis, Mo., (7-10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (7-10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria Hotel, New York (8).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

National Assn. of Display Industries, Trade Show Bldg. and New Yorker (13-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Film Festival, Venice, Italy (15-20).

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

International Design Conference Aspen, Colo. (21-27).

Radio-Television News Directors Association, national spring meeting, Cherry Hill Inn, N. J. (22-26).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y (21-26).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region Cherry Hill Inn, N. J. (22-26).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Assn. of Industrial Advertisers 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Advertising Federation of America sixth annual seminar in marketing management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3

JULY

Advertising Assn. of the West convention, Sun Valley, Idaho (5-9

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention Indiana U., Bloomington (12-16).

National Housewares Mfrs. Assn. exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pacific Auditorium, Los Angeles (21-23).

Pâté costs more than liverwurst.
Bisque costs more than soup.
Stroganoff costs more than stew.
KPRC costs more than other Houston TV.

Life is short.

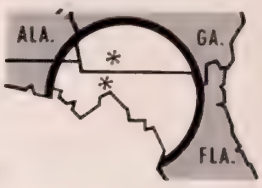


NBC

KPRC OF HOUSTON

Courtesy of Cheese of Holland

WCTV-land — land of YEAR-ROUND good living, good business





We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!

WCTV

TALLAHASSEE 6 THOMASVILLE

BLAIR TELEVISION

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

MAY 25 1964 PRICE 40c

Radio rebounds with vigor from tv heyday 25
Bottle vs. can battle rages on beer front 30
Movie maior rides comeback trail to tv 43



Why K III bought Volumes 1,2,3,4,5 and 7 of Seven Arts' "Films of the 50's"

Clint McKinnon
General Manager, K III
Corpus Christi, Texas



Says Clint McKinnon:

"Because we like time buyers. We respect account executives, and we love our viewers.

We felt that way when we bought Seven Arts' Films of the 50's for KOAT in Albuquerque. We gave our viewers the best programming that was humanly possible — and our viewers responded with the highest ratings.

With a brand new station in Corpus Christi, Texas (K III, Channel 3) we're following the same successful formula . . . and, accordingly, acquired the best feature film library available. Seven Arts' Volumes 1, 2, 3, 4, 5 and 7.

Seven Arts'

FEATURES IN PRIME TIME

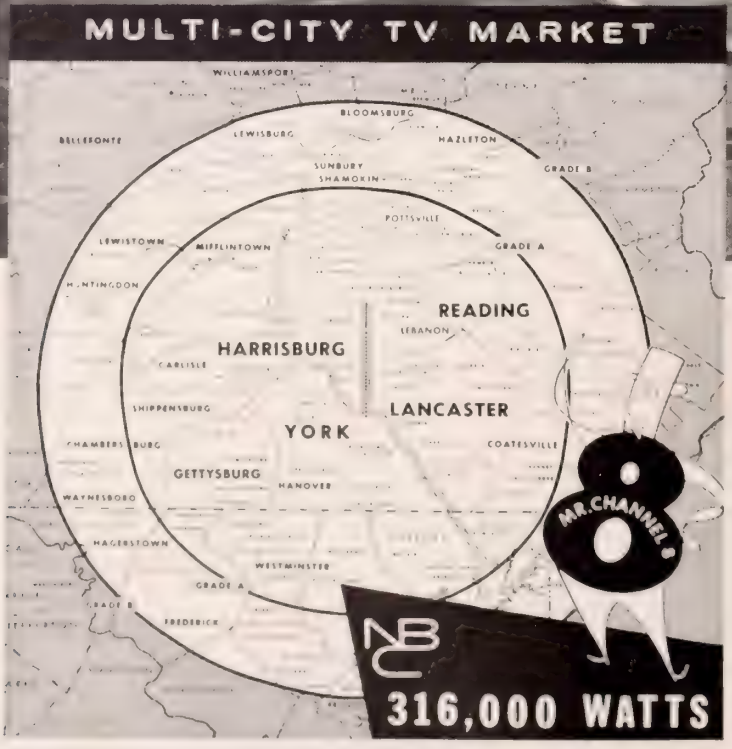
for the account executive, and for the time buyer.

7 SEVEN ARTS ASSOCIATED CORP.

RELAX

Let WGAL-TV do your sales work. It is the outstanding selling medium in the Lancaster/Harrisburg/York TV market.





WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York Chicago Los Angeles San Francisco

NAB Code Review Board Sets Sights On Clutter, Viewer Irritation, Loudness

Washington — NAB's Television ode Review Board has put its stamp f approval on a test survey to find it what irritates the viewer. The oard also introduced two amendents to the Code aimed at reducing lutter," endorsed the idea of a ientific advisory committee and set to motion a study of commercial udness.

In the effort to find out what irtates viewers, the plan is to go into y markets with commercial test formats. These would cover such areas as loudness, frequency and content.

At the suggestion of NAB's LeRoy Collins, a related study of news programs was proposed, aimed especially at the half-hour newscasts in an effort to find ways to reduce splintering of the programs by excessive commercials and other interruptions.

The two Code amendments (which still have to be approved by NAB's parent board of directors) are both directed at the elimination of "clutter." The first called for the restriction or elimination of titles, teasers and credits which do not entertain the viewer. The second amendment adds "below-the-line" credits to the amount of commercial time permitted.

The Code Board also endorsed the plan for a scientific advisory committee. The idea is to have specialists available to check commercial claims in scientific and technical areas.

Finally, the Board heard a preliminary report on commercial loudness. It was pointed out that the problem stemmed more from recording practices than modulation, that recordings made at certain frequencies are more sensitive to people's ears than others. NAB's engineering advisory committee will make a more exhaustive study in an effort to come up with a set of professional standards.

FC&B Claims Biggest Growth Rate of Top 10

New York — A dramatic 55 per- nt boost in domestic billings be- een 1958 and 1963 gives Foote, one & Belding the largest growth te of any of the nation's top agen- s over the same period. Robert Carney, board chairman, annound to his shareholders at the com- ny's first annual meeting.

Carney said the agency moved om ninth to seventh place in do- estic billings during the five-year etch. If billings of FC&B's reign offices are included in the lly, he said, the company is in th place among all U. S. agencies. Earnings figures for 1963 show net income of $1.8 million, or .05 per common share. This com- res with $1.4 million in 1962 and common share of 81 cents. Re- ning to 1958, he pointed out that net was $846,000, or 48 cents r common share.

He also told his shareholders that oss billings and operating income re up substantially in the first arter of 1964. But he added that company only proposes to re- se figures on a semiannual basis, plaining, "Although advertising is a seasonal business in terms of oducts advertised, our income, as true of most agencies, tends to during the third quarter because number of clients do not advertise tv during the summer as heavily they do during the rest of the yr. It is, therefore, misleading to ject annual earnings on the basis earnings in any particular quar- r."

'Nurses,' 'Defenders' Return to New York

Hollywood — Union difficulties patched up, it's back to New York for *The Defenders* and *The Nurses* — which means the city's only multi-season commercial film shows are back in business at the home stand.

"We have been assured of full union cooperation," said Arthur Joel Katz, vice president of Plautus Productions, "and have been asked to return by the New York unions."

The pair of shows had been moved to the West Coast in the wake of a strike by United Scenic Artists.

But Plautus will continue to utilize West Coast facilities with the announcement of four Hollywood-based productions slated for the 1965-66 season: a two-hour television feature adaptable for theatrical release, *Coronet Blue*, an adventure series, *DE 273*, a navy destroyer escort series; and *The Scientist*, an exploration of new frontiers in science.

Hearings Set For Canadian Color Tv

Ottawa — Renewed pressure to get color instituted on Canadian television is having its effect.

Following the Board of Broadcast Governors' hearings in January, 1963, the board announced its conclusion that that time had not yet arrived when it could recommend that color tv begin in Canada.

The board, which had carefully followed the development of color telecasting in the United States, has maintained its study of the U. S. situation and has now announced that it will receive briefs and representations on color television at its public hearings in Ottawa beginning Nov. 3, 1964.

The availability of some color facilities in Canada has existed for some time, and the use of color commercials can often be detected even though they are transmitted in black and white. One of the best known among the agencies using color is MacLaren Advertising, Toronto, for some General Motors spots, among others.

Other late Canadian developments:

An increase in January spot and network television is reported. Total figure for the month is $5,555,267 —a hike of $1,022,915 over the previous year. Categories showing the most substantial boost are automotive (up $82,051), brewers (up $79,518), drugs and toilet goods (up $372,041), food products (up $447,760).

In BBG licensing actions, Calgary, Alta., is the only radio station in a major market getting the nod. License approval for a 10,000 watt AM station went to Theodore S. Soskin with the stipulation that "the applicant will be expected to follow as closely as possible his program promise of performance."

CONTINUED ON NEXT PAGE

Geritol Charges Maintained by FTC

Washington — An FTC hearing examiner has issued an initial decision ordering the J. B. Williams Co. and its agency, Parkson Advertising, to stop making false therapeutic claims for Geritol liquid and tablets. Geritol's television advertising budget in 1963 was well over the $4 million mark — $3,921,500 on network and $171,220 in spot tv.

After hearing nearly a year and a half of arguments by attorneys and batteries of medical experts, the examiner decided that Geritol claims — to relieve iron deficiency anemia, loss of strength, that tired feeling, etc., in all persons — actually would apply to a very small minority of people in this country who really have i.d.a.

If upheld by the full commission, the examiner's order would compel lengthy warning disclosure in all advertising that these symtoms, in the great majority of cases, are due to other and very possibly dangerous conditions that Geritol cannot help. FTC complaint argues that use of Geritol might mask the serious ailment and delay necessary medical aid.

The J. B. Williams Co. denied the complaint in January, 1963. It said the FTC had no jurisdiction to compel the proposed warning in all Geritol advertisements. Also, Williams claimed FTC was discriminating against Geritol and favoring other iron-product manufacturers.

Hearing examiner Abner E. Lipscomb also accuses Geritol of falsely claiming improvement can start within 24 hours, and that vitamins supplied in Geritol are of benefit in i.d.a. cases.

Examiner Lipscomb even challenges sincerity of the Geritol advertising invitation to consumers to check with their doctor. By rather involved reasoning, Lipscomb says Geritol's advertising budget is given 90 percent to tv and 10 percent to newspapers. This leaves nothing to advertise in medical journals. Examiner Lipscomb then asks: If Geritol really meant customers to check with a doctor, wouldn't the company have spent some money convincing doctors of Geritol's value?

Contacted by SPONSOR in New York, the company had a firm "no comment" in the matter of advertising in medical journals.

High Court on Mock-Ups

Washington — The Supreme Court is expected to decide within a few weeks whether or not to heed FTC's plea for its "expertise" to decide in cases of tv mock-up presentations. The case in point is the commission's order against the Ted Bates-Colgate Palmolive sandpaper shave commercial, which was a mock-up using sand on plexiglas.

Lower courts have decided the FTC was too harsh in the language of its order against the use of substitute materials in mock-ups. FTC says its judgment is best when consumer deception is to be decided, — the courts are not equipped for this kind of judgment.

Attorneys for Colgate Palmolive and Tel Bates Agency say the lower courts were right — that the material used in the mock-up is unimportant as long as the public is not deceived about the ability of the product. Besides, the whole case is too trivial to warrant Supreme Court review, they claim. It would seem that unless some more earth-shaking mock-up abuse comes along, this one is liable to put the whole question in the trivia category.

Union Relief Asked to Avert Loss of Film Work

New York — Citing a huge loss of government film work by New York producers, Harold Klein, executive director of the Film Products Assn., called on the industry's unions to "equalize our conditions with that of unfair competition."

Klein pointed out that many producers handle tv commercials, industrial films and government work. The business of tv commercials, he said, is seasonal, but the producers must maintain expensive year-round staffs. The loss of government filming, often scheduled during slack periods, is making their job increasingly difficult.

In order to compete with non-union producers in other parts of the country and bring costs down, Klein urged the unions to grant relief by way of elimination or reduction of mandatory crews and lay-over vacation pay on weekends.

Plough Aspirin Wins

Washington — The FTC has dropped its charges that Plough, Inc. and its agency, Lake - Spiro - Shurman, Inc., made false claims in those advertisements quoting the American Medical Assn. *Journal's* study of the firm's St. Joseph aspirin and four other analgesics.

FTC gave up on similar charges against Sterling Drug's Bayer aspirin, in March, after a U. S. Court of Appeals had put down the FTC case.

The commission points out rather unhappily that, although Plough has discontinued the original advertising which brought on FTC action, the firm's present advertising contains almost all of the claims made in the disputed commercials. But it's the same situation all over again, so FTC is letting its dismissal of charges stand, it says.

Seven Arts Productions Doubles Dollars in '63

New York — Tv sales of its f ture films account for a "substan portion" of Seven Arts income $41,225,360 for the fiscal year en Jan. 31, 1964. Although no spec breakdown is yet available, the co pany points out that approximat 75 percent of the previous ye income of $19,407,905 accrued fr tv sales.

What accounts for the astron ical increase which, reflected in pr its, amounted to $3,154,002 or $1 per share this fiscal year vs. $1,7 793 or $1.08 per share the pr year? For one thing, the just-p year's figures reflect initial rel of the Universal post-1950 libr of 215 features (tagged volume in the Seven Arts groupings). It is an indication that the comp formed originally to distribute Warner Brothers post-1950 films currently circulating some 600 tures under Films of the 50s ner, is definitely in its stride on syndication sales side.

Other activities of Seven Arts P ductions Ltd.: production of mo pictures and the presentation plays for the stage.

Sign up NOW for...



THE LIEUTENANT

Full details from any MGM-TV salesman

METRO-GOLDWYN-MAYER TELEVISION

New York · Chicago · Culver City · Charlotte · Toronto

Your station will recruit big audiences and happy advertisers with this one.

Excitingly different hour-long drama series starring Gary Lockwood and Robert Vaughn with a great roster of guest stars. Available for Fall start.

Sponsor MAY 25, 1964 • VOL. 18, NO. 21

25 **Radio: bigger, healthier, prosperous**
The Phoenix of ad media, radio has risen from the ashes of tv fires of the 1950s with new vigor

30 **Beer: the battle of the bottle vs. cans is on**
Glass Institute promotes non-returnable beer bottles in $1 million New York campaign, mostly on tv, to combat pull-tab can promotion, increase area no-neck use

TIME/BUYING & SELLING

34 **Tomorrow's buyer—a "pro" in the forefront of change**
Future ad demands requiring greater skills will propel buyers into more creative, less routine roles — if they can qualify, states Lennen & Newell senior vice president

TV MEDIA

38 **Spot tv helps small advertisers become market giants**
New presentation by TvAR is up-to-date summation of spot tv's values in today's "brand confusion jungle"

RADIO MEDIA

40 **Tailoring local spots with "national" sound**
A library of recorded radio commercials helps dealers sound "national," sell "local" — possibly out of co-op advertising funds

SYNDICATION & SERVICES

43 **20th Century-Fox rides high on comeback trail**
Advertiser investment in TCF-TV network shows this fall may run as high as $30 million for time and programs as giant studio rebounds on several major tv fronts

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...in a class by itself...



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What do these musical conductors have in common? They've all performed **live,** with their respective orchestras—on WJW Radio, recently.

WJW Radio listeners know the added excitement of **live** music, whether from Lincoln Center in New York, a B.G. concert at Cleveland's Music Hall, Louie from the Mid-America Boat Show, or dancing to Davis at a Heart Fund Country Club Ball.

Besides musical extras, there are speeches by Senator Goldwater, L. B. J., and Secretary of Health and Welfare Celebrezze. WJW Radio has contests, too. A $5,000 Mystery Car — free All-America Vacation Trips — and a $1,000 piano which drew 72,000 titles of "Beautiful Music." Plus a parade of theatre tickets, radios and albums.

Most important is the 24 hours of Beautiful Music, Total Information News and pleasing program personalities. It all adds up to Northern Ohio's adult choice, and a good place for your advertising message.

LOS ANGELES *KGBS*	**PHILADELPHIA** *WIBG*	**CLEVELAND** *WJW*	**MIAMI** *WGBS*	**TOLEDO** *WSPD*	**DETROIT** *WJBK*	*STORER* BROADCASTING COMPANY
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Publisher's Report



Mal Beville speaks out on rating responsibility

WHEN I CAME TO NEW YORK IN 1936, Mal Beville was doing research for NBC.

Some 28 years later he's still active at the same stand, although these days he operates as vice president in charge of planning and research. In his spare moments he gives talks to industry groups.

To my way of thinking Mal (formally known as Hugh M.) is the research conscience of the industry. I've watched him in action countless times, and I find he has always conducted his affairs with restraint, honesty and a wholesome enthusiasm for industry service.

Perhaps his favorite service project these days is the Broadcast Rating Council. So he spoke on this subject a few weeks ago when the AWRT annual convention was held in Tulsa. As one of the 15 members of the Rating Council he gave an updated report on the accomplishments of the council. But he also gave some simple advice to timebuyers and station men on what they can do to cooperate.

He reported that all major rating services have applied for accredita tion by the council. He also reported that three CPA firms are conducting pilot audits of rating services in the field and at home offices. Their findings will be the basis for development of a continuing audit process to function for all accredited broadcast rating organizations. One of the three CPA firms probably will be picked to handle the full-scale audits.

The first and foremost job of the Rating Council, he said, is to make sure the rating services "are doing what they say they're doing."

Mal traced the machinery that has been built to handle ratings methodology in four distinctive areas—national television, local television, national radio and local radio. He pointed out that there are wide differences in each.

Thus he came to his big message.

Timebuyers are the key to valid use of ratings. They exercise the dominant influence on stations which eagerly watch what they will or will not accept in the way of rating data. So "timebuyers must share responsibility for improving the quality of ratings and research data used by stations." He adds, "It is my personal impression that there are many timebuyers who are themselves somewhat shy on statistical training but who tend to buy 'by the numbers' without a thorough understanding of the limitations of the figures used."

To station management he said ". . . only a handful of broadcasting stations employ a full time research man who is qualified to counsel management on reseach needs and interpret ratings to station personnel. Any station that has a promotion manager should likewise have a research manager. His responsibilities would extend not only to interpreting ratings reports but would also entail initiation of special audience studies for management, programing and sales purposes."

These are simple but sound observations by a seasoned researcher. The industry has worked wonders in building machinery to keep the ratings under control. But on the human follow-through and desire for improvement rests the ultimate success or failure of the whole program.

Norm Glenn

THE MOST IMPORTANT 1/4" IN TIME-BUYING TODAY



The Monday stack may hide many needles. SPONSOR's not one of them. To a buyer, SPONSOR pops out of the pile as the most important 1/4" in his buying mix—that tureen of soup in the back of his mind that needs the constant stirring in of SPONSOR's top-of-the-news; of SPONSOR's significance-of-the-news; of SPONSOR's spotting of trends; of SPONSOR's scouting of the future. It's all about broadcasting and it's geared entirely to buying. **SPONSOR**, the "extra margin" in the profession of buying time, and the selling to timebuyers. 555 Fifth Avenue, New York 17 Telephone: 212 MUrrayhill 7-8080

PREDICTION FOR 1964:

This will be the local TV station's most popular program!



3M announces the first comprehensive program to help TV stations, advertisers, agencies create new profits with video tape!

Now, for the first time, local tv stations, tape producers, advertisers and agencies can receive real assistance in creating and producing better-selling commercials on video tape.

Here is a complete program that includes both professional demonstration and reference materials from 3M, maker of SCOTCH BRAND Video Tape. Local tv stations and tape producers will be able to offer expanded production counsel and services. They can provide practical materials to help advertisers take full advantage of video tape's production convenience and versatility, "live" picture quality, and the speed, certainty, flexibility that only tape can provide.

A few of the new materials: A 25-minute demonstration tape shows production techniques, actual commercials, explains tape's benefits. The "Comparator," a pocket-size quick reference guide to the relative advantages of tape, live and film production for tv commercials. "The Television Producer," a deluxe 50-page encyclopedic workbook of how-to tape production information. The program includes industry achievement recognition, many additional pieces of helpful literature.

Ready to let this program help you? Call your local tv station or tape producer. They have already received full presentations of this program, have many of the new 3M materials in their hands.

Magnetic Products Division 3M COMPANY



RADIO'S BOOM

The coming year may be the best that the radio business has enjoyed in recent memory.

Both the buyers and the sellers are calling it "a new boom." And boom it is. But what is perplexing is that few of them agree on any set of reasons, other than "when it's used right it can do a job." That, however, can be said of any advertising vehicle.

But talking about radio to the men and women who buy it—the agency people and their clients—has led me to a series of conclusions.

The young ones among them have no sense of history about the medium. For them it's always been there, and they accept it the way they accept daylight. When asked, the brighter ones admit that. The veterans are too busy with other glamorous things to impart a full sense of the industry's evolvement as a communications force in our society. But veterans, after all, do fade away, and there should be some concern for the past that simultaneously fades with them.

Part of the answer may be getting the knowledgeable ones to supply answers to the newcomers through these pages. We're going to try to collect that information for what may perhaps become a primer.

Then there's the new creativity that's booming in radio's commercial sound. We'll cover that, too. But in this issue we're starting with a report on radio's "state of the union."

Sam Elber

LETTERS

Playing the Numbers

We were delighted to read your "yardstick" story in the May 4 issue.

The formal attempt to give added latitude to the timebuyer in his qualitative evaluation of radio sits well with us. What we're wondering is how the number-numb buyer is going to acquaint himself "in depth' with the many, many stations where his qualitative analysis is required. Station poop sheets go just so far.

Being radio oriented, we at Pace have for years been doing a first-hand job of appraising radio qualitatively. In fact, when client plans call for broadcast, you're apt to find a "roving researcher" checking the sales and station managers and personalities at one station or other. True, we don't buy tonnage, but modest-budget accounts find this "first-hand" buying a boon.

More power to the qualitative approach — and to SPONSOR coverage of the radio renaissance.

SIDNEY KALLNER

Radio & Tv Director
Pace Advertising Agency
New York, N. Y.

A Pat on the Back

I want to thank you for the way you handled the C and H story in the March 23 issue of SPONSOR.

I think the story is excellent, as do all our people here—very thorough and imaginatively written. We are most appreciative.

EUGENE I. HARRINGTON

Chairman of the Board
Honig-Cooper & Harrington
San Francisco, Calif.

Accolade: Italian Series

I have read your pieces on Italian Tv. ("No Clutter, No Ratings; Tough on U.S. Admen," Mar. 9. "Government Says Too Many Would-be U.S. Tv Advertisers," Mar. 16, "Audience Research is Rare," Mar. 23.)

It was a good series — that's what I think.

We have been battling the vagaries of the Carosello form and find that even here with a little bit of creative skill, you can come out with an entertaining and integrated two-and-one-half minute commercial, but it ain't easy, as you know.

I want you to know that as of now, I'll be doing a different job for Y&R. I will be creative director of our European offices and will soon be moving to Brussels.

So, next time you come over and you're looking for the real global picture of the crazy quilt of European tv, give me a buss. Maybe I can help you — at least I'll try.

SUMNER WINEBAUM

Creative director
Young & Rubicam
Milan, Italy

Wants Orderly Schedule

Congratulations to SPONSOR for presenting a feature article on the Public Service Announcement mess (May 11). Numbers in public service reports are often misleading.

One problem, perhaps, is the fact that too often public service responsibility is sluffed off on an assistant secretary whose judgment wouldn't be considered in programing and commercial areas. When public service becomes as much a management planning concern as programing and commercial scheduling, we'll find our way out of the discordant mishmash that passes for public service on too many broadcasting stations.

Because WVMC is a daytimer with limitations that such stations live with, we try to keep our air orderly and uncluttered. The result is that we plan and schedule public service announcements in the same manner that we plan and schedule commercial announcement campaigns. By taking care of those causes and agencies which are of interest and concern in our listening area, we can do a better job for them than if we were to give time indiscriminately to every cause and campaign that comes in the front door.

After all, don't we really want to perform public service as well as show sheer numbers?

JOHN F. HURLBU

President
WVMC Radio
Mt. Carmel,, Ill.

May 22, 1964

National advertisers will keep a wary eye on the President's Food Marketing Commission to study chain store impact on the $70 billion food retailing business. Ostensibly, the 15-man bipartisan commission probe, which received rapid Senate approval last week, will focus on the price spread between declining farmer income and rising retail price at the chain store checkstand.

The role of advertising in the chain store market power, as it affects competitive balance, will undoubtedly get into the story. At this formative stage, with emphasis on the plight of the suppliers, the advertising factor was mentioned only once in Senate Commerce Committee's report on the study.

Agriculture Secretary Orville Freeman said: "The housewife has available a greater variety of food products than ever before, but she is less able to distinguish fact from fancy in food advertising than ever before."

The consumer protection nucleus in government and on the Hill will undoubtedly thrust the issue of packaging, pricing and price-advertising before the new marketing commission's attention. The Agriculture Dept. and the Federal Trade Commission have enthusiastically offered cooperation with the commission. Commerce Dept. is a bit cooler, but does not object.

FTC--originally slated to conduct the study until the President suggested the bipartisan commission--has already called attention to the "misuse of economic leverage" in chain store marketing. FTC has held massive tv advertising to be an aspect of the "misuse" and said it "aggravates a competitive imbalance." In its order to P&G to divest of Clorox, FTC gave the massive advertising as a prime factor in barring mergers under the Celler-Kefauver Act.

The Food Marketing Commission will have $2.5 million in funds available, broad powers to subpoena witnesses and documents, with Federal court backing, and can hold hearings anywhere in the United States.

It is to report findings and recommendations--for new government agency powers, if necessary--by July 1, 1966. But Senators voting on the commission resolution last week said they expect early interim reports within two weeks, rather than "interminable months."

Suppliers and processors of food say the giant retailers have become a "power instrument" that can set prices regardless of market conditions. Agriculture says retail food prices have risen 29 percent since World War II--but farm prices have dropped 12 percent from post-war highs.

At least one advertising agency--Doyle Dane Bernbach, Inc.--is fully prepared to have cosmetics treated as drugs by the FDA. E. B. Weiss, DDB vice president for special merchandising, finds that "cosmetics are edging into the field of drugs. . . . The currently popular anti-wrinkle creams are in the nature of a drug item. Some day, cosmetics will be taken internally."

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

Speaking before the Proprietary Assn.'s annual meeting at White Sulphur Springs recently, Weiss included changing cosmetics trends as one of the 24 reasons he believes makers of the non-prescription and over-the-counter medications should adopt a whole new approach in advertising and marketing.

Changes are needed to meet the "explosion in sophistication" among American consumers of these products in the better-income families. The sophistication explosion, said Weiss, means more knowledgeable buyers, particularly in self-medication and cosmetic self-improvement products.

Self-medication is on the rapid rise as doctors become less available, more commercial, as drugs are sold in every type of retail outlet. As people become more used to alleviating chronic pains and aches, and recognize the incurability of common colds, they bypass the busy doctor.

Presumably, the self-medicating consumer will gravitate toward the most helpful medication with a built-in bedside manner in the advertisement. But the advertising will have to reach more sophisticated, intelligent and educated consumers, Weiss warns.

Tv programs like Dr. Kildare and Ben Casey, together with innumerable articles for the layman in newspapers and magazines, are also large factors in familiarizing people with the idea of self-help. Doctors strengthen it every time a mother is advised to give the child aspirin and "wait a few days," and every time oldsters with chronic ailments bypass a long wait or doctor's bill in favor of tried and familiar self-medication.

Weiss suggests a new institutional-type advertising approach for the non-prescription drugs. Also renaming: "You moved from 'patent medicines' to 'proprietaries.' You are overdue for a better descriptive term--more suitable to a more knowledgeable segment of the society." This does not mean, Weiss emphasized, an out-and-out promotion for self-medication by any means.

Warner-Lambert Pharmaceutical's vice president Joel Y. Lund, outgoing president of PA, also urged better public relations program. He thinks more could be done with the $300,000,000 that proprietary manufacturers, as a group, spend each year motivating the public.

PA's general counsel, James F. Hoge, had some worrisome warnings about new FDA legislation for cosmetics, now waiting action in House and Senate bills. The bills would put cosmetics and devices under the same FDA premarketing controls and research demands as new drugs.

Subpoena and investigatory powers would extend to almost any stage of processing: factory, packaging, transportation and consulting laboratory.

If FDA personnel can investigate the product while in the consulting laboratory, presumably a consulting advertising agency could be subject to inspection, too. In the Regimen case, FDA informed Justice Dept. that it thought the advertising agency played a "conspiratorial" role in marketing a product FDA found deceptive to the consumer. The courts will have the final word on the ad agency angle. (See SPONSOR's Friday at Five, May 18).

CBS, ABC SHUN AWARDS

Emmy Rates Oscar for Rhubarb of the Year

Pullout sparked by CBS News, but show will go on with bulk of stars and nominees taking part

New York — Despite the CBS-ABC boycott, and in the face of an industry furor, the National Academy of Television Arts and Sciences says 115 of 128 nominees have indicated they will participate in the 16th annual Emmy Award ceremonies set for tonight on NBC-TV, or will send alternates. Thirteen refusals were recorded from the news departments of CBS and ABC.

Asked what would happen if any of the absentee 13 should win awards a distinct possibility, a spokesman for NATAS said, "We will make the announcement and send the awards to them."

Mort Werner, NATAS president, wired the 13 asking if they planned to accept Emmy awards if they won them and suggested they telephone the Emmy extension at NBC with their answers. "We recognize that you have been placed in a difficult and perhaps embarassing position with your management in connection with accepting your Emmy award if you have been chosen winner," he said, adding he would appreciate hearing from them whether or not they would attend. There was no immediate response.

Although many CBS and ABC shows have been nominated (CBS 17, ABC 25, NBC 52) and have said they would participate, these are programs out of network jurisdiction. As CBS-TV president James T. Aubrey, Jr., put it, he would not "preclude the participation of those in outside organizations whose programs are broadcast over our network."

In a week of charges and counter-charges, here are some of the key developments as SPONSOR sees them:

• CBS News president Fred W. Friendly banned any participation in the awards by members of his department, charging the awards were unprofessional, unrealistic and unfair.

• ABC-TV president Thomas W. Moore followed suit, saying the awards were not determined on the merits of the programs.

• CBS-TV president James T. Aubrey, Jr., backed Mr. Friendly by extending the boycott to the entire tv operation.

• NBC reaffirmed its faith in NATAS and the awards, said the Emmy show would go on as scheduled, was highly critical of the critics.

• CBS newsman Walter Cronkite, former president of NATAS, defended the awards, later said their significance was overdrawn.

• NATAS president-elect Rod Serling also defended the awards but admitted shortcomings, called on critics to help formulate a better system.

• NBC, in a telegram to Emmy nominees, received reconfirmation of appearances on the show from such stars as Inger Stevens, Diana Sands, Patty Duke, George C. Scott, Dick Van Dyke and many others.

And it all began with an interoffice memo from Mr. Friendly, charging the categories "under which nominations are grouped are outrageous," that many members of the society vote on the basis of company loyalty rather than conviction, that the "method of nomination" is at best vague, that there was "no systematic way in which the membership can view the nominated broadcasts."

Mr. Friendly was especially critical of the judging of programs in the news area. "They are judged by persons in the cinema and entertainment area— perhaps 90 percent of those voting are without knowledge of the intricacies and achievements in news and documentary programs."

Two days later, CBS-TV president Aubrey backed the company's news chief by making the awards off-limits to all personnel.

Mr. Aubrey emphasized that the "decision does not mean we oppose awards in general in the field of television entertainment . . . to be meaningful, such awards must adhere to the highest standards of selection."

The CBS-TV president added that he was appointing a top-level committee to "evaluate various award procedures and our future participation."

Back at NBC — with a telecast and two clients at stake — the net-

Let Tv Critics Decide Local Awards: Korn

New York — In a side development to the Emmy controversy, Bennet H. Korn president of Metropolitan Broadcasting Television, has proposed New York City area tv awards. He suggests a Metropolitan Critics Awards Council, composed of critics on the major newspapers.

The thinking is that the professional tv critic is in a position to see the vast number of programs aired each week. One of the drawbacks of NATAS Emmy procedures, it has been argued, is that members of the Academy couldn't possibly view all the nominated programs.

work took sharp issue with the boycott, calling it "a classic of sham and hypocrisy with amusing overtones."

NBC also conceded that the award procedures could be improved, but suggested that the CBS-ABC pull-out "may represent as effective publicity stunt during the voting period."

A tally of the Emmy nominations shows CBS and NBC with the lion's share. Out of 27 categories, NBC garnered 52 nominations, CBS 47 and ABC 25.

As for the sponsors of the Emmy Awards Show—Libby McNeill & Libby and Timex watches— it's a matter of watchful waiting — with no comment other than to say it was their understanding that the show would go on as scheduled. But a key broadcast publicist had another notion. "The clients should be jumping up and down for joy," he said, referring to anticipated high ratings as a result of the furor.

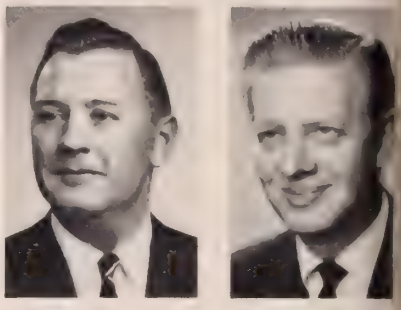
IRTS Urges a Searching Study of the Vexing Profusion of National Awards

New York — In the wake of the CBS-ABC Emmy pull-out, the International Radio & Television Society, long concerned with the profusion of national awards, called off its own Legion of Honor presentation and urged the formation of an industry committee to study the entire situation.

The plea was made in a telegram from Sam Cook Digges, IRTS president and a vice president of CBS Films, to leaders in the industry.

Emphasizing IRTS' long-standing interest in the problem, Mr. Digges said in his wire, "IRTS now again offers its facilities and personnel to serve as a nucleus for the establishment of an industry committee to study the awards situation and make recommendations for standards and procedures. We urge your participation."

Three years ago, as professionals talking to professionals, IRTS attempted to unite the industry in the whole matter of awards, and la year began giving the problem eve more attention with the formatic of its own Awards Study Committ



Teter, Digges . . . order out of chaos

under the chairmanship of Rob H. Teter, WNHC-TV, New Have

In the course of its investigatic Mr. Teter's committee attempted classify the vast number of natior radio-tv awards given each year a came up with a total of well ov 100, ranging from farm and weatl awards to education, religious a public service.

All this was prelude to the esta lishment on the IRTS Legion Honor which aimed at providi "recognition for outstanding p formance to those individuals or ganizations engaged in the busin or creative aspects of broadcastin

On the basis of intensive stu and discussion, the categories, ra ing from showmanship to over treatment of the news, were chos Nominations were solicited from 1200 members of IRTS. These w turned over to a committee rep senting a cross-section of the ind try which selected three nominati in each of the categories—with stipulation that no committee me ber with a vested interest in specific category could vote on t particular set of nominations. same rule would have applied IRTS's board of directors wh was to make the final decision.

But along came the CBS-A boycott, and the Legion of Ho presentations were called off in interest of an impartial industry l at the entire awards program. IR thinking is that in the light of present situation, this is an excel time to examine the problem create some order out of chaos

NAB - Pay Tv Execs Clash on West Coast

San Francisco—Pay tv is a "disservice to the public," would require viewers to pay for much of what they now receive free, argued Vincent T. Wasilewski, NAB executive vice president. Not so, countered Sylvester Weaver, president of Subscription Television, Inc.; pay tv means additional programing, pay tv means programs of a nature commercial television is unwilling or unable to present.

Speaking before the Commonwealth Club of California, both men stated their contradictory positions forcefully and in detail.

Mr. Weaver declared that pay tv gives a viewer a choice by bringing what he called "box office entertainment" into the home: opera, ballet, sports, first-run movies, Broadway plays and foreign films. "A television service supported entirely on money from advertising," he said, "has grave limitations because of the need for mass audience."

Mr. Wasilewski, for his part, said, "Everybody stands to benefit from the success of pay tv except the public. Quickly looking at the beneficiaries we can see a strong prospect for all producing elements—*everyone* except the public."

Continuing his argument, the NAB executive, attacked the claim of tv proponents that the system would "present very special programing for minority audiences. Once this system gets underway, they will broadcast over it what they can get the most pay for."

Mr. Weaver struck out at critics of pay tv, saying, "It is an attempt by an established business interest to prohibit and destroy competition by legislation."

He assailed the anti-pay television initiative measure which comes up on the California ballot in November: "In the free economy of our country the choice between competing products and services is for the consumer, not for state or federal law.

CATV and Pay-TV Loom as Threat to Industry

NAB's Quarton sees CATV back-door route to pay-tv, calls for upped FCC jurisdiction

Iowa City, Ia.—In an all-out assault on CATV, William B. Quarton, NAB joint board chairman, urged on Congress to give the FCC jurisdiction over *all* CATV, not just those operations using microwaves. Speaking before the annual meeting of the Iowa Broadcasters Assn., he also directed his fire at pay-tv, saying, "We must be vigilant not to let pay-tv come in by the back door through CATV."

Discussing CATV, Mr. Quarton pointed out that it began as a fill-in service for those areas which were unable to receive proper signals because of terrain problems or for communities which could not support local stations. "This fill-in service was and still is a boon both to the public and to broadcasters."

But, he added, "as CATV has grown, it has begun to expand far beyond its initial function. . . CATV operators have capitalized on the desire of the public to have available to it the programs of big-city stations even when service is available from local stations."

Commenting on possible adverse effect of CATV on local stations, Mr. Quarton said, "In some cases it may so reduce the station's advertising revenues as to force it to leave the air. In others, it may compel the station to reduce its locally originated programming."

Mr. Quarton also argued that CATV could thwart the purpose of the FCC's new all-channel rules, which, he said, ". . . are designed to make more *local* television service — both commercial and educational — available to the public."

Nor is CATV's "capacity for mischief" limited to its effect upon local television stations, he said. "CATV can greatly expand the coverage of metropolitan stations far beyond what it was ever intended to be."

Placing the responsibility on the shoulders of the FCC, he pointed out that the agency already has "asserted control" over those approximately 250 CATV systems which make use of microwave radio facilities. "But this is not enough, and regulation should extend to the other thousand or more CATV systems which do not use microwaves. Congress should give the FCC full jurisdiction over all CATV operations and this jurisdiction should be exercised by the commission in a much more effective manner than it has yet proposed."

Asserting that it is impossible to talk about CATV without also talking about pay-tv, Mr. Quarton declared, "I am convinced that if CATV is allowed to develop willy-nilly we will, before we know it, have pay television in the guise of CATV."

Any pay-tv, according to Mr. Quarton, ". . . would be a serious threat to advertiser-supported free television, as we know it."

Continuing his attack on pay-tv, he said, "I have yet to see an advocate of pay-tv who, after all his talk of programing pie-in-the-sky, is not really talking about charging the public for the same kind of programing which it now receives free." In his view, this would be "unconscionable."

Although he condemned pay-tv in general, Mr. Quarton found a philosphical difficulty in differentiating between broadcast pay-tv and wire pay-tv. The danger, he said, lies in the possible expansion of the FCC's jurisdiction. "If the FCC is allowed to regulate the programing carried on pay-tv systems, what is to stop it from regulating broadcast programing even more than it now does?"

For the present, he said, "I cannot say how far we should go on pay-tv by wire. But, in any event we should all be aware of the relationship between pay-tv and CATV, and not allow CATV to establish transmission facilities which will facilitate pay-tv's efforts to bring its programing out of the major metropolitan areas to the country at large."

Finally, he said, if the broadcast industry is going to take its opposition to CATV and pay-tv to the public, "our own hands must be clean." He said the industry must press its efforts to serve individual community needs.

He called for a strengthening of the codes and a reduction of clutter. "If pay television comes, it will be with the blessing of the public, because the public would rather *pay* for entertainment than be subjected to over-commercialization on tv. Unless you tell them, the public won't realize until it's too late that pay television can carry advertising too."

WRLP-TV Takes CATV Fight to its Public

Greenfield, Mass. — Calling operators of CATV "mercenaries," the management of WRLP-TV here has taken its objections to the public in an intensive editorial campaign, urging viewers to write letters to the FCC, their congressmen, utilities commissioners and local officials.

"It's ridiculous," declared James Marlowe, station manager, that they ". . . should be completely unrestricted in their activities. They have no interest in the FCC primary preachment of service to the community. . . Their only interest is how much money they can get out of their pirate operations."

Mr. Marlowe accused the CATV operators of depriving local merchants of equal competitive advertising opportunities and of draining large revenues without spending in the communities.

The irony of the situation, says Mr. Marlowe, is that free television, already burdened by FCC regulations and with heavy investments in staff and property, can now be threatened by cable companies with no restriction, with no community ties and with practically no investment.

AB-PT Management Gets Shareholder Nod

Simon squelched in bid for ABC voice via elimination of cumulative voting

New York — If the huge, klieg-lighted tv studio could be likened to Parliament's chambers, it would have to be said that the man who stood at its head last Tuesday received an impressive vote of confidence.

AB-PT president Leonard Goldenson succeeded in getting stockholders, who traditionally favor cumulative voting, to amend the 50-year-old charter by-law and thus assure election of all 14 management-sponsored directors. Amendment was passed by a wide margin of 3,204,039 shares to 519,382.

The action followed months of speculation that two outside groups would attempt to gain seats on the AB-PT board. Little has been said about one faction, the brokerage firm of Oppenheimer & Company.

The other is headed by West Coast industrialist Norton Simon, leading stockholder in Hunt Foods & Industries which in turn controls 35 percent of McCall Corp. The two companies together own some 208,500 shares of AB-PT. Since the cumulative voting procedure permits each stockholder the same number of votes per share as there are directors up for election and allows them to be cast for one or several candidates, it's easily possible for such a minority group to secure a seat on the board.

Although Simon was thwarted at this turn, two recent developments suggest there may be more to come: (1) He recently resigned as president and chief executive officer of Hunt Foods to devote full time to outside investments, and (2) Hunt has, in the last few weeks, increased its holdings in Canada Dry from about 20 to 30 percent.

But in the meantime stockholders were encouraged by a healthy financial report which followed the voting. Goldenson predicted second quarter operating earnings would show a greater percentage over last year than the 20 percent increase registered in the first three months of 1964.

Culligan Predicts Boom for Subscription Tv

New York — Pat Weaver got a transcontinental pat-on-the-back from another advertising industry luminary, Matthew (Joe) Culligan. Addressing the Advertising Club of New York May 20, the Curtis Publishing head predicted that Weaver's California-based subscription tv enterprise would surmount its current difficulties, that pay tv in general would take hold, and that the networks would eventually be forced to enter the field.

With "Advertising Media of Tomorrow" his topic, Culligan also discussed the future of free television. The next big forward thrust for free tv will come, he said, when there are at least five to six million color tv sets in circulation. This will attract a new group of advertisers, particularly soft goods and furniture manufacturers and home builders, but not at the expense of other media.

As for the present, Culligan — who carved his career in broadcasting and print — disavowed the traditional rivalry between the two. It no longer exists, he said. Sophisticated advertisers have learned that each has its distinctive characteristics and that a balanced utilization of both media is the best advertising approach.

Broadcast Sparks Setique Campaign

New York — Sparked b radio and television in mor than 150 principal market Hazel Bishop will launch saturation multi-million dolla advertising campaign June for three-month old Setique.

As a result of test marke ing of the hair setting lotic in a number of areas, inclu ing New York and Californi Hazel Bishop president Mo ton Edell predicted that fir year sales should hit appro imately $10 million. If sal meet expectations, Edell inc cated that the company's 196 gross would top all record Last year's figure was $2 million.

CBS' Wilkey Raps Critics For Unrealistic Approa

New York — Criticizing the "miracle seekers" who call for "programing in the cultural st sphere," Gene Wilkey, vice pr dent, CBS-TV stations div and general manager, KMOX-TV St. Louis, told the American Red Cross convention in New Y Park Sheraton Hotel. "We w to operate in the real world not the world somebody or he thinks it should be."

Too many critics, he said, as their judgments on sweeping m plifications —". . . the bold, gr and usually inaccurate assess of what the American p *should* want in place of all dreadful programs we keep p on the air. . . Our position w be infinitely easier if the a tastes and entertainment int of ordinary people were re ably in line with what a re minority has no hesitation in gesting they ought to be."

The primary obligation of vision, according to Mr. W is staying popular. The m seekers think otherwise. It i group, he said, "whose simpl formula is to assign more and responsibility for programi some bureau or agency of the eral government."

Trail-blazing 'computer seminar' for admen

Here's a special SPONSOR preview of day-long conference to be held by Broadcast Advertising Club of Chicago

Chicago — In about four years' time, by the estimates of top computer strategists, every major agency in the broadcast field will have the kind of computer program in the field of media selection. One result: a growing demand, by both admen and broadcasters, for meetings and seminars designed to provide executives with a general working knowledge of how a computer ticks and what it can do to help them.

Such a new-breed seminar will be staged tomorrow, May 26, in Chicago under the auspices of the Broadcast Advertising Club. As far as anyone knows, it is the first such executive-level "computer conference" in the broadcast field, and its influence is likely to be felt in the trade for some time to come.

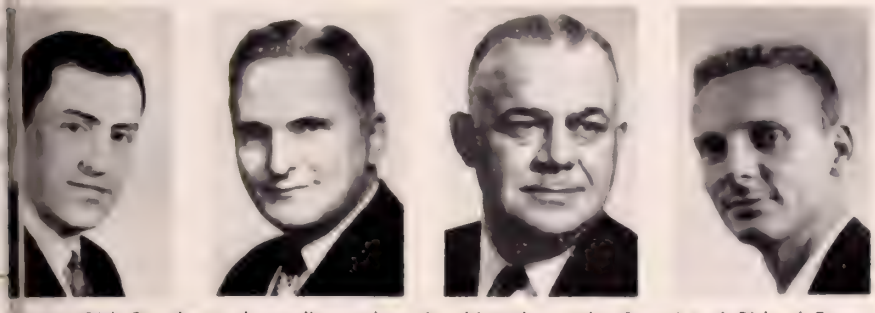
The session, an all-day affair, is largely the brainchild of Cyril C. Wagner, sales director for NBC-TV in Chicago, and H. W. Shepard, senior vice president of Chicago agency Edward H. Weiss & Co. Wagner is president of BAC; Shepard is committee chairman of the group planning the seminar.) Moderator of the sessions, and prime mover in the selection of the panelists due to address the BAC is Dick H. Brandon, president of Brandon Applied Systems, Inc., a New York consulting firm specializing in application and installation of data processing systems. How will computers affect the role of advertising executives and broadcasters?

One handy answer will be provided by Thomas A. Wright, Jr., Leo Burnett vice president in charge of media and integrated data processing. At the Burnett ad shop, the computer is an accepted fact of life, according to Wright. His agency annually spends $4.5 million of its clients' money for the production of tv commercials. The cost accounting of this operation is now computerized, and the savings — in time, manpower, material and mistakes — are "considerable." The computer's role, Wright believes, is not merely in its ability to ride tight control on agency spending for production or within media. Data processors, he feels, are "going to prove to be one of the most creative talents in the agency's arsenal."

A pioneering agency in computer work, particularly in the broadcast field, is Young & Rubicam. In its earliest stages of use at Y&R, the computer was simply a sort of deluxe abacus; today, its role is more sophisticated. In fact, according to another panelist at the BAC session — Joseph St. Georges, Y&R vice president and manager of the agency's department of media relations and planning — it is now a major factor in "determining which combination of spots" (broadcasters please note) will be best for Y&R clients in major markets on the basis of considerable demographic data.

Other panelists and speakers have chartered other current relationships between the computer and air media.

Computers are now performing such a valuable role at a growing number of agencies that some kind of organized "common language" is needed, and data sources should be more centralized and standardized. That's the position Wilson C.



Moderator Dick Brandon and panelist-speakers Arnold Weber, John Rigotti and Richard Truex



First-hand briefing on new computer practices is given to Cyril C. Wagner (center), director of central sales for NBC-TV and president of Chicago's Broadcast Advertising Club, and H. W. Shepard, senior vice president of Edward H. Weiss & Co. and BAC committee chairman, by one of panelists for day-long seminar, Leo Burnett vice president Thomas A. Wright, Jr.

Swigart, A. C. Nielsen Co. vice president, is expected to take at the seminar. He'll also provide information about new forms of data available from Nielsen for tv and radio audience analysis by computers (the list takes a full page) and will discuss some special Nielsen experiments in computer processing.

On another computer front, Paul H. Vanderheiden, Kimberly-Clark Corp. manager of consumer market research, is due to level at least one criticism against tv concerning the data provided by the medium for use by advertisers and agencies equipped with computerized media selection. Gist of it: most of the available data on network tv shows is already obsolescent, because the show is already sold to one or more advertisers. On the other hand, the same basic information is not necessarily applicable to the buying of the same show when it *does* become available because the competitive picture may have changed.

Other panelists and speakers at the session include: Arnold K. Weber, RCA corporate vice president and general manager of RCA's Electronic Data Processing Div., Richard H. Truex, manager of EDP systems at Whirlpool Corp. and Foote, Cone & Belding vice president John L. Rigotti.

THIS WEEK ON THE PIGGYBACK PROBLEM:

It is up to advertisers strong in piggybacks to exercise patience and restraint while tv broadcasters seek to evolve a post-Sept. 1 policy.

Many stations recognize they must provide for a period of transition — a middle ground which will expeditiously accommodate the advertiser during that period and at the same time encourage him to integrate his brands according to revised code provisions.

Plotting of this middle ground is a number one project between these stations and their reps. A perplexing facet for the station is how it can reform its commercial structure without sacrificing too much inventory (revenue).

The solution could be (1) increased rates or (2) adoption of a preemtible system for piggybacks. It is expected to take until the end of June to develop a pattern.

Radio's 'Golden Age' Myth Exploded

Washington — Nostalgic broadcast media men are having a tough time these days. Following right on the heels of NBC chairman Robert Sarnoff's attack on the "mourners for the imagined glories" of tv's purported Golden Age (SPONSOR May 18, p. 17) is RAB president Edmund Bunker's censure of their counterparts in radio.

Admitting that radio's early days were "magnificent," Bunker, in a Radio Month talk to the Washington, D.C., Ad Club, paraphrased the NBC-TV program to make his point —"That was the peak that was. It's over. Let it go." Some broadcasters and advertisers are too "bemused by the sounds of yesterday to realize the truth of the present," he said, "that radio today is bigger and m influential than ever before in history."

Bunkers cited radio's mob and immediate impact as evide that there has emerged "a new different medium of power movement that has succeeded in shaping itself to fit the need, mood, the tempers of today's and sophisticated audience."

Misconceptions Hamper Radio, RAB Executive S

Iowa City, Ia. — Hitting "di tion of the facts about today's dio programing" and "years systematic under-measureme Robert H. Alter, RAB vice p dent and director of national s told the Iowa Broadcasts Ass tion that "it is the duty of industry to change many of misconceptions which have seriously hampering radio's gress with many advertisers agencies."

Too many advertisers, loc well as national, don't under today's radio programing, he "Radio is a different, personal dium, and it is these qu which allow us to sell so wel our advertisers."

Another misconception, he is a serious underrating of r audience and selling power, a held the rating services "which been under-measuring radio since the first set went into a as partially responsible.

NAB's Collins Takes Issue with Salant Speech

Citing "unfortunate inferences," NAB president LeRoy Collins has taken exception to a recent speech by Richard S. Salant in which the CBS vice president disassociated the network from NAB's recent stand on wired pay-tv.

Making his objections known in a letter, Mr. Collins said, "During the course of your remarks, in expressing CBS' policy regarding both pay-tv and CATV, you stated: 'We quite specifically part company from the recently stated position of the NAB . . . CBS cannot very well seek governmental protection just because we are threatened with competition from another medium of information or entertainment'."

The effect of this, said Mr. Collins, was to charge that NAB is committed to a policy of legislative control. This is not the case, he argued, saying NAB has taken no position calling for the regulation of pay-tv by law. "In fact, we are not fully advised regarding the constitutional questions such legislation would involve. We are, however, committed to a program which would fully inform the public of the issues involved."

Norelco firms up pre-Christmas network campaign for $1.5 million

Norelco (LaRoche) has again beaten competitor Remington shaver (Y&R) to the fall buy decision. Going CBS-TV exclusively. Total 42 commercial minutes at a cost of around $1.5 million. Breakdown in types: 23 scattered minutes in entertainment show, 10 minutes in National Football League games, 9 in CBS Reports. Will be scheduled seven weeks in October-December. There'll be another $400,000 to $500,000 for spot tv.

Spot radio can be sure once again of Cream of Wheat for 26 weeks

A 1964-65 piece of business which spot radio can be sure of: Cream of Wheat. The budget's been okayed at National Biscuit. Involves over 100 stations via Bates. Runs 13 weeks in fall-winter and another 13 in spring up to July . . . Interesting sidelight on another spot radio perennial: General Motors Acceptance Corp. Why it sticks to middle-of-the-road and classic music stations, as disclosed to SPONSOR-SCOPE by Campbell-Ewald's Frank Townsend. The bulk of GMAC's lenders are between 28-43. Average monthly payment is $87, over two to three years. GMAC's traditional campaign: 130 stations in 125 markets over 16 warm-weather weeks.

LaRoche touted as next agency to make strong scramble for new business

Murmurs of anticipation among some Madison Avenue top managements. Next agency to hit the new business spiral is C. J. LaRoche Associates. Been loading up with "name" figures from other agencies, preliminary to making bid for accounts. All of them in the 35-42 age range, to give operation that younger look. Key newcomers: Jack Sidebotham, from Y&R, tv commercials creative; Bill Weilbacher, from D-F-S, research-media chief; Paul Caravatt from FC&B, v.p. in charge of client contact; Bob Oksner, from DCS&S, in charge of art, tv production. Prime objective of chairman Jim McCaffrey (42) and president Dave McCall (35): topnotch tv agency.

Humble Oil committing self to actualities next season; fewer Reporter markets

Humble Oil (McCann-Erickson) headed for second successive season (1964-65) of news-informational specials. Program shopping among the three tv networks with $4 million budget. Limiting local Reporter news strip to 20 markets. Not long ago sponsored Report in 80 markets. Included in fall news business among networks: NBC-TV, $2 million night and day from Scott Paper; ABC-TV, $5 million from Armour, $1.5 million from Sunbeam, $1 million from Miller Brewing; John Hancock and Frigidaire renewed for another year on NBC-TV, former on Huntley-Brinkley, other using daytime scatter plan.

CBS-TV night rate hike appears in the making via discount changes

Next rate move indicated to be in the offing at CBS-TV concerns nighttime. Rate increase would be accomplished by changes in the discount structure. Would apply to summer discount and affect those who sell off part of their inventory for seasonal or other reasons. Network in March revealed daytime discounts

CONTINUED ON NEXT PAGE

which was tantamount to rate increase of 20 to 30 percent for less than heavy users. Statistics: CBS' profit for the first '64 quarter was $12.5 million after taxes, only 23 percent above the '63 quarter. The edge of all '63 over '62 was 41 percent after taxes.

Bristol-Myers' Mum takes 8- to 12-week flight into spot radio

Grey's gathering some robust spot radio schedules for Bristol-Myers' Mum for eight- to 12-week campaigns. Pertinent observation: the skyrocketing emergence of Grey as Bristol-Myers' No. 1 agency. It now bills around $21 million from B-M, as compared to Young & Rubicam's $10 to $11 million. Special significance: what determines the relative importance of an agency in an account's stable is the weight of dollars it controls, and that control resolves who does the dealing with networks. In client-agency relationship there's no more graphic yardstick of power. The networks watch these shifts of power very closely.

Tv reps keep fingers crossed on latest B&W tactic on clutter

Key reps are hoping that a Brown & Williamson requirement doesn't spread to other Ted Bates accounts. The requirement: accompany each submitted availability with a list of commercials and promos preceding and following the available spot within seven minutes. Rep reaction: (1) B&W's John Burgard — leader of the anti-clutter crusaders — is over-reaching when he includes promos in the list, (2) the request is basically impractical because the logged commercials and promos are constantly changing, and (3) the ukase would tend to handcuff buyers from using their own good judgment in making quick decisions.

Warmed up shaving lather from cans in development stage

Shaving lather which oxygen in the air heats up after release from aerosol can is in laboratory development. Easy to imagine the marketing stir this will cause in canned lather field when process is perfected. Schick had hoped to be innovator while incubating its own brand of lather for steel blades. Couldn't quite make it. Brought out traditional product anyway. Canned lather market estimated to be over $50 million mark. Another possible product breakthrough: beer bottle cap that doesn't require a bottle opener. Would put bottle makers in stronger competitive position vs. cans.

Tv networks' station relations kept hopping for program clearances

About the hardest working people at the tv networks these days are in station relations. They've become almost as important an arm as sales. Selling a line-up of stations is one thing but delivering clearances is a mounting struggle, especially the half-hour prior to prime time and after 10:30 p.m. Factors militating against the networks: (a) the stations' bid to make a public service record for Washington now that station option time is no impediment; (b) plenty good off-the-network syndicated product available to substitute for network programing and to increase the stations' spot revenue. For the station relations folks it's not all telephoning but lots of traveling for person-to-person persuasion.

James A. Drain,
President of Joy Manufacturing Company, says:



"Industrial advertising is an essential marketing tool,

. . when you number your customers and pros-pects by the hundreds of thousands and your sales-men by the hundreds. It's a matter of sim-ple economics. With the cost of selling continu-ing to rise, advertising becomes the fastest and cheapest means for a leading equipment manu-facturer like Joy to announce new product de-velopments. We sell to a broad group of indus-tries – mining, construction, metalworking, chemical processing, oil and gas production, electric power generation. With so diverse a market place, we depend on advertising in busi-ness and trade publications to keep the picture of Joy products before the decision makers."

Advertising cuts the cost of selling . . .

ASSOCIATION OF INDUSTRIAL ADVERTISERS

AIA 217 Madison Ave., New York, N. Y. 10016

The word's getting around

(More for your money at Sheraton)



a Rooms are roomy, rates are right — and guaranteed in writing. **b** Parking's free. **c** So are your kids. (They share your room without charge.) **d** Free TV, radio, air-conditioning. (Many Sheratons even offer free coffee-makers, ice-cubers, swimming pools.) **e** Nice address. Handy, too. Sheratons are always near business, shopping, fun. **f** Our beverages are generous. **g** Our chefs are geniuses.

90 Sheraton Hotels & Motor Inns

CALL YOUR NEAREST SHERATON HOTEL OR RESERVATION OFFICE FOR INSURED RESERVATIONS AT ANY SHERATON ANYWHERE — COAST TO COAST IN THE U.S., IN HAWAII, CANADA, JAMAICA, PUERTO RICO, VENEZUELA, NASSAU, MEXICO, ISRAEL.

Sheraton shares are listed on the New York Stock Exchange.

Diners' Club card honored for all hotel services.

RADIO: bigger, healthier, prosperous

The Phoenix of ad media, radio has risen from the ashes of tv fires of the 1950s with new vigor

THE SIGNS were clear enough. By the end of the first quarter of 1964, radio was enjoying something that looked suspiciously like a genuine boom as a major advertising force, after lingering in tv's electronic shadow for more than a decade.

These were some of the newest benchmarks:

Network radio was becoming virtually aggressive about its research. Sindlinger Network Radio Activity Service, having tightened the "recall period" used in checkups on radio listening, added CBS Radio as a client for its improved service. Now, all four radio networks were in the fold.

The radio audience was now enormous, but it was an entirely different kind of audience from what it had been a couple of decades ago. No longer did people gather in the living room to hear Jack Benny feud with Fred Allen, or Cecil B. DeMille introduce the stars of *Lux Radio Theatre*. Now, literally everybody had a radio — 214 million of them, averaging more than three sets per home — and (thanks to solid-state physics) an important segment was either



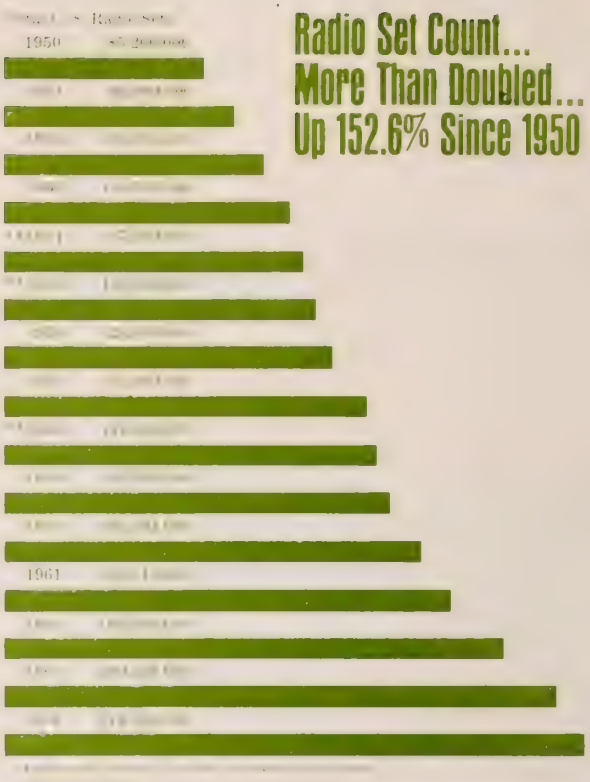
auto radios (53 million) or portables.

Advertisers were busily rediscovering radio, and the romance had a pleasant fiscal setting. According to RAB, the top 50 spot radio advertisers last year spent over $133 million for gross time, and spot radio billings for such firms as R. J. Reynolds Tobacco (over $6.8 million) closely rivaled those of tv spot. For the top 50 spot radio users alone, spending was about half as big again as *all* spot radio in 1947, the last big pre-tv year.

All four radio networks happily reported that they were either in the black right now, or expected to be when they tallied their books for 1964. This was a long step forward from the dark days of network radio in the late 1950s, when rumors were rife that NBC — for example — was thinking seriously of unloading its radio network (it wasn't), and there was a clamor for government action to "save radio."

With radio now dispersed, as far as listening was concerned, into a highly personal medium, there were more stations than ever (the figure may hit 4000 this year) and more different ways of attracting radio audiences than you could shake a transistor at. There was Good Music, Country & Western, Hard Rock, Middle-of-the-Road, Music-and-News, and Talk programing, to name some of the more obvious formats. There was even a revival of old-time soap operas and suspense shows (reruns of *The Shadow* passed the 100-station mark in sales this month).

Radio was not without its problems, and they constituted a sort of "renaissance growing pain." Advertisers and agencies, which had been used to picking up network radio as a marked-down bargain, grumbled loudly. (Snapped Edward G. Ball, advertising director, Miller Brewing Co., not long ago: "Network landlords are telling their old-time tenants, the very people who brought them back from the brink of obscurity, that the rent will be higher . . .") Media buyers complained of "lack of standardization of rates, units available for sale" (as did N.W. Ayer vice president Leslie D. Farnath last fall) and still-current cost-cutting concessions.



Greatest increase in the number of radios in the United States—more than double the number in 1950—has occurred since 1960, with a notable increase of 57,959,000 in less than four years.



Radio set gains from 1962 to 1963 were 7 percent, more than double the 3 percent magazine circulation gain (second place).

There were more facts and figures than ever about radio. American Research Bureau had expanded its services to the measurement of local level radio. Independent research organizations, such as R. H. Bruskin's AIM organization, and leading station reps, such as Katz, Blair Radio and AM Radio Sales (to name just a few) were providing agencies and advertisers with new qualitative and quantitative studies, and were providing new measures of radio's cumulative reach. Electronics Industry Association, RAB and others provided a flow of new facts about radio's progress (23.9 million sets sold last year, etc.).

What was behind the resurgence? Why the delayed-action boom?

Some observers felt that the glamor of tv was wearing thin (wags were even paraphrasing an old S. J. Perelman line to the effect that "Strip aside the tinsel of tv, and underneath you'll find a heart of purest tinsel.") Others felt that radio had finally found its proper role in the media mix, and was learning how to compete successfully.



Susan MacCartney of KDKA Radio Pittsburgh listens to one of the prize winning old-time radio receivers on display at the Joseph Horne Co. during the store's 115th anniversary observance. More than 200 old radio sets were received by KDKA Radio from listeners throughout the Pittsburgh area, in a promotion typical of those used by many stations to increase interest in radio.

Still others believed that the new recognition of heavy sales of battery-operated portables, now such a whopping audience segment that giant Union Carbide was running industry-level promotion campaigns geared to a "Lively Companion" theme, was the real spur.

Nor did the reasons-why end there, either.

Radio was becoming creative again, but it was not the belt-line creativity of the "package houses" (remember Air Features? Phillips H. Lord? Transcontinental? Stark-Layton? John Gibbs?).

Radio's hot producers were geared to producing station-break packages, signatures, open-end jingles, lead-ins for station features — such as Richard H. Ullman Associates, sales arm for the Morton J. Wagner companies, whose sales this spring have been nearly 30 percent higher than last year. Or, they were geared to radio's syndication market today, such as Triangle Programs (which has eight radio series on the market, plus an automated radio service) or Nana and Mars, which are producing revivals of soap operas or new drama series. Radio program material available to station management — plus expanded radio news — was helping to boost radio, many veterans believed.

And there were still other pressures forcing radio back into the media limelight. There is a proliferation of new products on the market, and radio's flexibility was instrumental in launching most of the new campaigns.

Greater disposable income in the teen-age market was another, with a survey by *Seventeen* magazine showing that the average teen-ager listened to radio three hours a day and that 96 percent of them owned their own radios.

FM radio continued to grow, no longer confined to the do-it-yourself "audiophile" market, with a further surge being generated by the slow-but-steady growth of FM stereo broadcasting and receiver sales. The sheer growth of the U.S. population (even if set sales continued only on a ratio of sales-to-population, which they weren't) was a factor.

What did it all add up to? What was the over-all effect of the convergent radio forces?

You could find one indication in current seasons of radio networks.

● **ABC Radio:** There was a "substantial" sales growth at ABC Radio during 1963, with each quarter showing an increase over the previous one. The network counted 20 year-round radio advertisers last year — highest in recent seasons — and the summer months were "the best in recent ABC Radio history." Net sales were $12 million, and ABC expects to bill in the black this year.

Among the current 52-week advertisers are AFL-CIO, American Dairy Assn., Bristol-Myers, H. J. Heinz, Mennen Co., Miller Brewing, Mutual of Omaha, Merle Norman Cosmetics, Wander Co. (Ovaltine), R. J. Reynolds, Schick Safety Razor, Sylvania and Wrigley Co.

● **CBS Radio:** New advertisers signed in the first six months of last year numbered 29, and business at the end of last year's third quarter was 49 percent ahead of the total for 1962. CBS, which went into the black in mid-1962, has steadily been increasing its billings. Earlier this spring, Arthur Hull Hayes, president, reported that "at the end of our first 90 days of selling, the CBS Radio Network al-

ready has 76 percent of last year's total business on its books."

Among current CBS advertisers are: Accent International, Millers Falls Tools, Morton House Kitchens, Sinclair Oil Co., Chevrolet, Borden Co. (Aunt Jane's Foods Div.) Cambridge Tile, Hartford Insurance, Pennzoil, Singer and Armstrong Cork.

● **Mutual:** The revised, streamlined Mutual operation is now netting about $8 million annually, by industry estimates. In 1963, even though Mutual lacked the buttress effect of owned-and-operated radio stations, there was a 16 percent boost in billings over 1962, and in 1962 Mutual was in the black for the first time in 10 years. The network, under the presidency of Robert F. Hurleigh, now feeds 18 hours a day of network service, has well over 400 affiliates.

Among current Mutual network advertisers are: R. J. Reynolds, Ford, Kraft Foods, Caseite, Alemite, Chrysler Airtemp, Buick, General Cigar, Mennen, Doan's Pills and Arm & Hammer Soda.

● **NBC Radio:** Although NBC-TV was hitting the jackpot during the 1950s, the radio network was not, and operated at a loss of several million dollars a year. In 1960, it started operations in the black once more, and has stayed there ever since. This was in the wake of a 1960 program reorganization under which inventory was reduced from 70 to 30 hours. Sales are higher, clearances better and profits very likely this year. Net sales for the year were about $17 million, about 40 percent of total network radio.

Among current NBC Radio network advertisers are: Rexall, Mars Inc., Plymouth-Valiant, Oldsmobile, Lincoln-Mercury, Ford, Bank of America, Mail Pouch Tobacco, Homelite Saws, General Mills, Metropolitan Life, Pet Milk, Sun Oil.

The general radio situation was summed up thusly not long ago by ABC Radio president Robert Pauley: "In the past, there's always been a new medium waiting to skim off a large share of the money. Now, advertisers are forced to re-evaluate all existing media — and for many of them that means coming back to radio." ■

The boom in radio listening

■ "Advertisers who use radio are getting more for their money" — so states CBS Radio in a new industry-level presentation that's causing a stir this summer among major advertisers and agencies.

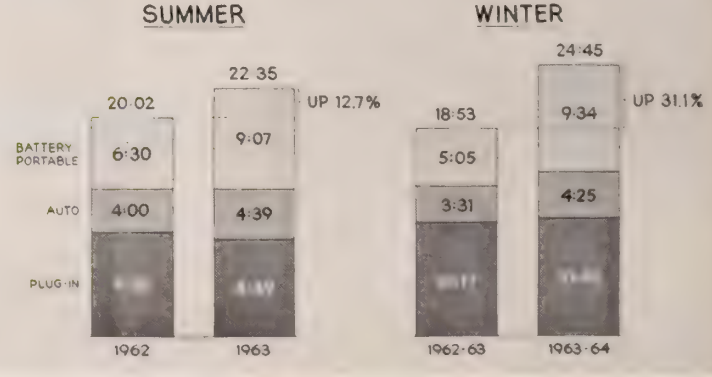
The presentation, titled simply "More People are Listening to Radio," underlines the fact that radio's days as an also-ran advertising medium on the national scene seem to be drawing to a close — at least as far as the radio audience is concerned.

Now, the presentation suggests, it's up to advertisers to realize the values of an ad medium that has been an important force for nearly four decades. The facts are indeed impressive.

The major point of the presentation, which is based almost entirely on recent A. C. Nielsen estimates, is that radio usage is on the upgrade no matter how you slice it — it's growing in the morning, afternoon and evening, and on weekends as well as weekdays.

PEOPLE ARE SPENDING MORE TIME LISTENING TO RADIO

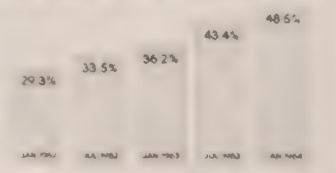
Average Hours Per Radio Home Per Week (6am-12mid)



Source: Summer July-Aug. 1962-1963; winter Dec. 1962-Jan. 1963-Dec. 1963-Jan. 1964.

BATTERY PORTABLE RADIO'S NEWEST AND FASTEST GROWING SET TYPE

PERCENT OF US RADIO HOMES EQUIPPED WITH ONE OR MORE BATTERY PORTABLE RADIOS



Source: A. C. Nielsen Co. estimates

AUTO RADIO IS BIG ENOUGH TO BE A MEDIUM BY ITSELF

TOTAL AUTO RADIO SET COUNT

Jan 1961	42,615,000
Jan 1962	46,900,000
Jan 1963	49,945,000
Jan 1964	53,370,000

Source: Radio Advertising Bureau, Inc. estimates.

Listening to plug-in sets is still, generally, the main radio activity, but on weekdays after 2 p.m. the ubiquitous battery portable rivals or exceeds plug-in listening.

Automobile radio listening is, according to the presentation, "big enough to be a medium by itself" (see chart) and has shown "a consistent increase in every day-part, weekdays and weekends, winter and summer." Two years ago, less than one out of three homes had one or more portable radios; today, thanks to the transistor (a solid-state device relatively unknown when tv first appeared on the national media horizon), every other home has a portable set, and often one for everybody in the family.

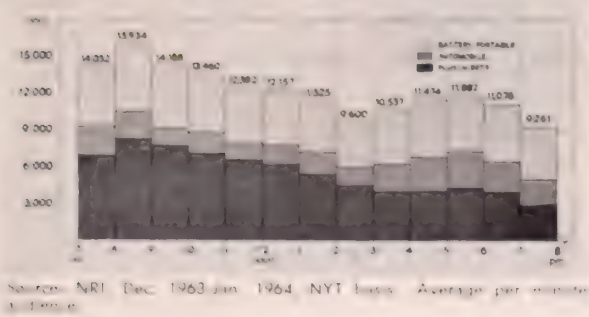
Portable listening, in fact, is "definitely the prime mover in radio's upward surge, with consistently high gains in all measured periods," the presentation states. Increases in portable listening between 1962 and 1963 ranged from 20.5 to 61.6 percent for the summer, 73.3 to 108.0 percent for the winter.

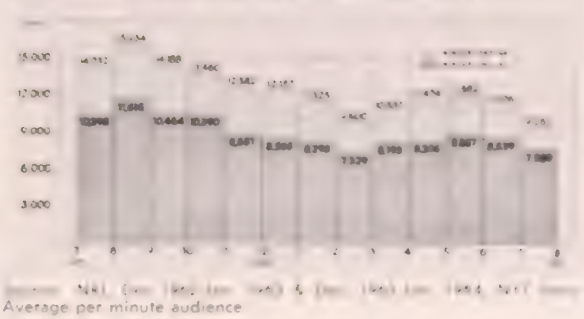
Morning listening is still radio's peak tune-in period (and, obviously, the favorite of radio advertisers). During the average morning minute nationally last winter, there were 12,785,000 families tuned to radio as against 10,000,000 the winter before. The 8-9 a.m. period is tops, with more than 15.9 million homes tuned to radio on plug-in sets, portables, or auto radios (or combinations thereof). Apart from the figures, this is not a surprise to media planners; tv, by nature, is more of an evening medium, and has had the least effect on radio during the busy start-of-the-day hours when radio's mobility and emphasis on news, weather and other information has built and maintained listening.

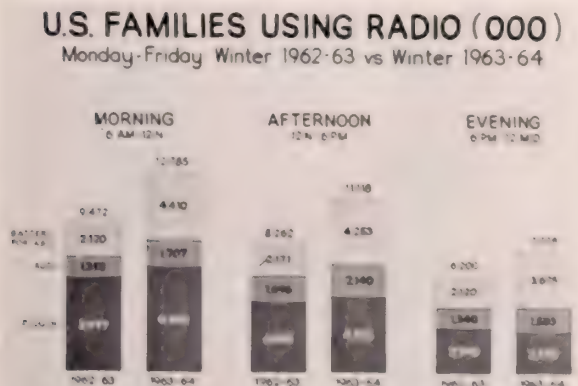
Afternoon and evening radio listening, however, is making gains steadily and impressively (see chart of U.S. families using radio by hours of the day). In afternoon periods, during winter months last year, the family audience during any average minute was more than 11.1 million — a figure *higher* than the peak of morning listening just a year earlier. In evening periods, when tv is at its strongest, radio still exists as a powerful marketing force, the average minute winter family audience was over 7.7 million last year.

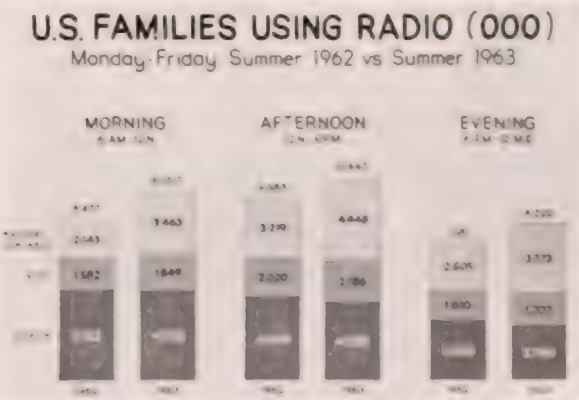
Nor is radio's growth simply a matter of figures being pushed upward by a general growth in population. Radio is claiming *more* hours of listening in the *average* home, summer and winter, from early morning to midnight. Specifically: In summer of 1962, the over-all average hours per radio home per week was 20:02, in the summer of 1963, the figure was 22:35 — a gain of 12.7 percent. In winter, the figure jumped from 18:53 to 24:45 — a gain of 31.1 percent (see charts).

What's the trend? CBS Radio says flatly, "The trend is UP!" ■





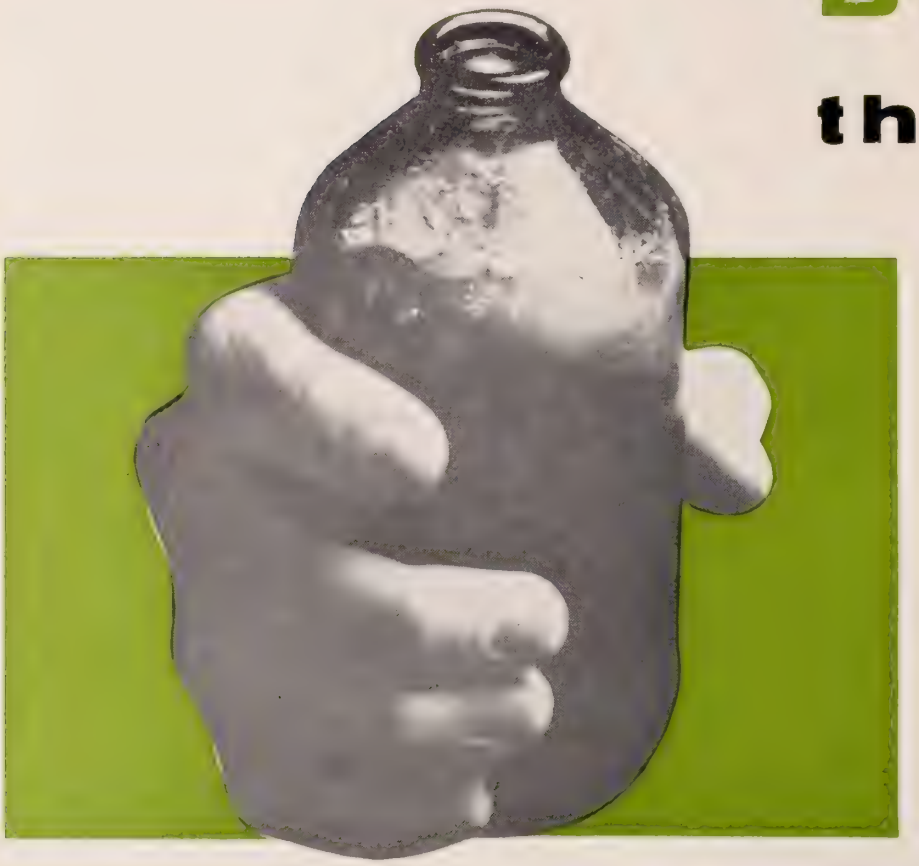






BEER:

the battle



■ SUPPLIERS OF GLASS CONTAIN-ERS will pour the major part of $1 million into a New York television campaign this summer. Specifically the campaign promotes compac no-return beer bottles, but in broader terms it promotes bottle over cans, which have received large share of tv attention with re cent pull-tab innovations.

The campaign, said to be th largest staged for one container i a single market, began May 1 and ends September 5.

The Glass Container Manufac turers Institute is behind the pro motion. Benton & Bowles is th agency.

A saturation schedule of tv com mercials is charted for all six com mercial tv stations in the Ne York area. Sixty-second and 20 second spots, plus IDs, will be used The Institute says 350 tv message will run 60 seconds. Newspaper posters and trade press will als be used, but "well over half" the budget is going to tv.

Featured in the campaign wi be the no-neck no-return bottl The theme will be: "Learn how t hold your beer—no-neck bottle that's how!" Copy will stress th good flavor of beer in bottles, tha the no-neck bottle is easy to sto in refrigerators, and that the bo tles are non-returnable.

GCMI's campaign will establis New York as a new area in th continuing struggle between bottl and cans for the $500 million-a year beer package market. The Ne York area, which buys almost 1 percent of the nation's package beer, is one of the few remaini



Actors Bara Barnes and Mark Gordon admire the compact beer bottles in a television message that will appear on all six tv stations in New York City during the 16-week campaign.

Glass Institute promotes non-returnable beer bottles in $1 million New York campaign, mostly on tv, to combat pull-tab can promotions, increase area no-neck bottle use

of bottles vs. cans is on

population centers in which no-neck bottles are relatively unknown to consumers.

According to the Institute, no-neck bottles represent 35 percent of the packaged beer sold in the West and 32 percent of sales in the Southwest, only 2 to 3 percent in New York.

No-return bottles, most of which are the compact no-neck type, have tripled their share of packaged beer volume in six years, now accounting for over 15 percent of the national market. The first two months of this year, shipments of no-return bottles jumped 27 percent over the same period last year.

Most of the major brands sold in New York already offer no-neck bottles along with cans and returnable bottles, but distribution in the market has been patchy, according to D. M. Fitzgerald, marketing promotion director for the Glass Container Manufacturers Institute.

The campaign for the no-neck bottles serves a twofold purpose. It not only promotes the no-neck bottle in an area where it is not selling well, but promotes bottles, both returnable and non-returnable, over cans.

Tom Hooson, account supervisor on the Institute, admits that part of the reason for the ad campaign is to combat recent use of beer cans in commercials and other forms of advertising.

Schlitz, for one, gave very heavy emphasis to cans last year when it introduced its pull-tab top. Others followed. Now Budweiser, Falstaff and Busch-Bavarian are among those who have a pull-tab can. Such a can lends itself well to demonstrative advertising — television.

A Schlitz account executive at Leo Burnett, Chicago, says the pull-tab can promotion was very successful. The can did get a disproportion of advertising money last year, he admits, but now it will get its proper proportion in terms of sales.



storyboards for a no-neck non-returnable beer bottle commercial are checked by D. M. Fitzgerald (r), marketing promotion director for the Glass Container Manufacturers Institute, and two of Benton & Bowles' copywriters, Brian Dillon and Joseph McGlone



Production conference during a break in the filming of a tv commercial. Pianist Joe Bousard is the center of attention. Shown (l-r) are Tom Ford, B&B production supervisor; Michael Nebbia, cameraman-director, Elliott Unger Elliott studios; and Si Merrill, B&B tv producer

RIGHT ABOVE
At filming of tv commercial, onlookers are (l-r) George Carlson, account executive, B&B; Bob MacDonald, field promotion supervisor, GCMI; D. M. Fitzgerald, marketing promotion director, GCMI; Tom Hooson, B&B account supervisor; Si Merrill, B&B tv producer who supervised the filming. Joe DePasquale, assistant cameraman at the studio relaxes on sofa. Stage hand Roger Rein has back to camera.

RIGHT BELOW
Prop men apply no-brand labels to the bottles for the television commercial which was filmed at the Elliott Unger Elliott studios.

BELOW:
Copywriter Joe McGlone demonstrates tooting qualities of the no-neck bottle which are treated humorously in the commercial. With him are Brian Dillon (l), copywriter, and Gene Shinto, copy supervisor.



Budweiser has been promoting a pick-a-pair advertising theme which features the can container. Piels, now with Papert, Koenig & Lois, evidently feels it's the commercial that counts. At least an agency account executive says the bottle vs. can idea is not so important; it should depend on the commercial idea.

Rheingold has "fast-tap" lids on cans it finds excellent for promotion. But it also has a "chug-a-mug" bottle which it feels is just as good an advertising nucleus as the can top. The bottle has a short grey top which is also fast-opening, and a glass is not needed, says an account executive at Foote, Cone & Belding, agency for Rheingold. Now about 60 percent of all cans sold have some sort of pull-tab, says a spokesman from Continental Can.

The pull-tab may stick as an advertising idea. Continental Can has developed a new one which it calls U-Tab. It has all the edges tucked under, with smooth rounded edges on all sides of the tab. Dimpled indentations in the tab provide a better gripping surface, also offer improved leverage for faster opening. Continental Can is shipping cans with the newly-designed tabs to breweries "by the tens of millions."

Along with the pull-tab innovation, a 7-ounce beer can has been introduced on the West Coast. It has had great success. This development may have the effect of opening a new beer market for the can, and at the same time increase can usage in relation to total packaged volume.

But despite all the can-talk, the emphasis in the near future will be on bottles, according to Hooson who works on the Glass Institute account at B&B. "Many new bottle campaigns by breweries will be breaking this year," he says. He declined to elaborate. Evidently, the Institute bottle campaign is to act as a forerunner.

Sales of both non-returnable bottles and cans have increased recently, however. Sales for non-returnable bottles increased 12.6 percent last year over the can container's 7.9 percent, however, even with all the can promotion.

Cans reached their peak in 1959 with 39 percent of the beer packaging business and have stayed slightly below the level ever since. The advances of the can have be at the expense of the returnab bottle. The success of the non- turnable bottle has damaged bo A spokesman for Continental C Co. says "the whole convenien market—both cans and one-w bottles (non-returnable)— will co tinue to grow, taking away mo of the market from returna bottles."

"The major reason that the on way bottle has done well in last few years is its lower re price compared with cans," s the spokesman. "With the relati ly high advertising allowance t the glass industry initially offe the brewers, the beer industry w able to pass the saving along the consumer in the form of a





wer retail price. In doing so, owever, some brewers and retail- s sacrificed profit margins." Last ear the advertising allowance of- red by the Glass Container Manu- cturers Institute was sharply re- uced. As a result, the retail ice structure was narrowed, re- rning to a more normal pattern.

In the bottle area, it is the re- rnables sold to breweries that ve been going down, while the n-returnables, one-ways or throw- ays, have been going up. Even ough returnable bottles represent to 48 percent of the beer busi- ss, there are ten times as many n-returnable bottles sold to brew- ies. This is because the average urnable bottle makes 28 trips.

Because there is more volume of glass involved in non-returnable bottle sales, the glass industry trade association is naturally promoting the non-returnable bottle in its campaign.

The New York campaign for no-neck bottles is Benton & Bowles' third major assignment for the GCMI, whose members account for 90 percent of United States production of glass containers. The agency also conduets a $1 million national consumer magazine promotion for all types of glass containers, and is engaged in a test television campaign for no-return soft drink bottles in the Los Angeles area.

The can industry has an association called the Can Manufacturers Institute which has a publicity agency, Dudley - Anderson - Yutzy, but no advertising agency. It was agreed that the large can manufacturers would do the promoting themselves. The four major can manufacturers, holding 85 percent of all can business, are Continental, American, Crown and National.

Awhile back the can manufacturers did organize a group called the ICCP—Institute for Consumer Convenience Packaging — designed to offer premiums to breweries that featured cans in their beer advertising. It folded last year after a year and one-half in existence. A spokesman at the Can Manufacturers' publicity firm says the reason was probably that the can manufacturers lost interest in beer which was already well established can-wise, the major interest now turning to soft drinks. Since Coke and Canada Dry started using cans there is great potential there. No organization like the ICCP has been formed to promote cans in the soft drink industry, however, as far as he knows.

The can manufacturers do promote beer cans on their own, but do not use tv, it was said. They use the trade press mostly.

But the whole consumer package industry is growing, and there is bound to be an increase for cans and non-returnable bottles on population increase alone. During the past ten years, beer in all package forms has shown an average annual growth of about 1.6 percent. With personal income on the rise and with the major segment of the beer-drinking population (20 years and older) growing at a more rapid rate than in the past decade, packaged beer is expected to advance at the rate of 2.1 percent yearly, according to Continental Can's marketing research department.

While increased penetration will be a key factor in raising the can's growth rate, almost three-quarters of the total increase in shipments will come from growth in total packaged beer sales, the department reports.

The bottle vs can advertising question in the beer industry is brewing, but may even take on a stronger tone in the soft drink industry in the future. ■

Future ad demands requiring greater skills will propel buyers into more creative, less routine roles—if they can qualify, states L&N senior v.p.

Tomorrow's buyer—a 'pro'



By Herbert Zeltner

Senior vice president, director of media, Lennen & Newell

Herbert Zeltner was named a senior v.p. of Lennen & Newell in December 1962, three years after his appointment as media director when he was 30 years old. He came to L&N in 1956 as media group supervisor on the Colgate-Palmolive account, and was promoted to assistant media director in 1958. For four years prior to L&N, Zeltner was with Procter & Gamble, Cincinnati, where he handled assignments in advertising department methods and organization, grocery store activity and media supervision and planning. He serves on the marketing faculty of NYU's School of Commerce, from which he graduated magna cum laude with a degree in marketing and economics. He is a past president of the New York Advertising Media Planners Assn., and lectures regularly before ad management groups of the American Management Assn. He also contributes regularly to various trade journals.

■ EVERYTHING connected with broadcast advertising seems to happen at a breathtakingly fast pace. For television, in particular, we could well ask whether we have come full circle in our buying techniques in less than a decade and a half.

During the earliest days of televison, buying was accomplished largely on intuition and faith—with the more perceptive members of our business spotting the potential of this powerful medium long before its promise began to be realized.

But soon after national networking became a reality in the early 1950s, a tremendous super-structure of rating services, qualitative measurements and paperwork grew up as normal adjuncts of the buying process. Until very recently, almost all broadcast buying appeared to be settling into a routinized procedure: examining availabilities; calculating message delivery, reach, frequency and cost efficiencies; and processing orders, affidavits, bills and estimates. So much attention had to be paid to this routine that, more and more, the truly effective buyer seemed to be the one who was most adept at juggling masses of figures and piles of paper.

But several factors have been rapidly developing which may materially change the situation in which the buyer operates. We feel these changes are so fundamental that they can well alter not only the broadcast buying process itself, but the very qualifications of the people who represent effective buying talent in this field.

Among the more important of these changes are:

1 The increasing availability and usage of high-speed data processing in handling routine media department activities. While almost all the tremendous amount of publicity in recent years having to do with computers and media has been devoted to their exciting and largely unrealized application to media planning, important advances are being made, in many major agencies, in the turning over to computers of routine statistical analysis and development of necessary forms, estimates and bills.

The increasingly obvious advantages of automation in these routi functions make it increasingly like that this machine take-over will a celerate in the near future.

As more and more of our day- and day-out paper processing a calculation functions are automat much of the daily drudgery th buyers must undertake will handled by machine programi and their hardware, assisted clerical help where necessary.

2 Doubts about the usability ratings. While the Harris Co mittee hearings on broadcast rati

in the forefront of change

ervices, held somewhat more than a year ago, focused the attention of he entire business on the limitations and problems in the development of rating services, the more sophisticated users of these data were already raising serious doubts about the indiscriminate application of ratings in broadcast buying.

If no other change results from he findings of the Harris Committee, agencies and advertisers are now having to recognize that all atings—no matter how carefully constructed—are estimates at best. By no means are we suggesting that atings should be overlooked or disegarded. They still represent our best tool for determining relative evels of performance. But they are not good enough to be manipulated n such a precise manner that microcopic differences in relative tonage can be used to justify one purhase over another.

3 Intensified buying competition in relation to costs. The jockeying for outstanding spot and program locations, in both tv and radio, as become so competitive that many buyers now pride themselves n simply getting a passable schedle on the air by start date. Good, ad or indifferent, the challenge is ecoming so acute in many situations that there just isn't time dur- ng business hours for the intelli- ent pondering of alternative ourses of action.

And, broadcast advertising being market place like any other free conomic situation, the laws of supply and demand very definitely ap- y.

When buying pressure for good locations in most major markets builds so intently, costs are bound to increase regardless of what rationalization is used to justify these changes in rates.

4 Growing advertiser dissatisfaction with pure spot broadcast. Stemming from the increasing competitiveness now evident in buying broadcast advertising, and the higher rates which are just one of its manifestations, we begin to sense a growing dissatisfaction among major advertisers with pure, routine spot broadcast buying. More and more questions are being asked by advertisers about the workability of spot schedules and about the neverending increases in the cost of implementing these campaigns.

Advertisers are becoming more insistent than ever before in asking their agencies for proof of the effectiveness of spot placement and are becoming more demanding in their questions concerning program buying or other devices which might heighten the effectiveness of their broadcast activity.

While these far-reaching changes may appear, at first, to be somewhat unrelated, they are all working importantly to change the way in which we buy broadcast time and the manner in which timebuyers conduct their affairs.

If each of these modifications in our business grows in scope or intensity—as we believe it may well do in the years ahead—we can see some very definite changes in the requirements for truly outstanding buying talent.

Among the points which will have to be kept in mind in evaluating buying talent for future development or use are:

1. Highly developed skills in the handling of masses of routine numbers and paperwork will become less important than they are today. Buying salaries and responsibilities are such that agency management can less and less afford to have buyers handling procedural functions which can be more accurately and efficiently processed by machine.

It just makes no business sense to have a relatively high-paid buyer bog down in computing mathematical relationships with a desk calculator, or preparing estimate work sheets by hand when high-speed data processing can accomplish these activities in a fraction of the time at a fraction of the cost

2. In much of what has been said or written about computer applications in agency media departments, the point has been made that machines will free trained specialists for the application of judgment, a function yet to be programed for computers. But, to the best of our knowledge, no public comment has been made about exactly what this area of judgment encompasses.

It does not consist of developing sloppy professional standards—dealing fast and loose with unprovable concepts. In other words, with the computing of audience and cost information turned over to machines, the buyer should not now feel free to ignore these relationships in favor of purely intuitive buying.

We believe the exercise of judg-



Herbert Zeltner (right) prepares a client presentation with Mort Keshin, vice president and manager of L & N's media department.

. . . tomorrow's buyer

ment which now becomes possible is better served through the strong development of marketing know-how among buyers.

We are becoming increasingly aware of the ways in which various broadcasting patterns can be modified to suit differing marketing needs. Emphasis among different segments of the audience can be altered through changes in scheduling. Different program settings can be utilized to heighten the effectiveness of a given commercial message. And, certainly, changes can be made in almost any broadcast pattern to emphasize reach—or frequency—or alter the distribution of these factors among the total audience.

But, the buyer will become increasingly less valuable as a member of the over-all marketing team, if he resists broadening his knowledge of the entire marketing process.

Since his knowledge of audiences and the way to reach them is increasing, he must, more than ever, become knowledgeable about the marketing problems facing the product to which he is assigned. Less time should be spent with the minutiae of daily problems in dealing with stations and representatives. More time should be spent in dealings with media planners, account personnel and client advertising management.

3. The ability of a timebuyer to sell the commodity with which he deals is becoming tremendously more important. It simply is no longer sufficient for the timebuyer to sit back and expect appreciation by media planners, account people and clients for the workability of broadcast advertising.

The buyer has a vital stake in assuring satisfaction by these other members of the marketing team with broadcast advertising. He must be able to demonstrate, ably and forcibly, that broadcast advertising will best meet the needs of a given situation and that the schedules he places are accurately programed and carefully monitored. He must be increasingly adept at demonstrating the scope of any given effort and present it in a way to reassure the people who must eventually pay the bill.

4. While some broadcast re search has come in for steadil mounting criticism, more researc than ever before is becoming avai able. At the same time ratings be come less and less the sole dete minant of a broadcast buy, we ar developing more collateral info mation on audience compositio and patterns of broadcast deliver

The television and radio buye can no longer look at these researc tools from the simple standpoint major findings which he can u unquestioningly in his work. If h isn't already thoroughly famili with the technical background his various sources, he will have make it his business to learn abo this underpinning if he is to wo knowledgeably with these tools

One of the biggest single ma practices characteristic of our bus ness today is the use of highly tec nical research findings by peop too lazy or sloppy in their wo habits to learn what went into d veloping the very information which they base decisions affecti hundreds of thousands of dollars.

5. A much more highly

eloped verbal and written facility vill be required than is presently vident on the part of most buyers. Timebuyers—like all other ambi- ious people in our business—are nterested in promotion to still more esponsible positions. Probably the nost important single working tool hey must demonstrate to earn a upervisory media post is their ibility to express their knowledge n a coherent and professional man- ner.

At present, most buyers would hrow up their hands and complain hat their work day is already so arried and taken up with negotia- ion, analysis, and record-keeping hat little or no time remains for reparing the presentations and nemoranda that express points of iew they wish to get across.

But, as we pointed out, the busi- ess is moving ever closer to the ime when much of this routine vill be handled by other than buy- ng personnel. The buyer will go far oward earning the recognition he vants and deserves through his emonstration of perception and ex- ert knowledge — demonstrations ost easily accomplished in writing r oral presentation.

6. As pure routine becomes less nd less a part of the buyer's lay, he will be able to devote ad- itional time to *constructive* creativ- y in media buying. We stress the ualifier—constructive—since crea- ivity in media normally seems to e an excuse for "intuitive" or sec- nd-rate buying.

However, the development of nsible and very real breakthroughs commercial patterning or pro- ram opportunity can very well be e province of the timebuyer. ovelty for the sake of novelty will rmally not represent a very orthwhile improvement in the ad- ertising activity of a given client.

But the timebuyer is probably the best position of all to spot eaknesses in the way in which hedules are now implemented. or this reason, he can be a tre- endous force for improvement in e effectiveness of advertising anning through a realistic devel- pment of new techniques in oadcast advertising.

These are but a few of the anges we see developing for time- uyers in the not-too-distant future. hey could best be summed up by suggesting that a greater intellectual grasp of the important responsibility held by timebuyers is going to be needed.

More than ever, the person responsible for buying broadcast advertising must be a highly trained, discretionary member of a marketing team. We will see less of the school which holds that a person can qualify as a timebuyer after several months of training in the business.

Timebuyers are not yesterday's estimators with a telephone, desk and pretensions. To truly deserve the title, they will be called upon to perform an increasingly demanding job. These demands will be less than those requiring pure physical stamina, as seems to be the case today. More than ever, broadly recognized professional standards will have to be applied when determining true buying talent.

In the face of a rapidly changing broadcast advertising picture, the timebuyer who views his job narrowly and resists the learning and growth needed for the future can only serve to drag the importance of his role way down. Most buyers are continually concerned with the recognition they receive among the media from whom they buy and the agency and advertiser personnel they represent. If they view their jobs as little more than clerical in nature, this will be the role they are given to play.

If, however, they bring an area of expertise to the marketing process, and if they conduct themselves as true professionals demonstrating the very real contributions they can make toward the increasing effectiveness of advertising programs, they will be in the forefront of the exciting changes that lie ahead for broadcast advertising. ■

DAVE PERSONS: attitudes and careers

■ Gumbinner-North's Dave Persons has strong feelings about the timebuying phase of an advertising career. "This stage in a mediaman's development is not just to be endured as a stepping stone to the next level," he says. "Too many people have hurt themselves by belittling the buying function, waiting until the day they are 'liberated' and move elsewhere. This does not mean that a buyer should not aspire to promotions. Buying is an invaluable foundation for a career in advertising, whether the individual moves to a spot in the media department, account work or to sales."

Dave has been timebuyer with G-N for the past year, first on Lanvin, and now for Remco Toys and other accounts.

"The conscientious buyer," he continues, "will handle and learn from each situation he deals with, for all buys need not be the same, and, in fact, many often require different approaches. By operating in this manner, the buyer will be doing the best job possible for his client."

Dave was with BBDO from 1961 to 1963, originally in media analysis. later became buyer on the Campbell Soup account after handling the Lever Brothers account. He holds a BA degree in business administration from CCNY. Dave is married, and he and his wife Maxine are the parents of a year-old child



New presentation by TvAR is up-to-date summation of spot tv's values in today's "brand confusion jungle"



Robert M. McGredy, TvAR managing directo

SPOT TV:
it can aid small advertisers to

■ ADDRESSING ITSELF to the nation's regional and local advertisers, the newest industry-level presentation from Television Advertising Representatives (TvAR) lays it right on the line:

"Even the biggest advertisers find they can't do the job with network alone. They must invest sizable amounts of money in spot tv, because their sales problems—and their sales—vary from market to market."

Spot tv is no stranger to the media plans of smaller advertisers, according to TvAR study, which will be shown to advertisers and agency groups, as well as marketing and sales associations throughout the country. Titled "How To Be A Giant," the presentation makes this point:

"You don't have to be a giant to take advantage of the unique creative and marketing opportunities offered by spot television. A total of 1,275 national and regional advertisers each invested $20,000 or more in spot tv during 1962. Over one-third of them spent less than $50,000. More than half of the spot advertisers got their job done for less than $100,000."

Advertisers facing the problem of making their brands visible in what TvAR terms "The Age of Brand Confusion" have a real problem, according to the presentation. "Almost any product you can name must fight the complications of a two-front war, caught between some competitors with more money to spend and others who sell at lower prices," the study states. "You need something else to solve your really tough marketing problems, to make your brand ten feet tall in any market you choose."

As case examples of how an advertiser can enter spot tv with a specialized problem and a relatively modest budget, TvAR offers several choice samples:

• AMERICAN AIRLINES — relatively new to tv (much of AA's air budget is in late-night spot radio music shows), the airline uses "teaser" commercials to build long haul traffic by showing descriptive scenes of New York in places like Los Angeles and San Francisco (and vice-versa).

• VAN HEUSEN — a top shirt maker, Van Heusen uses short spurt tv before Christmas, Father's Day and other peak sales seasons with a format that allows local dealer tie-ins.

• M&M CANDY — a growing candy firm which, according to TvAR, "applies different advertising weights geographically for its different products, according to the potential in each market."

• LAURA SCUDDER — a few seasons ago an obscure brand of potato chips which entered West Coast tv with commercials promoting the brand as "the noisiest potato chip in the world." The funny, off-beat commercials were so successful that a month after the campaign started 67 percent of the people in the tv area knew the brand.



Dancer Myers is also seen in presentation itself. One of commercials featured in presentation is from American Airlines, which uses spot tv to promote long-haul traffic to New York and several West Coast cities.



Robert Hoffman, marketing & research v.p.



Pretty Broadway dancer Nancy Myers adds decorative touch to "How to be a Giant" presentation staged by TvAR for national regional and local advertisers. Presentation chart shows dramatic growth of spot tv

become market giants

• Avon — a cosmetic firm which got into spot tv in 1953, with modest campaigns in New York and Chicago. By 1955, Avon was in seven markets, by 1956 in 62, today uses a 230-station lineup in 190 markets with no network pending. Market share of the house-to-house cosmetics field for Avon has jumped, in the 11-year period, from 40 to 70 percent.

• Alpo — a regional pet food brand, Alpo moved into spot tv in late 1959, has jumped by more than 300 percent in sales, now is selling strongly (at a premium price) in over 30 markets, puts 85 percent of its budget into the spot tv medium.

Although a regional or local advertiser's one-minute spot tv is just as big, just as important and just as hard-hitting as anyone else's," the TvAR presentation also notes that a number of giant companies use spot tv to bolster markets in which network program ratings are below national averages (thus, presumably, lowering the advertising efficiency of the network show) or to become the primary or major tv effort behind the launching of new products (as in the case of P&G's Crisco Oil or General Mills' Wondra Flour).

The presentation concluded in its summation of the advantages of spot, as gathered by TvAR marketing and research vice president Robert M. Hoffman:

"In this age of increasing brand confusion, nothing can do a better job of making your product or service stand above its competitors— in a market, in a region or across the country, whatever your marketing objectives may be."

Commented TvAR managing director Robert M. McGredy:

"Our presentation demonstrates how spot tv enables an advertiser with a modest budget to make his product or service stand above the competition." ■



Regional dog food brand, Alpo, has gained steadily in sales since entering spot tv. Chart, from TvAR study, shows Alpo surge in market rank in five key markets after launching heavy spot drives



Giant General Mills cut its tv budget by $8 million between 1961 and 1962, but boosted spot tv share by $5 million plus another boost, not charted, of $5.8 million in 1963. The company relies heavily on spot medium

Tailoring local spots with 'national' sound

A library of recorded radio commercials helps dealers sound 'national,' sell 'local' —possibly out of co-op advertising funds

■ THERE ARE MARRIAGES and marriages. But one that never *has* taken is between the local retailer who wants to advertise on radio and the national manufacturer of the product he's trying to sell.

Not that they don't understand each other. It's more that they live too far apart; don't meet often—if ever; don't quite speak the same language.

This has created a substantial void: When the local merchant sets out to advertise on radio, although he may have a cooperative billing arrangement, he's pretty much left on his own. If he takes comfort in making his own mistakes, too often that's all he obtains — comfort. Sales increases don't necessarily follow his tentative, well-intended, but unprofessional efforts.

Help offered varies widely from one national company to another. Some are actively *trying* to encourage better local advertising; some leave the matter to regional offices; a few frankly admit doing "nothing" because of the dealer-education problems involved.

● One major retail chain makes available commercial scripts citing monthly specials, records of signature jingles and other radio sales tools to all its many stores, but only about half ask for them. Local managers traditionally reserve their strongest advertising efforts for print.

● A giant appliance manufacturer provides "a national umbrella" of tv and radio for its total product line, feels that telling people *exactly* when to purchase items locally is a retail problem. Even so, dealers have access to "family" help (and funds) through regional offices, if needed. Dealers are not, however, spoon-fed.

● A widely known chain reports that it has "no communication whatsoever" with local stores about advertising. "But we hope they do get more business," says the advertising manager, "because I get paid on it."

Local merchants are likely to turn a cold shoulder, however. "All those things that come from the factories —local guys just don't like 'em," is how one retailer puts it.

The question is, "Why not?"

A major problem, as cited above, is that national and local venders of the same product just don't talk the same tongue. Big time copy slants too often make only diluted sense at the grass-roots level. And national offices don't *really* know local problems, thus miss the all-important "tie-in." By the time the dealer has oriented his home office and they've incorporated his local needs into company-prepared material, he's usually waited so long he's lost his patience, sales and possibly the market, if not all three. Thus, the time gap, too, is a factor.

Also, their outlooks are at odds. The manufacturer, of necessity, is interested in the larger scale—huge volumes, annual grosses, long-term gains, tomorrow's market. The dealer simply wants to make a dollar.

The whole problem involves a third, but hardly disinterested, party—the local radio sales manager. He's only too aware that the practiced (if unintentional) indifference between national manufacturer and local retailer is costing him money too. By putting copywriters and merchandising staff to work, he may be able to fit the national menu to the local appetite. But what if he doesn't have that kind of staff to help him? Well, he just loses out, too.

At least, he used to.

Now, however, the picture is gradually changing. The gap is being closed by recent innovations in a not-so-new area. It is, of course, the transcribed commercial.

This area of the recording field long dominated by only a double handful of companies who knew what they were doing, embraced everything from singing signature to over-dubbing.

A 1956-entrant into the field, the Commercial Recording Corp., Dallas, has recently hit upon a new key, however.

Says president John Coyle: "We recognize that the local radio advertiser prefers to promote his own identity along with the product, rather than use nationally supplied material that promotes only the product."

To help local dealers and retailers do so, CRC has issued a Money-Maker service for station



CRC's permanent staff—all under one roof—includes vocalists, composers, arrangers and lyric and jingle writers, as well as an orchestra, recording engineers and technicians. Production of commercials, from start to finish, is done in Dallas.







It consists of 350 commercials, all of custom-design and reproduction quality, but offered at syndication's lower cost. The commercials include 275 general ones, plus 75 with specific sponsor identifications that involve the big-money, big-league cooperative brands. The jingles citing sponsors have proved so useful that CRC is now adding 80 more.

Many of the sponsor commercials are intended for automobile and appliance dealers, whose individual orders for CRC's custom commercials (the major source of CRC income) helped tip off the company to the great local void. Says young president Coyle: "About 20 percent of our custom orders stem from these two groups—12 percent from automobile dealers and eight percent from appliance merchants."

And it may be more, if success of the Money-Maker library is any clue. After hearing the commercial turned out for their appliances, RCA Whirlpool's regional advertising head wanted to buy it outright so he could make it available to all his local dealers.

To get an idea of the library's range, consider the commercials for automobiles. Included are word-and-music jingles for Buick, Cadillac, Chevrolet, Chrysler, Comet, Dodge, Ford, Lincoln, Mercury, Oldsmobile, Plymouth, Pontiac, Rambler (especially successful throughout the country), Studebaker, Tempest, Valiant and Volkswagen.

Take the fast-paced Rambler commercial as an example. Its 16-second opening features an instrumental background (rhythm with saxophones) in swing style.

Lyrics, which are sung by a full group, are:

You want a Rambler
You've made your mind up
So get that Rambler
But before you're signed up
Check the deal
Check the very finest deal
Right now on Rambler.

After a break (for the announcer to insert details and make a very strong *local* identification), the ly-

ries resume to provide a seven-second close:

Check the deal
Check the very finest deal
Right now on Rambler.

Besides autos and appliances, sponsor commercials cover specific brands or names of the leading auto supply stores, tires, banks, drug chains, finance organizations, food stores, gas companies, service centers, radio, tv or phonograph manufacturers, savings-and-loan companies, retail chains and van line firms.

The library also has other money-making helps: Commercial inserts (boy's voice saying, "and get it from the dealinest dealer in town"); punctuators (stringer No. 12: rhythm with trumpets, trombones and bells); backgrounds (lush No. 1-A: rhythm with woodwinds and celeste); seasonal and holiday promotions (notably a 30-days-to-Christmas calendar, plus items like "Have a happy weekend" songs); production aids (harp rubato or Shearing-style vibes); and, of course, sound effects (drug store dishwashing, waves splashing on a beach, a siren sounding).

The records and the index are correlated in color code for fast-finding and accurate return to shelves.

Coyle, who also owns and operates KVIL Dallas and sits on the NAB board, says KVIL experience with co-op advertising points up the ripeness of the market for local merchants. "We've never had any co-op advertising billing rejected," he says, "and we've had it for such clients as RCA Victor, General Electric, Motorola, Zenith, Philco, York, Frederick, Fedders, Magnavox, Western Auto, Firestone, Goodyear, Safeway, Texaco, Admiral, Sony, J. C. Penney, Sears Roebuck and Mayflower van lines.

Many car dealers have advertising allowances that don't require factory approval, he adds. "We have Lincoln, Oldsmobile, Pontiac, Rambler, Valiant and Volkswagen."

That the Commercial Recording Corp. knows its business is probably best demonstrated by the way they describe it: "Our only business is selling with sound." The brisk, young corporation takes pride in having a permanent staff of salaried people—lyric and jingle writers, composers, arrangers, vocalists, musicians and, of course, sound-recording engineers and technicians. And, unusual for the field, they all work under the same Dallas roof.

"Maintaining individuality in each one of our 350 commercials was a huge undertaking," Coyle says. But the staff managed it. Their goal, always, was "to set a product image to words and music that provides an appropriate personality."

"Through the creation of personality, one of the most important sales elements is brought into focus," Coyle explains — "recall." It takes originality to convert "an um pa pa of a horn into the ring of the cash register," he strongly contends.

Although it was founded only in 1956 (Coyle purchased controlling interest a year later), CRC now considers itself a "pioneer" in the business. "Many a group has decided to produce jingles—some were good—but most have fallen by the wayside," Coyle recalls.

No doubt much of CRC's ability to survive is based on product quality. Some 141 stations have subscribed to the Money-Making library in the less than six months since it was released last November. (Coyle's goal: 400 stations by year's end for an estimated $800,000 gross.)

Station subscribers are outspoken in their enthusiasm for CRC's Money-Maker service.

Delightedly terming station acceptance of the CRC library "fantastic," president Coyle says, "I'm really not capable of explaining how 'big' this reaction is."

Big enough, judging from external signs, for radio stations themselves, to start closing the co-op advertising gap at the local level. And the sales successes involved indicate that such action may soon become a trend. ■

NAB radio monitoring a station rep lever

■ Monitoring by NAB's Code Authority of Radio Code subscribers is proving a boon to at least one major station representative.

The rep has pointed out: "We have put together a nice fat file of letters from the Code Authority and show them to our advertisers at every opportunity. We know this positive action on behalf of the better broadcasters will ensure an even bigger and better future for radio."

The monitoring, which covered 85 percent of Code subscribers during the Authority's past fiscal year — Apr. 1, 1963 to Mar. 31, 1964 — was actually started in 1961 but last year was the first time log review was combined with tape monitoring. The latter was done by Air Check Services Coporation of America, augmented by the Code Authority's own staff.

A total of 67,091 hours were monitored, and 42 stations were dropped from the Radio Code last year for various violations. These included 23 for not complying with provisions other than time standards — such as advertising of certain products and programing practices — and 19 stations for time standard violations.

Monitoring showed that 90 percent of the subscribing stations compiled with provisions other than time standards, while 70 percent of those in violation corrected their actions. Also, 91 percent of stations with time standard violations adjusted their schedules to comply.

The Code Authority can exercise the right to delete a station for not modifying practices that are in violation of Code standards. Stations have the right to appeal to the Radio Code Review Board, but none exercised that right last year. ■

20th-Fox rides high on comeback trail

Advertiser investment in TCF-TV network shows this fall may run as high as $30 million for time and programs as giant motion picture studio rebounds on several tv fronts

You won't find the date of eb. 16, 1948, engraved on any ronze plaques along Madison Avenue. But it is an important one - even though 99 out of 100 admen probably couldn't tell you why.

On that Friday, in network tv's nfancy, a new film series went on he air under R. J. Reynolds sponorship (for Camel cigarets, via Villiam Esty) under the title of *amel Newsreel Theatre*. The relative handful of U.S. viewers who ad tv sets saw it on the then-fivetation NBC-TV network.

It represented a turning point for ne of the biggest firms in the musement business, for it was 0th Century-Fox's first tv program enture. And, it marked the emerence of the sponsor's tv advertising dollar as a competitor (as some saw it) or as an additional revenue source (as a few farsighted film men aw it) to the audience dollar at the theatrical box ffice.

Some 6000 tv evenings later, the alliance between roadcast advertising and Fox is a basic part of the ompany's business structure. Fox, now under the elm of peppery, cigar-brandishing Darryl F. Zanuck, very much in the movie business, with its current nd recent theatrical releases headed by the most exensive movie of all time, "Cleopatra." But the comany's hottest offshoot is TCF-TV, whose president he's also vice president in charge of production at he whole studio) is Richard D. Zanuck.

Tv may still be "the natural enemy of motion pictures," as many movie exhibitors see it and as a high-inking veteran Fox executive once expressed it. However, even exhibitors have largely swallowed the fact hat Fox is in the television business as a prime program nd feature source, and that Fox intends to stay



George T. Schupert, vice president of TCF-TV, who is prime contact with networks, agencies



William Self, vice president for tv production, rides herd on studio output of filmed shows



Alan M. Silverbach director of syndication heads U.S. and foreign syndicated film sales.

THESE MEN RUN 20TH CENTURY-FOX TV OPERATIONS



Richard Zanuck, president of TCF-TV and vice president in charge of 20th-Fox production



Dobie Gillis



Adventures in Paradise



Bus Stop



Hong Kong

20TH CENTURY-FOX SYNDICATED (U.S.) PRODUCT

A year ago, however, even admen with little direct contact with the film production industry knew that Fox was in grave trouble. Sales costs were up at the studio; so were film costs, contract settlements and a host of other items. Much of the studio was idle, and even the most patient bankers were nervous. The only Fox tv properties sold for the 1963-64 network season were the two NBC-TV feature movie showcases, plus reruns of one of the most durable Fox tv properties, *My Friend Flicka*. The 1962 annual report showed a net loss of $39.7 million.

Today, things have changed radically. Fox has made a comeback from the financial morass into which it was gently sinking.

Here are some of the benchmarks for the 1964-65 season:

- Fox has sold four and a half hours of network programing, spreading over all three tv webs, for the season. Total network investment, in terms of initial firm orders, is on the order of $9 million—$18 million if all shows are renewed at the mid-year point.

- Advertiser investment—in terms of sponsor dollars spent for participations, coupled with normal discounts—in Fox-produced network shows will be at least $35 million.

- Television revenue, in 1963, amounted to some $22.8 million from features and programs (as compared to 1962's $18.6 million). For 1964, this figure may well be significantly higher, with tv accounting for 20 to 25 percent of every gross dollar from all sources (even including the handsome oil royalties earned by wells drilled on the Fox lot).

- Current annual statement for 20th Century-Fox shows a 1963 net of over $9 million, as compared to the sizable losses in the previous year. Spurred by tv success, the figure for 1964 should again be a black-ink, multi-million sum.

- Syndication, domestic and foreign, is booming. Fox was a participant in TFE-'64 during the recent NAB convention in Chicago (syndication sales chief Alan Silverbach was TFE co-chairman), drew domestic results which were "extremely successful." Fox now has sales offices in Europe, England, Latin America, the Orient and Canada, hopes to "quadruple" it 1964 foreign tv sales over 1963.

Fox has some other new feathers in its tv cap fo the 1964-65 season. For the first time, Fox is runnin second only to giant Revue in terms of the numbe of hours of new programing that will be supplied t networks this fall (and thus, in turn, they become ad vertising vehicles for network sponsors). Also, Fo filmed four hour-long pilots for the fall season—*Danie Boone, Voyage to the Bottom of the Sea, 12 O'Cloc High* and *Peyton Place*—and sold all four of them the first to NBC-TV and the latter three to ABC-TV for a perfect score.

Although the younger Zanuck runs the tv sho on the coast, aided by vice president for tv productio William Sell, the TCF-TV executive most agencyme know best is tall, silver-haired George T. Schuper formerly head of MGM's tv activities.

His role today is a reflection of the changin pattern of program buying for nighttime network t Seated in his gold-carpeted office at Fox's New Yor headquarters on the western end of Manhattan's 56t Street, Schupert told SPONSOR last week:

"We sell our first-run tv shows primarily to ne works, not to advertisers and agencies. However, w

20TH CENTURY-FOX-TV IS A BUSY



Richard Zanuck (l), seen with studio production manager St Hough and tv producer Irwin Allen, runs TCF-TV from West Co

BLUE CHIPS ABOUND IN TCF-TV SPONSOR LOG

The following are some of the sponsors of 20th Century-Fox network programs for the 1964-65 season:

Coca Cola	All-State
Brown & Williamson	Colgate
Clairol	Union Carbide
Dodge	General Mills

The following are some of the sponsors of 20th Century-Fox past network programs:

General Mills	General Electric
Philip Morris	Miles Laboratories
Liggett & Myers	Revlon
Kaiser	Ralston Purina
Procter & Gamble	R. J. Reynolds

try not to be one-step-removed from the agency-advertiser level, since they make the whole process possible in the first place."

Avoiding the "one-step-removed" feeling isn't always easy, according to Schupert.

"ABC-TV, our biggest customer this fall, instituted a new policy during the sales season, earlier this year," Schupert said. "They asked producers to provide them with a pilot print for each show purchased, and asked the same producers not to show their prints to advertisers and agencies. The idea was to avoid making the new shows 'shopworn' long before they got on the air. So, we didn't screen our new shows for admen this year; the network did.

"We believe that leading producers and leading advertisers or agencies should be in touch, just the same. The more we understand each other's problem, the better we'll be. We made it a point to have our tv production head, Bill Self, and the producers of our shows come to New York to sit in on network presentations to agencies and clients.

"They were on hand to answer all sorts of questions about the shows when they are in production—about characters in the series, locations planned, writers lined up. We felt it was a valuable experience."

There are changing patterns, too, in the buying and sponsorship of Fox's syndicated shows, according to executives in this branch of TCF-TV's operations.

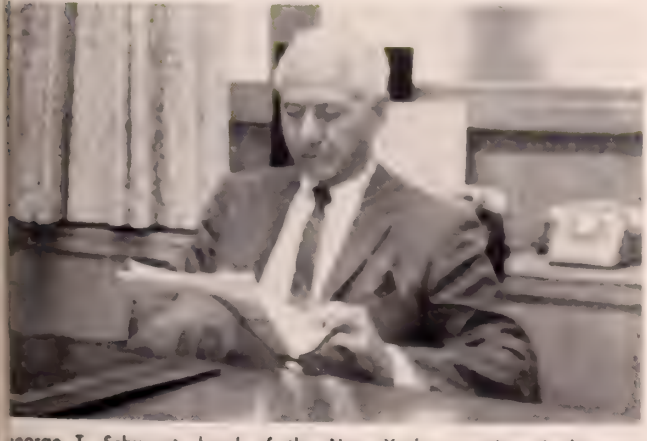
Sales director Alan Silverbach, who bears a casual resemblance to *77 Sunset Strip*'s Efrem Zimbalist, Jr., explained it to SPONSOR:

"We're very active at the agency level and among station reps, even though the majority of our domestic sales are to stations rather than advertisers. We feel we're providing useful media information, as well as helping our station customers, when we advise agencies of station purchases of features and syndicated shows.

"We're also doing more contact work among large regional advertisers. Why? Well, the big regional buys, for multi-market spreads, seem to be slowly coming back in syndication. There is interest on the part of advertisers in having new, first-run, made-for-syndication shows available. Unfortunately, there isn't enough potential revenue around, either in sales of new programs to sponsors or to stations, to make it economically possible for us to do this."

Syndication continues to present to Fox the familiar problems of tight station time, price haggling and resistance by stations to the offbeat show.

TWO-COAST SHOP



George T. Schupert, head of the New York operation, looks over the latest contracts for the 1964-65 network TCF-TV programs.



Ivan Genit, Latin-American syndication sales chief, reports to his boss, Alan Silverbach, on new 20th-Fox sales made in Brazil.



Peyton Place



Voyage to the Bottom of the Sea



12 O'Clock High



Daniel Boone

NEW SHOWS FOR 20TH CENTURY-FOX

"We have some series in syndication which are 'short' in their number of episodes, or which may have drawn only moderate ratings during their network exposure," said Silverbach. "What many stations and advertisers don't realize is that some of these series were killed off during the season because of shifts in network policy, 'power struggles,' changes in competition or the addition of new public affairs shows. The only thing the buyer knows is that if there are 19 or 22 or 26 shows in a series, there must be something wrong with it. Also, most stations follow the program patterns of networks; they seldom are leaders."

Fox handles most, but not all, of its syndication operations itself these days. Its current catalog of syndicated shows are all TFC-TV productions, circa 1958 or later. These include *Dobie Gillis, Adventures in Paradise, Bus Stop, Follow the Sun, Margie, Hong Kong* and *Five Fingers*. There are three feature packages distributed by Fox in tv—the Century I, II and III groups. (All of the latter have played a network run and are considered "off-network" syndicated features.)

A group of 88 choice post-1948 Fox pictures are distributed by Seven Arts, which picked them up when Fox was hard-pressed for cash a season or so ago as a result of skyrocketing expenses on "Cleopatra." Fox officials decline comment when asked if they will distribute further post-1950 pictures not sold to networks themselves, as does Warner Bros. and MGM-TV.

Fox's first syndication outlet was NTA, which still has a large group of Fox features, Shirley Temple movies and early Fox tv series, as well as a pair of series—*How to Marry a Millionaire* and *Man With a Gun*—which Fox co-produced with NTA.

"When our original syndication deal was made with NTA, we did not have a tv distribution arm," explained Silverbach. "Today, we do."

The foreign market, thanks to worldwide tv growth and the spread of commercially sponsored tv, continues to gain in importance for Fox.

By the estimates of Schupert and Silverbach, the foreign sales of syndicated shows in 1964 will be worth "about 50 percent of the total syndication volume." Both cautioned, however, that this figure should not be compared to that of the U.S. feature motion picture industry, which does more than half its business in foreign rentals.

"In our foreign operations, we can offer everythin we have for sale," Schupert explained. "There's no dis tinction between new product that will be seen on th U.S. networks this fall and product which is technicall a rerun back in the United States. Domestically, w can only offer reruns, to avoid conflict with networ first-runs. To compare the foreign with domestic syndi cation sales is really like comparing the combined sal of apples and oranges with the sale of oranges only.

Broadcasters in foreign markets like to keep con trol of their programing, just as U.S. networks an stations do, and represent the principal syndicatio customers. However, according to Silverbach, "i countries where you can sell shows to both station *and* advertisers directly, the advertisers are more of buying factor, and an influence in program lineup than they are this season in the United States."

An interesting sidelight of foreign sponsorship wa provided by TFC-TV's man in Mexico City, Iva Genit, who heads all Latin-American tv sales for Fo

"Sponsors in Latin America are sometimes lik the Medicis of Florence," said Genit, a powerfully built film salesman who looks like a Spanish-accente version of P&G's Mr. Clean. "Since accurate ratin information is scarce, many sponsors simply buy show because *they* happen to like them. If the public doesn like the show, that's too bad—but usually the tast coincide so there's no problem."

Fox's adventures in television follow a pattern th is generally similar to the over-all Hollywood roman between the movie majors and tv.

There is the Experimental Phase, which took pla in the late 1940s. Dabbling its toe in tv waters, Fo entered tv via its Movietone News division, which pr duced the Reynolds-sponsored daily 10-minute new reel show seen on NBC-TV in 1948. Soon thereaft a young Fox executive—Peter G. Levathes, who lat was to join Young & Rubicam as a media executiv and still later return to Fox as president of the tv of shoot and boss of the studio until ousted in the Za uck takeover—arranged for the tv distribution of th Time Inc.-produced *Crusade in Europe* series.

There is the Resist-Tv Phase in the early 1950s



Gentlemen Prefer Blondes



No Business Like Show Business



Demetrius and the Gladiators



The Long Hot Summer

AMONG 20TH CENTURY-FOX POST-'50S

ch studio executives reassured movie exhibitors t they would have no truck with the new medium eating, incidentally, a vacuum into which rushed a mber of tv independents who didn't care one way he other).

There is the Tv-Discovered-Again Phase in which big studio, eyeing the successes of Columbia-owned en Gems and Warner Bros. in the late 1950s and y 1960s, decided to get in fast and big—with mixed ess. For Fox this was a period of such shows as *Stop* and *Hong Kong* (although *My Friend Flicka* oduct of this period based, as many Fox series are, a Fox-produced movie, rolled along through net- rerun after rerun).

There is, finally, the Mature-Approach-to-Tv Phase hich Fox is right now. Tv is viewed these days as ner an enemy nor a source of a fast buck. Quality is anded, as well as production polish and profession- mmicks, and Fox hopes to provide these—within reasonable limits of budgets.

Tv strengths wax and wane among Hollywood stu- Hal Roach, once a tv power, is no longer in the ness. Revue rolls serenely along, the giant of tv ucers with an eye on movies. Warner Bros. has had ps and downs (currently, it is more down than n the wake of the Jack Webb regime). MGM-TV season won't be quite as strong as last year. Para- nt is a "never was" in tv. Columbia's Screen Gems comedy powerhouse, but has no important long- h shows. United Artists (not really a studio, but of a production-distribution firm) is gaining gth. Walt Disney is a strong specialist. Samuel wyn is finally selling his features to tv and renting in his studio.

What lies ahead for 20th Century-Fox?

Will it gain or lose in the next few seasons? Will come the biggest tv producer of them all or will tudio become a giant parking lot or housing de- ment?

Nobody knows.

It all depends on the reaction of audiences to its st shows and, in the wake of such reaction, the tising dollars of tv sponsors whose commercials be showcased in product with the TCF-TV ■

20TH CENTURY-FOX NETWORK TELEVISION PROGRAMS

1964-65	Voyage to the Bottom of the Sea Peyton Place 12 O'Clock High Daniel Boone My Friend Flicka
1963-64	Saturday Night at the Movies Monday Night at the Movies My Friend Flicka
1962-63	Saturday Night at the Movies Monday Night at the Movies Dobie Gillis My Friend Flicka
1961-62	Saturday Night at the Movies Adventures in Paradise Bus Stop Follow the Sun Margie Dobie Gillis My Friend Flicka
1960-61	Adventures in Paradise Hong Kong Dobie Gillis
1959-60	Adventures in Paradise Five Fingers Dobie Gillis My Friend Flicka
1958-59	———
1957-58	Broken Arrow My Friend Flicka
1956-57	Broken Arrow My Friend Flicka
1955-56	20th Century-Fox Hour
1949-50	Crusade in Europe
1948-49	Camel Newsreel Theatre

New Wolper Distribution Arm Won't Affect UA

David Wolper's decision to set up his own distribution outfit won't in any way affect existing arrangements with United Artists and Official Films. The former has been handling such big selling, prestige Wolper-produced properties as *The Story of . . .*, *Wolper Specials* Group I and II and *Hollywood and the Stars*, while Official has the *Biography* series and some specials. These deals will continue in perpetuity, according to Ira Gottlieb, who's in charge of the new subsidiary.

Nevertheless, Wolper Television Sales is starting out with a hefty inventory. In addition to the entire stock of the now-defunct Flamingo Television Sales which Gottlieb brought with him, there are new off-network specials and a first-run series for syndication currently being produced.

Specials include *D-Day*, an hour-long show narrated by Richard Basehart which was named one of the ten best tv programs of the year by *Time* magazine; *The Making of the President 1960*, the 90-minute special scripted by Pulitzer Prize-winning author Theodore H. White which recently won the Cannes Festival award; and *Escape to Freedom*, a half-hour venture produced in cooperation with the USIA. The first-run series is called *Men in Crisis*, and deals with famous encounters of adversaries, such as Chamberlain and Hitler at Munich, Nixon and Kennedy in the election of 1960. Available for September showing, the series has already sold in some half-a-dozen markets.



David Wolper . . . seting up distribution arm.

Flamingo Television Sales, one of the veteran distribution houses, had a backlog of 175 post-1948 films, *Nutty Squirrel* and *Superman* cartoons, the *Superman* series and other programs including *Deadline* and *OSS*.

Gottlieb, who was with Flamingo for some 14 years, the past five as president, is headquartering at the firm's New York office (555 Madison Ave.) and is putting together a sales crew to man soon-to-be-opened offices in Los Angeles, Chicago and Dallas. Julian Ludwid is already handling sales on the West Coast and Ken Rosewel is in Atlanta.

The latest diversification move brings David Wolper back into the distribution field where he originally began in 1949 and which he left in 1956 to embark on his successful producing career.

Network and national sales will still be handled by William Morris.

SURE SIGN OF SUMMER



Wyler broke a big May-August campaign last week on behalf of its pre-sweetened drink mixes. ABC Radio's Don McNeill Breakfast Club Show is scheduled five days a week, in addition to heavy spot tv. Line is reviewed here for McNeill (l) and spokeswoman Fran Allison by Herb Southwell, vice president and sales manager of the Wyler division of Borden Company.

TAC Will Seek Big Spo Clients for New Series

Individual tv stations are the k production factor in the newe "actuality" show being pitched ad agencies. The program is *Wh America Thinks*, a half-hour filn live package distributed throu Television Affiliates Corp. Age cy-level presentations, seeking r tional or large regional advertis have already begun.

The format of *What Amer. Thinks* is an old broadcast fav ite—the "man on the street" int view. What makes the show c ferent is the fact that its live-acti comments are filmed in the cities where there are TAC-me ber stations, with the footage e ted into final form — with ac David Wayne as host — in N York. This differs substanti from the usual syndication or n work practice in which the p ducer does all the work, and stations serve as customers and outlets.

Said James O'Grady, execu vice president of Adam Young C station rep firm serving as spe sales consultants in the TAC ag cy-level campaign: "We feel 'spot carrier' programs are not answer for the growing numbe advertisers who want strong id tification with sponsored sho This series is intended for full sp sorship."

Timex Buys Two NBC 'Sneak Preview' Specia

Timex Watches, via Warwic Legler, will sponsor the initial NBC-TV "Sneak Preview" Spe next season, the first of which Steve Lawrence and is sched for Nov. 27 (10-11 p.m.). N is obviously being very secr about program format details the "Sneak Previews," of w there will be "several."

Meat Maker ups Broadc Budget 50 Percent

Yankee Maid (Wermen Schorr), one of the largest processers in the mid-Atlanti gion, kicked off its 1964 w weather campaign May 18 o radio stations throughout Pen vania, New Jersey and Dela

Schedules will run for 26 weeks and represent a 50 percent hike in the broadcast outlay.

Whereas frankfurters take the spotlight in Yankee Maid's advertising as in the past, this year's campaign is also aimed at increasing consumer awareness of the depth of the line, which includes a wide variety of sausages, hams, bacon, salami, bologna, smoked butts, scrapple and other processed meat products.

In addition to radio, the campaign includes outdoor and trade advertising.

Bosco Breaks 40-Station Space-Slanted Campaign

It's becoming more and more an established fact of advertising life that the way to the heart of the kids' market is via outer space. Thus, the new tv push for Bosco chocolate flavored syrup is built around the "Bosconauts," a selection of three-inch plastic figurines being offered as a premium blister-packed on each large size jar. A four-week flight, which began May 11 on 40 stations in 18 markets, relates the merry saga of the Bosconauts from the planet Oogle in a series of live, ad-libbed 10- and 60-second announcements on kids shows.

Guild, Bascom & Bonfigli created the figurines and an 11-page booklet on the Ooghans for the guidance of local television personalities.

Bosco, by the way, is one of the bigger spenders in the Best Foods div. of Corn Products, with an annual outlay approaching $1 million in spot television.

Domestic, Foreign Sales Reported by NBC Films

NBC Films scored sales to 16 United States stations during April. Eight foreign countries contracted for programs amounting to 240 hours.

Among top sales in the country: KPTV Portland, Ore., bought *Lawrence, Hennesey, The Outlaws* and *77th Precinct.*

KHVH-TV Honolulu was the first to order NBC Films' newest product, *Science in Action,* released during April.

Four stations in Canada placed orders for six programs. Other foreign sales were to RAI in Rome, Copenhagen's Danmarks Radio, Grampian Television Ltd., in Aberdeen, Scotland, Nigerian Television Service in Lagos and Malta. Associated Rediffusion in London, Okinawa Television Broadcasting Co., Fuji Telecasting Co. in Tokyo and Circuito RPC in Panama.

WB HOT ON CARTOONS



A tv tail is wagging the cartoon dog at Warner Brothers, which is seriously considering resuming production of theatrical cartoons which will eventually play the tv circuit. Here, WB vice president Joseph Kotler discusses contract details for "Porky Pig Show," due this fall as lead-off series in ABC-TV's new Sunday daytime schedule, with Armand Grant, vice president of ABC-TV daytime programing. Kotler also lined up a renewal for "Bugs Bunny Show" on ABC-TV, and is discussing a third cartoon series with the network, based on "Sylvester and Tweety." Cartoons on all these series had theatrical run during heyday of big-studio, full-animation shorts. Kotler has also added a 100-cartoon package, sold in three-year station deals, to 1964 syndication properties.

New CBS Affiliate

WGNI Wilmington, N. C., will join CBS Radio May 31. The station operates on a frequency of 1340 kc with a power of 1 kw day, 250 watts night. It is owned by New Hanover Broadcasting Co. and is currently independent.

Tv Bow for New Batter

General Mills, via Needham, Louis & Brorby, launches a saturation spot tv campaign this month, daytime and nighttime in all major markets, to introduce a new, improved Betty Crocker layer cake mix. The push will be extended to daytime network tv in June.

Switch to Spot Radio Rallies Snuff Sales

A sales increase of 1.4 million units may not mean much if you're selling soap . . . but it's a lot of snuff!

U.S. Tobacco, which sold 1,422,739 more cans of Copenhagen Snuff this first quarter than last, declines to draw any direct line between the January Surgeon General's report on smoking and the January-March sales upswing. In fact, notes advertising manager Robert Steinle, sales on the 142-year-old snuff have been increasing since 1962, right after U.S. Tobacco switched its Copenhagen advertising from straight billboard to radio and newspapers. Over the past year-and-a-half the radio emphasis has been built up to its present proportions of some 165-170 stations. With heaviest emphasis in the Mid-West, strategy is basically, early morning radio to reach early shift laborers.

In addition to any converts to Copenhagen from cigaret smoking —the advertising theme is "tobac-

co satisfaction without smoking" —company assesses that many of those using snuff for the first time are young men who work in laboratories, factories, on assembly lines and other places where they can't smoke. Athletes, of course, constitute another big market.

Satisfied with its present media program and somewhat skeptical about the current state of tobacco advertising in general, Copenhagen has no immediate plans either to increase its radio budget or look into tv, according to Steinle.

LAUNCH TOURING WORKSHOPS



WBZ-TV, Group W station in Boston, worked with TvAR in presenting first in a series of Television Advertising Workshops set for local agencies and clients in eight markets. Here (l-r): Henry Greene, Group W. national tv sales manager; Robert McGredy, TvAR executive v.p. and managing director; David Henderson, WBZ-TV sales manager; William Kunkel, WBZ-TV salesman; and Lamont Thompson, WBZ-TV general manager.

Top Echelon Shuffle At Gillette Company

The promotions of Vincent C. Ziegler and Stuart K. Hensley to executive vice presidencies in the parent company, have created new presidents of Gillette's three principal U.S. operating divisions.

S. Warner Pach, now president of Paper Mate Co., becomes president of the Gillette Safety Razor Co., succeeding Ziegler. William G. Salatich, now vice president of sales, Gillette Safety Razor, becomes president of Toni, succeeding Hensley. Robert T. Wieringa, now vice president of sales, Paper Mate, becomes president of that company, succeeding Pach.

All three men will oversee vast broadcast advertising billings in their new posts. Last year, in television alone, the Safety Razor Div. spent over $4 million in network and another million in spot; Toni spent $3 million in spot and almost $2 million in network; and Paper Mate spent over $1 million in network, $588,100 in spot.

Pach joined the Gillette organization in 1951 and in 1953 became controller of the Safety Razor Co. In 1959 he was elected president of Paper Mate and in 1961 was made vice president of the parent company.

Salatich came to Gillette in 1947 as a salesman in Chicago. He subsequently served as an assistant district manager, director of personnel development, executive assistant on the sales staff, sales manager for the central region in Chicago and assistant general sales manager. He was appointed general manager in 1958 and was elected vice president of Safety Razor Co. in 1960.

Wieringa joined Toni in 1948 as a territory sales representative and subsequently advanced to sales supervisor in Dallas and Detroit and to central district sales manager. He became general sales manager of Paper Mate in 1957 and was elected a vice president in 1962.

The jobs being filled by Ziegler and Hensley are, respectively, executive vice president of Gillette in charge of the Gillette Products Group and executive vice president of Gillette in charge of All Other Products Group, each responsible for U.S. operations and major areas abroad.

Granicher Retires

Burton C. Granicher, vice president of McCann-Erickson, is retiring after 38 years with the agency. He joined H. K. McCann, the predecessor company, in 1926, and was closely associated with Lucky Lager, heading the account when it was first formed and for the following 28 years. He also served as pacific coast radio director of McCann-Erickson and was west coast producer of *Death Valley Days* in the mid-1930s. Granicher, who spent most of his career in the company's San Francisco office, was elected a vice president in 1954.

Tv Reaps $2 Million In Father's Day Promotion

Stations in the top 30 markets and all three television networks are cashing in on the two-month $2,234,000 Gillette campaign which will run through July 18. An annual affair, the "Gifts fo Dad" promotion has more than doubled in dollar returns in the last ten years, hitting an all-time high last year of $26,000,000. Thousands of retail stores are tie ing in with the tv campaign with floor and counter units and mer chandise trays. Maxon is agency.

Radio Racing Show Sold In Seven More Markets

Triangle concluded its first ou side sales during May on *Moto Racing Review*, one of seven radi projects produced by the grou since it entered the syndicatio field late in 1963.

The series, devoted to auto ra ing news and interviews, is ful sponsored in all seven marke where it was purchased. They ar WGH Norfolk-Newport New WXGI Richmond; WJMA Orang Va.; WHDL Olean; WGBB Fre port; WGSM Huntington, N. Y and WSKY Charleston, W. V Sponsors include local auto ra tracks, Ford Motor and Root Motors dealers.

Motor Racing Review beg last fall on the five Triangle rad outlets.

Lewine Back as ATAS Foundation President

Robert F. Lewine, executive ice president of Creative Management Associates, Ltd., has taken over as president of the Academy of Television Arts and Sciences Foundation, succeeding Harry S. Ackerman who resigned because of business pressures.

Former national president of the Academy itself, Lewine was the first to serve two consecutive terms (1961 and 1962).

Two prime functions of the Foundation are (1) to conduct an expanded fellowships and scholarships program and (2) to establish the Library and Museum of Television. The Foundation was created to receive tax-exempt donations to conduct fellowships, scholarships, a speakers bureau and other educational activities of the National Academy. Among its present projects is the Ernie Kovacs Comedy Award Fellowship. Student and graduate applicants are being sought from 165 colleges in four states: New York, California, New Jersey and Pennsylvania, the states where Kovacs carved his career. Two $5000 grants will be made available this year with the winner to be announced Aug. 1. Recipients will get 40 weeks of on-the-job training in a major studio.

Double-Barreled Radio Buy for Pickle Push

It's hard to predict how a pickles commercial will go with ham 'n eggs. But that's not worrying Heinz, which (via Grey) goes in as a 52-week advertiser on ABC's *Breakfast Club* with Don McNeill starting Memorial Day on behalf of its pickles and relishes. A similar 52-week deal on CBS's *House Party* with Art Linkletter started May 15 and both schedules represent the first major consumer advertising in years for the line.

TV Debut for Wiggery

There may be a new brand of broadcast advertiser brewing.

The House of Wigs, a Baltimore firm specializing in women's wigs and wig styling, has bought a varied spot schedule on WBAL-TV. Considering the hush-hush aura which so recently surrounded the industry, this wiggery is particularly waggish all spots for The House of Wigs will be in color "to bring out the exquisite tone of the hair pieces."

Back to School for JWT Broadcast Supervisor

Jayne Shannon, media supervisor in the J. Walter Thompson broadcasting department, has left the agency to go back to school. After a few months work to complete her undergraduate courses she'll go on to law school. Starting at Thompson as a timebuyer, Miss Shannon has worked on almost all of the agency's big accounts, most recently Standard Brands, Warner Lambert and Lever Bros.



Jayne Shannon



interested?

WLBT
3 Hollingbery
WJTV
12 Katz

have the key to the Jackson, Mississippi, television market!

Half Million Sale To Liberty Mutual

Program packagers and distributors may have been down in the dumps recently as the opening round of contract talks with Screen Actors Guild began. But, the same period has also provided the syndication industry with one of its biggest single-sale boosts in years. Liberty Mutual, via BBDO, plunked down some half-a-million-dollars for N.W. Russco's *Gadabout Gaddis* fishing program in 27 markets with options for 22 additional cities.

Russo, who produced the 26-episode, half-hour color show and is also distributing it, was previously northeastern divisional manager for National Telefilm Associates.

Liberty Mutual bought the show after a test run in New York. A large scale merchandising campaign, involving Liberty representatives and fishing equipment promotions, plus personal appearances by fishing expert R. V. Gaddis, will augment the tv sponsorship. Markets which will air the show, starting in January, 1965, include Los Angeles, Boston, Philadelphia, Chicago, San Francisco, Atlanta, Pittsburgh, Dallas, Detroit, St. Louis, Baltimore, Cleveland, Buffalo, Louisville, New Orleans, Kansas City, Denver, Minneapolis. It will return to air in New York in September of this year.

Cowles Stations Well Ahead of Last Year

Chances are its four broadcasting stations will earn the only clear profits for Cowles Magazines and Broadcasting in 1964. The stations, WREC-TV/R Memphis and KRNT-TV/R Des Moines are running well ahead in this first quarter over the corresponding period in 1963.

Cowles has several non-recurring expenses this year which could cause over-all profits to lag behind those in 1963. Investments include: build-up of *Look's* circulation in large markets, the cost of delivering several hundred thousand excess circulation above the seven million guarantee on *Family Circle* prior to increasing ad rates in October, the cost of launching *Venture,* its new travel publication, and the Sunday edition of the *San Juan Star,* plus expenses in connection with Xograph, its new three-dimensional printing process.

Advertisers and agencies are very interested in the Xograph process, according to Cowles.

LEM MAKES BOW



Commercials spokesman for the ReaLemon Co. in its newest campaign is Lem, an animated country-cousin type who sings the "ReaLemon Reel." Minutes and 20's starring Lem break May 25 on 21 tv stations in 15 top markets. ID's feature another character, The Sweeper. A CBS Radio schedule of 30 spots per week broke May 18. Lilienfeld of Chicago is the agency.

Nielsen Retail Clients Have $67 Billion in Sales

Arthur C. Nielsen, Sr., chairman of the A. C. Nielsen Co., which provides blue-chip broadcast advertisers and their agencies with rating and research data, revealed at a recent meeting that the company's 700 retail index clients average about $67 billion in annual sales.

A substantial number of the firms, with a sales average of over $95 million, also rely on Nielsen's rating services in planning marketing strategy.

Forms New Brotherhood

Most significant development to come out of the recent Journalism Week at University of Missouri was the formation of the Missouri News Broadcasters Assn.

On hand to help inaugurate the venture were CBS News' Walter Cronkite and Richard McGee, news director of KWK St. Louis. Because of his three years on the board of directors of the Illinois News Broadcasters Assn., McGee was appointed chairman of the constitution committee to draft the governing document for the MNBA. Dr. Ron Gellat, assistant professor of journalism at the university, was elected executive secretary of the association with four regional chairmen to assist him.

THERE ARE STEAKS AND STAKES



Four agency market researchers were treated to steaks and stakes by KOLN-TV/KGIN-TV part of the continuing program to acquaint researchers with the Lincoln-Hastings-Kearney mark Steaks were in the form of Nebraska corn-fed beef. The stakes were provided in an afterno at Fenner Park. Here (l-r): Tom Henry, D'Arcy, Chicago; John Cole, Needham, Louis & Bror Chicago; A. James Ebel, station general manager; Rudy Marti, Campbell-Mithun, Minneapo and Betty Hitch, BBDO, Minneapolis.

rints Danger Data n Monclair Package

Spot tv and newspapers in New ork, Los Angeles and Chicago e introducing step four in what apes up as an aggressive Amer- an Tobacco campaign to assuage ars about the health hazards of garets.

Montclair, the mentholated fil- first introduced in March, 962, has become the second cig- et in the American Tobacco sta- e to carry "tar" and nicotine st results printed on all packs d cartons. (Four months ago e company introduced Carlton th that data on the package.) stribution, and advertising, of e new package will be expanded s soon as production permits." C&B is the agency.

The chronology to date of Amer- an Tobacco's new strategy moves: nuary 6, 1964 — introduced rlton, the first cigaret with a r" and nicotine label; March — announced Roi-Tan Filter- p Little Cigars, the first cigaret- ed cigar to be marketed under a ding cigar brand name; April — announced Half and Half, a er cigaret made with Half and lf pipe tobacco.

arket I Adds Seven

Somewhat staid when it was the xR web, the newly-named Mar- I Network is waging an aggres- e campaign to strengthen its up. During the past few weeks it gone into three new markets d switched to stronger stations four existing markets.

New stations in formerly affili- d markets are: WHFS Wash- itton, D.C., WNOB Cleveland, FOL-FM Cincinnati, and CG-FM Miami. The three ad- ions are KFNB-FM Oklahoma y, WTOL-FM Toledo and EZ-FM San Antonio.

Buys Two on NBC-TV

Union Carbide's Consumers Prod- s Div. increased its stake in new season on NBC-TV with purchase of participations in *Man from U.N.C.L.E.* and *Daniel Boone*, both new shows.

The former is a full-hour spy- ma scheduled Tuesdays at 8:30 p.m. and starring Robert Vaughn. Daniel Boone, which will be broadcast Thursdays, 8:30-9:30 p.m., stars Fess Parker.

Ad Agency Network Formed by Goodman

The tremendous growth in the use of broadcast media for promoting motion pictures over the past decade has given rise to a new network of advertising agencies. Created by Mort Goodman of The Goodman Organization of Los Angeles, the group's 23 agencies in major markets will function as the representative of the distribution organization in all areas of advertising, promotion and publicity, especially in the placement of radio and tv budgets.

First client is AllStar Films, a recently formed company, whose first release, *Love—Italian Style*, is set for June. Plans are to spend $250,000 in broadcast to support the national opening.



YOU'RE ONLY
HALF-COVERED
IN NEBRASKA
IF YOU DON'T USE
KOLN-TV/KGIN-TV!



AVERAGE HOMES DELIVERED
PER QUARTER HOUR
(Nov., 1963 ARB — 6:30 to 10:00 p.m.)

LINCOLN-LAND* "A" (KOLN-TV KGIN-TV)	58,000
OMAHA "A"	56,500
OMAHA "B"	53,900
OMAHA "C"	50,000
LINCOLN-LAND* "B"	26,200
LINCOLN-LAND* "C"	18,700

*Lincoln Hastings Kearney

*November, 1963 ARB Reading. Rating percentages are estimates only, subject to any fallacies and limitations of sample size and methods, and may not be accurate measurements of true audience.

Lincoln-Land is now nation's 74th TV market!*

"Catching" the big TV markets in Nebraska is no great problem. There are just two: one of them is Lincoln-Land, containing more than half the state's buying power.

Lincoln-Land is now the *74th largest market in the U.S.*, based on the average number of homes per quarter hour prime time delivered by all stations in the market. KOLN-TV/KGIN-TV delivers more than 206,000 homes — homes that are a "must" on any top-market schedule.

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV, the Official Exclusive CBS Outlet for most of Nebraska and Northern Kansas.

The Folger Stations

KOLN-TV | KGIN-TV

CHANNEL 10 • 316,000 WATTS 1000 FT. TOWER | CHANNEL 11 • 316,000 WATTS 1269 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

Station Gets Go Ahead On Four Translators

Strengthened signal is promised for WLOS-TV Greenville-Asheville-Spartanburg, which just got an FCC green light to construct translators in Franklin, Sylva, Cherokee and Spruce Pine. N.C. This will bring to seven the number of translators in North Carolina and will extend the station's reach to thousands of families in the mountains who have been without service. In fact, the 500-family Cherokee Reservation, which will receive the WLOS-TV signal for the first time, attracts hundreds-of-thousands of tourists each year.

Broadcast Break For Low-Calorie Cereal

Just as the cereal packaging revolution turned out to be a boom for broadcast advertising, so General Mills' new product could, if it catches on, produce new billings for radio and tv.

Called "Good News!" it is, according to GM, the first breakfast cereal presweetened a no-calorie way. Product is being tested in the Davenport-Moline area, via radio, television, newspaper and magazines. Dancer-Fitzgerald-Sample is the agency.

Buys Bakersfield UHF For $1.6 Million

KBAK-TV, the second UHF station in Bakersfield, Calif., to be sold this year, is now owned by HarriScope, Inc. of Los Angeles, which paid $1.6 million for it to Reeves Broadcasting & Development Corp., New York.

John E. Barrett continues as general manager and station manager, and Si Darrah continues as sales manager.

HarriScope's station holdings also include KTWO-TV/R Casper, Wyo.; KFBB-TV/R Great Falls, Mont.; KKAR Pomona, Calif., and KLFM-FM Long Beach. HarriScope also publishes Southern California's *FM and Fine Arts* magazine.

KERO-TV, channel 23 in Bakersfield, was sold to Time-Life as part of the recent Transcontinent Television Corp. deal.

BUICK GEARS UP FOR ROSE PARADE



This will be the second successive year of Buick Motor Division's full sponsorship of the grand floral part of the Rose Festival Parade which will be aired June 13 on a 12-station Pacific Northwest network in Washington, Oregon and Northern California. The two-hour telecast will originate from KGW-TV Portland. Stuart Mackie, Blair Tv a/e (l) and Judy Anderson, McCann-Erickson, Detroit, look on as Charles Flynn, account director of Buick, signs contract.

A DAY AT THE FAIR



Young & Rubicam's Claude Fromm (1) w one of many agency executives, sponsors press people hosted to Radio Day at the by WABC New York. He leaves from 2 Street on the Aquafoil accompanied by stat a/e Ted Wrobel. More than 50,000 visi station's 12-hour show in the Pavilion Bu ing.

Al-TV's 'EpiColor' To Capital Cities Tv

American International Tele sion's "EpiColor '64" package l been sold to three Capital Cit Broadcasting stations: WKBW- Buffalo, WTEN Albany a WPRO Providence.

The package, which includes spectaculars each in full color, l previously been sold to the ABC-owned tv stations and to th independent stations: WKZO K mazoo, WBRE-TV Wilkes-Ba and WATC-TV Lafayette, La.

FM Sales Firm Expanc

Impact Media Sales, Inc., Cle land-based FM sales and n chandising firm, is spreading in all directions. It has just ope branch offices in New York San Francisco.

The San Francisco office wh will handle IMS's business in western stations, will be helmed Don Ferrull, most recently s manager of the Chase Co., W port, Conn. Ferrull has also b with stations KDFC-KIBE Francisco and with Benton Bowles in New York.

New S.F. Firm to Lens Tv Commercials, Series

Independent Producers Associated has been formed in San Francisco for the production of tv series specials and commercials, plus theatrical and industrial films. President is Bruce P. Campbell, a former associate of the late Alfred Levy, founder of Talent Associates-Paramount Ltd. Other officers are Morton P. Beebe, vice president, George G. Walker, secretary, and Robert Nagy, treasurer.

Commenting on formation of his company, Campbell asserted San Francisco "lost over a half-million dollars in tv commercial billings last year alone because there were no modern facilities in the city for interior filming. This city is the Sutter's Creek of show business today . . . There's a mother lode just waiting to be dug."

Studios are currently being constructed for IPA, with a July completion goal in time for the Republican convention. Offices are now open at 1 Jackson Place, San Francisco.

Currently being worked on is a series featuring Ken Murray as host and narrator, with sales to be handled out of MCA-TV, New York.

FCC Approves Autry Buy

There were no hitches as FCC approved the $12 million sale of Paramount Productions' KTLA Los Angeles to Gene Autry's Golden West Broadcasters, and the latter named Arthur M. Mortensen to head the station. The new vice president and general manager was previously general manager of KERO-TV Bakersfield. He joined GWB in December, 1963.

Stereo Triples Sales

How stereocasting can translate itself directly into sales is graphically illustrated by the WRFM New York books. The station started stereo in December, increased it to full-time (6 a.m.-3 a.m.) the first of March: per-monthly billings have tripled during first quarter of 1964.

Biggest single sales coup so far is Pan American Airways (J. Walter Thompson), which has picked up the one-hour nightly (Monday-Friday) *Music of the Masters* (8-9 p.m.). The following hour, *Stereo Session*, serves as a showcase for equipment and has attracted three manufacturers: Viking of Minneapolis, Finco Antennas, Cornell-Dubilier.

WRFM is owned by William H. Reuman, who recently sold his AM outlet WWRL for $2 million to the Sonderling Group. This has also had its affect on sales for the FM station, for the two outlets had shared a staff, headed by Edith Dick, which is now concentrating solely on WRFM.

Big City Stations See First Quarter Upswing

WQMR Washington, D.C., reported a first quarter advertising increase of $18,303.18, up 16 percent over the comparable 1963 period.

Several new accounts contributed to the rise, including Kitchens of Sara Lee, Pontiac Div. of General Motors, Mercury Div. of Ford Motor, Gold Seal Wine, Schlitz Brewing, Guerlain Perfumes, Green Spring Dairy and American Express.

Paced by banking and investment accounts, KCBS San Francisco added 27 advertisers to its roster during the past several weeks, including Martini & Rossi, Menley & James Contac and Mobile Oil. New business came from Shulton Desert Flower, Stella D'Oro Cookies and Goldwater for President Committee, among others.

Capital Cities, Poole Buy Goodwill Stations

For those who were just working through the who-owns-what maze resulting from recent, record-breaking $38.5 million sale of Transcontinent Television stations, the $21 million deal which now dissolves Goodwill Stations, Inc. offers new intricacies. For the records:

Capital Cities has purchased WJR Detroit and WSAZ-R TV Huntington, W. Va., for approximately $15 million. John B. Poole of Detroit, member of the Capital Cities board since 1959 and chair-

all over America, people of all ages are listening to the radio again, to

THE LIVES OF HARRY LIME
Orson Welles

CAPT. HORATIO HORNBLOWER
Michael Redgrave

SCARLET PIMPERNEL
Marius Goring

THEATRE ROYALE
Laurence Olivier

SECRETS OF SCOTLAND YARD
Clive Brook

THE QUEEN'S MEN
Royal Canadian Mounted Police

THE BLACK MUSEUM
Orson Welles

7 network series . . . 364 radio dramas . . .
irving feld, 230 park ave., new york mu 9-5857

man of its executive committee, will buy, with some associates, WJRT Flint for approximately $6 million. Because of FCC regulations limiting ownership to five VHF stations, Capital Cities brought Poole into the deal. He will naturally resign his position with Capital Cities, which will buy up 78,285 shares of common stock he owns in the broadcasting company.

Agency Shifts

Herbert Baker Advertising, Chicago, takes over the Webcor account ($500,000, not including co-op funds) from North Advertising. All consumer products divisions are involved, including Dormeyer Corp., manufacturer of small appliances, home, garden and industrial power tools and high fidelity phonographs, tape recorders and record changers . . . **Warren, Muller & Dolobowsky** has been named agency by WCBS New York.

Kircher, Helton & Collett named to handle H. H. Meyer Packing Co., Cincinnati-based manufacturer and distributor of Partridge brand meat products. Perry-Brown was the agency . . . **Kastor Hilton Chesley Clifford & Atherton** named by Chemway Corp. for a new product in its Dunbar Div.

There are prospective broadcast billings in new business at two agencies, **Grant** and **Lennen & Newell.** Grant recently acquired six new accounts, two of which—Rainsoft Water Conditioning Co. (handled from Chicago) and Commercial Aluminum Cookware (handled from Detroit)—had no previous agency. In making their advertising debuts, radio and/or tv may be in the offing. Other new accounts at Grant Chicago are Lake Shore Drive Hotel, Lacto-Seal Co. and Austin Federal Savings & Loan Assn. The bank's ad budget is $50,000. The Detroit office also picked up Naas Co., producer of canned foods. Assignment is a special advertising program with an estimated budget of $100,000.

Lennen & Newell, New York, which handles several Warner-Lambert products including the Hudnut and DuBarry lines, was awarded Jean D'Albret perfumes, Orlane cosmetics and Messire men's toiletries. Business was with Ashe & Engelmore, and no broadcast was used for any of the three product lines. L&N, although unwilling to discuss media plans for the new account at this time, does buy broadcast for its other Warner & Lambert accounts.

Rep Appointments

Robert E. Eastman has taken over national sales responsibility for WSPR Springfield-Holyoke-Chicopee, formerly represented by George P. Hollingberry. . . **Weed Radio Corp.** now selling WWGO Erie. Formerly WLEU, station is oldest in Erie. . . . **Venard, Torbet & McConnell** has been appointed national sales representative for KSJB Jamestown, N.D.

H-R Representatives has taken over exclusive representation of WESC Greenville, S.C., from Bolling. Station operates on 10 kw daytime, is owned by Broadcasting Co. of the Carolinas. Robert A. Schmid is president and John Y. Davenport is manager and vice president. **National Time Sales** has been appointed national sales representative for two stations in the Southwest — KWAC Bakersfield and KRDD Roswell, N. Mex.

Peters, Griffin, Woodward now handles national sales for WEW St. Louis, ownership of which was recently transferred from Franklin Broadcasting to WEW, Inc. The station operates with 1 kw, has been on the air since 1921.

Belden Opens in N.Y., Names O'Connell

Marketing and opinion research firm specializing in Spanish-language research is now available to advertisers, agencies, stations and representatives in New York. Belden Associates, established in 1940 in the Southwest, and serving clients direct from its Dallas headquarters, has opened a New York office. Richard O'Connell heads the new operation.

Belden's client list includes such big broadcast spenders as Humble Oil, Carnation, du Pont, Quaker Oats. It has done several projects for Spanish radio stations and is extremely active in radio and tv research in Mexico City.

AD WOMEN PLAN BARD-BIRTHDAY BASH



Jackie da Costa of Ted Bates, Paula Hughes of Shields & Co. and Hope Martinez of BBDO discuss plans for June 11 cocktail party of the Advertising Women of New York Foundation. "A Midsummer's Eve Revelry" honoring the 400th birthday of Shakespeare is the theme, with proceeds slotted for foundation's charitable and educational activities.

ADVERTISERS

Walter B. Bruce, advertising and sales promotion manager Canco Division, American Can Co., elected 1964-65 president of The Advertising Club of New York. Elected vice presidents: **Hugh R. Jackson,** president, Better Business Bureau of Metropolitan New York; **William T. Leslie,** manager, convention sales, Trans World Airlines; **Harry G. Wielage,** vice president, Manufacturers Hanover Trust Co. **Al N. Seares,** president, Affiliates in Management Service, elected treasurer. **Charles C. Green** continues as chairman of the board, and Robert A. Cooper as secretary and executive director.

Gordon W. Bricker appointed manager, West Coast operations, for RCA Broadcast and Communications Products Div. He joined RCA, Camden, in 1952 as sales and merchandising analyst of broadcast products, and has served as merchandising manager for broadcast terminal and television studio equipment.

Alexander C. Hoffman and **Toby Schreiber** appointed merchandising managers of the Household Products and Personal Products divisions, respectively, of Lever Brothers. Since joining the firm in 1960 Hoffman served as product manager for Wisk liquid laundry detergent, and Schreiber as product manager for toilet bars. **John F. Kokoska** has been promoted to product manager in the Household Products Div.

Vincent C. Ziegler and **Stuart K. Hensley** appointed executive vice presidents of the Gillette Co. Formerly Ziegler was vice president of Gillette Co. and president of Gillette Safety Razor Co., U. S. Hensley served previously as vice president of Gillette Co. and president of Toni Co., U. S.

Clark W. Smitheman, assistant advertising manager, Insurance Co. of North America, and editor of the "INA Fieldman," retired. Prior to joining INA in 1943 he held positions with Aetna Life, Camden Fire Insurance Assn., Keystone Automobile Club, the Philadelphia Ledger.

Leo Falk named manager of the Peekskill, N. Y., store for Calden, Inc. He will also be responsible for its local advertising plans. Formerly he was assistant manager of the Riverside, Conn., store.

Robert W. Boggs, advertising manager, Union Carbide Plastics Co., **John F. Devine,** vice president and general counsel, J. Walter Thompson Co., **William H. Ewen,** director, advertising service, Borden Co., **Julius Haber,** director, public relations, RCA, **R. C. Hiller, Jr.,** director-public relations, Midwestern Div., Sears Roebuck & Co., and **Joseph H. Ream,** vice president-program practices, CBS, elected directors of the National Better Business Bureau.

Ralph E. Royer, advertising and sales promotion manager, for Meyercord Co., retired after 37 years with the firm. He will continue to serve as a consultant.


Vincent Ziegler


Stuart Hensley

AGENCIES

David O. MacKenzie, former advertising manager at Quaker Oats Co., joined MacManus, John & Adams, Chicago, as account executive.

John B. Miller appointed vice president of Cunningham & Walsh, New York. Since joining the agency in 1958 he served as director of merchandising.

Carl Rudesill, senior vice president and secretary-treasurer of D. P. Brother, Detroit, will continue to serve as member of agency's board of directors, though he retired recently from active service. Rudesill began his advertising career in 1929 with Campbell-Ewald, and became an officer of Brother at its beginning in Oct. 1934. **Arthur F. Feehan,** formerly assistant treasurer, succeeds to spot of secretary-treasurer.

Karl M. Touraine and **Radford Stone** named vice president and vice president and account supervisor, respectively, of C. J. LaRoche, New York. Touraine was formerly copy supervisor, and Stone account executive for the agency.


oby Schreiber


A. C. Hoffman


Ralph E. Royer


Carl Rudesill


Karl Touraine


Radford Stone

Richard Mahoney joined Erwin Wasey, Ruthrauff & Ryan as an account executive. Formerly he was an account executive for Knox-Reeves Advertising, Minneapolis.

Bernard Maltese joined Gumbinner-North Co. as account executive. He was previously package goods merchandising manager at Life magazine and prior to that sales promotion manager at General Baking Co.

Robert Lenski joined McCann-Erickson, Los Angeles, as creative director. Prior to coming to the agency he was for three years western region creative director for McManus, John & Adams.

Calvin O. Berner named production supervisor for Byer & Bowman Advertising Agency, Columbus, Ohio. Previously he was associated with advertising agencies in Milwaukee and Chicago.

Robert Allan Ravitz named account executive at Edward H. Weiss & Co. Formerly he was account service manager with the agency.

Robert P. Crane, Jr., joined Fuller & Smith & Ross Inc., Chicago, as vice president and associate creative director. He served previously with Sherman & Marquette and Brown & Butcher, Inc. in creative positions. In 1962 he became president of Brown & Crane agency.

George F. Tyrrell and **Chester T. Herzog** joined Lennen & Newell as vice presidents. For the past four years Herzog was vice president and account supervisor for Benton & Bowles. Herzog served most recently as vice president and account executive at Lawrence Gumbinner.

Jon W. Simpson joined Marlowe W. Hartung, Inc. advertising and public relations agency, Lancaster, Pa. Formerly he was corporate vice president and vice president-creative services of William B. Kamp Co., Lancaster.



David Watson



Robert Latimer

Robert B. Latimer and **David M. Watson** promoted to creative director of copy and group copy director, respectively, for MacManus, John & Adams. Prior to joining the agency five years ago, Latimer was with Brooks, Smith, French & Dorrance. Watson has been with the agency three years.

Tom Gilligan joined Cox & Tanz Advertising Agency as vice president. He comes to the agency from WPEN Philadelphia where he served as account executive for three and a half years.

William H. Fitzsimmons appointed vice president and account supervisor of McCann-Marschalk. Previously he was associated with Foote, Cone & Belding, San Francisco, Benton & Bowles, and Needham, Louis & Brorby.

W. Ronald Sims joined N. W. Ayer & Son, Chicago, in the account service department. Formerly he was staff assistant to the president.

Malcolm R. Gurbarg appointed assistant creative director of Ketchum, MacLeod & Grove, Pittsburgh. He comes to the agency from McCann-Erickson, where he served in creative posts in the London, Tokyo and San Francisco offices.



Cynthia Spalding



E. L. Pennington

Miss Cynthia Spalding and **Ernest L. Pennington** joined Walther Associates, New York, as administrative assistant and publicity associate, respectively.

Willard Mackey promoted to senior vice president of McCann-Erickson. Prior to joining the agency in 1963 as vice president, he was vice president and account supervisor for Sullivan, Stauffer, Colwell & Bayles.

Reece T. Clemens named account executive at Meldrum & Fewsmith, Cleveland. Since 1962 he has served as associate marketing and research director in the agency's marketing services department.

Richard Cusack elected vice president and appointed creative group manager of Fuller & Smith & Ross, New York. He joined the agency in 1960 as copy group head. **Sebastian Sisti** and **Jack Keane** appointed creative group managers at FSR.

Robert David and **Theodore Levenson** elected to the board of directors of Papert Koenig, Lois. David, vice president account supervisor, joined the company in 1961. Levenson, vice president account supervisor and marketing development director, joined the company in 1962.



Jon W. Simpson



Malcolm Gurbarg



Theodore Levenson



Robert Dav



Daniel Darling



Joseph Jenkins

W. George Eversman named corporate director of marketing field services for Maxon Inc. He will continue his present duties as executive vice president with headquarters in the agency's Detroit office.

TIME / Buying and Selling

Jim O'Brien appointed account executive for The Meeker Co., New York. Formerly he held executive advertising and sales positions at Nationwide Insurance, New York.

Glenn Kummerow joined the radio sales staff of The Katz Agency, Chicago. He served previously as timebuyer for N. W. Ayer, Chicago, and J. Walter Thompson, and most recently as an account executive at WMAQ Radio Chicago.

Peter J. Berman named radio sales promotion manager for H-R Representatives. He comes to H-R from WPAT Radio, New York, where he was assistant to the director of media research and sales development.

John Williams joined Bernard Howard & Co., New York, as an account executive. Previously he was associated with WLIB Radio New York.

David C. McConnaughley appointed San Francisco manager for Robert E. Eastman Co. Formerly he was associated with H-R Representatives and Headley-Reed Co., San Francisco.

TV MEDIA

Sydney H. Eiges elected to the board of governors of the International Radio and Television Society. He is vice president, public information, NBC.

Daniel A. Darling named account executive of program sales for Triangle stations. For the past four years he served as account supervisor for Tel Ra Productions, Philadelphia, general manager for Tel Advertising Co., and as sales engineer for both General Dynamics and Bell Telephone.

Joseph A. Jenkins named program manager of WTVN-TV Columbus, Ohio. Since joining the station in 1954, he has served as program director.

Jerry Rettig joined WPIX-TV New York as sales department account executive. He comes to the station from Grey Advertising where he served as timebuyer.

Miss Kay Casey named promotion director of KOLN-TV/KGIN-TV Lincoln, Neb. She comes to the station from KLIN Radio Lincoln, where she was an advertising copywriter.

Lowell Oliver appointed promotion merchandising director of KOA-AM-FM-TV Denver. He has been in KOA's news department since 1961, and for the past eight months has been editor of the Sunday night scope program on KOA-TV.

John C. Mullins, president-owner of Mullins Broadcasting Co. (KBTV-KBT Radio), Denver, appointed honorary chairman for the Metropolitan Association for Retarded Children's 1964 Fund Drive by Colorado Governor John Love.

John Macfarlane named associated director at KYW-TV Cleveland. He comes to the station from RKO General and WNAC-AM-FM Boston, where he was production director.

Tom Parrington, assistant manager of WKY-TV Oklahoma City, named president of the Oklahoma Assn. of Manufacturers' Representatives. Prior to his election he served as secretary and member of the board of directors.



He'll grow on you ...

"Sunny" is a family man . . . his children go around singing "you've been more than a Daddy to me . . ." because . . . well, you see . . . it's like this . . . the male Hippocampus is the producer in his family.

Sunny's audience includes the entire herd! (That's what you call a seahorse family.) He's got something for everyone, the only criterion being that *it must be the best.*

He produces SALES too. Maybe it's time you dropped something in his pouch . . . he'll grow on you!

WSUN

TELEVISION abc RADIO

TAMPA - ST. PETERSBURG

Gone out for seahorse food. See:

Nat. Rep. Venard, Torbet & McConnell
S.E. Rep. Bernat Lindenfeld & Associates


Cal Druxman


Larry Worrell


Charles Noell


Reese Felts

Cal Druxman and **Larry Worrell** named national sales manager and news director, respectively, of KAUZ-TV Witchita Falls, Tex. Prior to joining the station last August as account executive and public relations director, Druxman was with KTAL-TV Shreveport as director of local sales and promotion. For the past four years Worrell served in the KAUZ-TV news department.

Howard Bunnell appointed commercial manager of WANE-TV Fort Wayne, Ind. He was formerly manager of local sales for WISH-TV Indianapolis.

Ray Balsom appointed general sales manager for WKYT-TV Lexington, Ky. Formerly he was local sales manager for the station.

Gene G. Cook appointed general manager of WTAF-TV Marion, Ind. He was previously general manager of WHIY Orlando, Fla.

Tom Leahy named account executive of CBS-TV Sales, Chicago. For the past two years he was account executive with WCBS-TV New York.

Charles Engel named assistant manager-program development for ABC-TV, western division. Formerly he was film editor for the network.

Mel Bernstein, WJZ-TV eyewitness news director, elected to a one-year term as president of the Chesapeake Associated Press Broadcasters Assn., succeeding Ted McDowell of WMAL Washington. He became news director for the Group W station in Baltimore in 1962 after serving four years with WBZ-TV Boston.

Kenneth W. Hoehn elected treasurer of CBS, succeeding Samuel R. Dean, who retired after 33 years. Director of taxes for CBS since 1956, Hoehn had previously been the company's senior tax attorney.

Charles Noell, William H. Brown and **Reese Felts** promoted to assistant sales manager, manager of the radio program department and promotion manager of radio and television, respectively, of WSJS-TV Winston-Salem, N. C. Noell, a member of the television sales staff since 1962, was previously in the advertising department of the Journal and Sentinel. Brown, formerly sales manager of WSIC Radio Statesville, N. C., joined WSJS-TV as an announcer in 1963. Felts has been a member of the WSJS-TV production staff since 1952.

Kay Herz joined RKO General Broadcasting as publicity manager for the public affairs department.

RADIO MEDIA

Homer Griffith appointed general manager of KISS San Antonio, Tex. He was formerly manager of KEAR-FM San Francisco.

Paul James named general manager of WADS Ansonia, Conn. Formerly he was national sales manager of WORL Boston.

Ronald G. Leppig appointed to the sales staff of WLS Chicago. He comes to the station from WIND Chicago, where he was a member of the sales staff.

Lee Gray named program manager for WTRY Albany-Schenectady-Troy.

Ronald Warshaw joined the sales staff of WGBB Freeport, N. Y.

James G. Clawson named program director of KUDE-FM Oceanside, Calif. For the past six years he was with a radio station in Phoenix, Ariz.

Cloyd M. Bender, Jr., named production coordinator of WEAM Arlington, Va. Formerly he was production manager of WTRY Albany-Troy-Schenectady.

Robert Lloyd Johnson appointed national account executive for Radio Advertising Bureau. He comes to RAB after seven years on the sales staff of All Canada Radio-TV, serving most recently as sales supervisor, radio division, New York.

Frank McNally joined WHN's local sales staff, New York. Prior to joining the station in 1954, he served as account executive for RKO General, New York.

Morris Westfall named farm director of KWTO Springfield, Mo. He replaces Lewis Miller. For the past two years he served Hampshire Swine Registry as field representative for five Midwestern states.

SYNDICATION & SERVICES

Harold Miller promoted to director of King Korn Stamp Co. for its New York sales incentive division. Formerly he was advertising manager for the company. **William A. Harrison** and **Claude M. Hinton** appointed controller and advertising manager, respectively, for King Corn. Harrison was formerly treasurer and Hinton was previously zone manager, southwest, for King Korn.

Ron Silverman promoted to vice president in charge of administration for Daystar Productions. Prior to joining the company two years ago, he was with Red Lion Film as assistant to the producer-director.

Three very special cheers

by Bea Adams
Tv creative director,
Gardner Advertising Agency

■ THIS WEEK a rousing cheer for three excellent commercials executed by FilmFair of Hollywood —all three somewhat special because storyboards were non-existent or loose enough to allow some creative contribution from the production house.

First of the trio is Pillsbury's "Funny Face Drinks" which will have countless kids imitating Goofy Grape, cartoon spokesman for this line of instant soft drinks. Employs cartoon and live action very wisely. Note that it had a lot going for it prior to production—name for the line, name of individual flavors, such as Injun Orange, Loud Mouth Lime, Freckle Faced Strawberry, and a good sales promise: "You can drink all you want . . . it's presweetened without sugar." One of the most fetching kid commercials I've seen in many a moon. Agency, Campbell-Mithun. Creative bean, Cy DeCrosse. FilmFair's man, Jimmy Murakami.

Second is Bardahl's "Tune Up" singing commercial conceived by Jerry Hoeck at McCann-Erickson, Seattle. One of those rare commercials which is completely pleasant to hear and watch. Delightful example of live action and animation combined via a unique infrared process. All the sell is in the song—a painless and memorable reminder of Bardahl and its uses. Fine sample of what can happen when an agency doesn't hamper creativity in production with a tight, tight storyboard. Music, Bill Bates. Visuals, Dick Van Bentham. Live director, Ted Goetz.

Number three on this freedom parade is for Bank Americard. I know it's 200 or more days until Christmas and this commercial was built for use prior to Christmas 1963.

Even so, perhaps you have not had the undiluted joy of seeing it. You should. It opens on Santa Claus holding a child on his knee, then swiftly cuts from child to child as each tells what he wants for Christmas. Great example of skilled use of hidden cameras. One youngster, crying, said he wanted his mommy. The sales pitch: "You can get anything with a Bank Americard." Just that statement. Then cut back to youngster who says, ". . and I want a little baby sister." Then to VO adding, "Well, almost anything." If you haven't seen it, get it from FilmFair for your next viewing session. This couldn't possibly have been storyboarded. Agency, Johnson & Lewis, San Francisco. Creative brain, Gene Thompson. FilmFair's director, Bob Sage.

Now to the Great White Wash line. Remember when Fabulous Fab appeared in comics? Psychological research then spotted this muscular wash-day hero as a sex symbol. Since that day, in commercials for this product category, the symbols have continued to flourish. Coming to the rescue of the Little Woman has been Mister Clean, an animated Yul Brynner who recently became for-real in a business suit. The Little Woman has been romanced by a white tornado. She's had a Giant in her washer, and a mama's boy to help her with a fortified detergent. Right now she has a detergent that makes her feel so much like a bride she is shown doing her wash in her wedding gown, veil and all. Tum tum de dum. Wedding march, too.

Also, currently, the Little Woman has a knight in armor galloping about on a great white charger and changing soiled things to sparkling white. What will come next, we can only guess. Maybe a frog that turns into a Prince Charming when the lady least expects it.

Does the Mrs. truly want to be wooed while up to her elbows in dishwater or stuffing dirty duds into the suds? Or could it be that she's tired of it all? If so, does she welcome the Fairy Godmother who tells her about Rose Lotion Vel? Could well be. Forget the rose which gets dunked. Consider the magic of the product name, the Fairy Godmother symbol, and the "Ted up" factor. Perhaps then you, like I, will place a small bet on Rose Lotion Vel. Agency, William Esty Co. Creative Director, James (What Makes Women Buy) Wolff. Writer, Harry Matthes. Production, VPI.

NOTE: In our previous columns we praised a Mani-Magic commercial, omitted credits. Hear ye: Agency was William Esty Co. Creative director, Bob Berns. Writer, Margaret Ehrens. Production, Klaeger Studios.

Although many commercials have the uncertain glory of a May day, some fine ones do break through and it's a joy to report on them. ■



BEA ADAMS,

as tv creative director, knows whereof she speaks. With Gardner since 1935, she started as a copy-writer, had broken all barriers and became a v p nine years later. She has also served on the agency's board since 1946.

CALENDAR

MAY

Emmy Awards 16th annual telecast, Music Hall, Texas Pavilion, New York World's Fair, and the Palladium, Hollywood (25).

Broadcast Advertising Club of Chicago, seminar on computers, Drake Hotel, Chicago (25).

Southern California Broadcasters Assn., annual outing, Lakeside Country Club, Toluca Lake (25).

Catholic Press Assn., convention, Penn-Sheraton Hotel, Pittsburgh (25-29).

New England Assn. of Broadcasting Representatives, Television Bureau of Advertising, and WBZ-TV, special film showing, Sheraton Plaza Hotel, New York (26).

Art Directors Club of N.Y., awards luncheon, Americana Hotel, New York (26).

Salt Lake City Advertising Club, meeting, Salt Lake City, Utah (27).

Visual Communications Conference (Art Directors Club of N. Y.), New York Hilton (27-28).

Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A: SPONSOR!

**Want full details? Write SPONSOR, 555 Fifth Avenue New York 10017*

American Research Merchandising Institute, Del Coronado, San Diego, (31-June 6).

JUNE

NBC-TV and Radio Affiliates Convention, Beverly Hills Hotel, Los Angeles, Calif. (1-3).

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

Canadian Television Commercials Festival, Ryerson Institute of Technology, Toronto, Canada (4).

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Marketing Executives Club of New York, convention, Radio City, New York (4-7).

Advertising Federation of America, 60th annual convention, Chase-Park Plaza Hotel, St. Louis, Mo., (7-10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (7-10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria Hotel, New York (8).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

New York Chapter of Broadcast Pioneers, final meeting, Park Lane Hotel, New York, (11).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

National Assn. of Display Industries, Trade Show Bldg. and New Yorker (13-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Film Festival, Venice, Italy (15-20).

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

International Design Conference, Aspen, Colo. (21-27).

Radio-Television News Directors Association, national spring meeting, Cherry Hill Inn, N. J. (22-26).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (21-26).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, N. J. (22-26).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

JULY

Advertising Assn. of the West, convention, Sun Valley, Idaho (5-9).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana U., Bloomington (12-16).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (30-31).



Can you talk her language?

When she asks for Brand Name products, are you ready to answer her with a sale? Brand Name products are easier to sell for many reasons: they are less costly to you, the retailer, because they are backed up by pre-sold consumer acceptance that results in a high turnover and, therefore, less investment. And, you get valuable manufacturer services that you don't get with other non-Brand Name products. Feature Brand Names—and watch your sales and profits march upward!

BRAND NAMES FOUNDATION, INC., 292 Madison Avenue, New York, N.Y.

You'd cry like a baby

if you really knew what goes on at media meetings

Time short. Pressure high. Deadlines close. Media files absent.

Media decisions must be made—and you can't be there, in person.

But **SRDS** is almost always* there, and with your Service-Ads in **SRDS**, ***YOU ARE THERE*** selling by helping people buy.



*In National Analyst Inc. survey, 83% of agency executives say SRDS is accessible in client meetings

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STANDARD RATE & DATA SERVICE, C.

The National Authority Serving the Media-Buying Fu...
C. Laury Botthof, President and Pu...

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Sales Office Skokie • New York • Atlanta • Los A...

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 1, 1964 PRICE 40c

low high is up for tv's spiraling costs? 27
local radio spots set teens hopping for sportswear . 34
co-sponsorship reverses participation trend 40

HOOSIER FAVORITE

INDIANAPOLIS

Wife

REALLY HAS THE PULSE

A.M. 46%

P.M. 45%

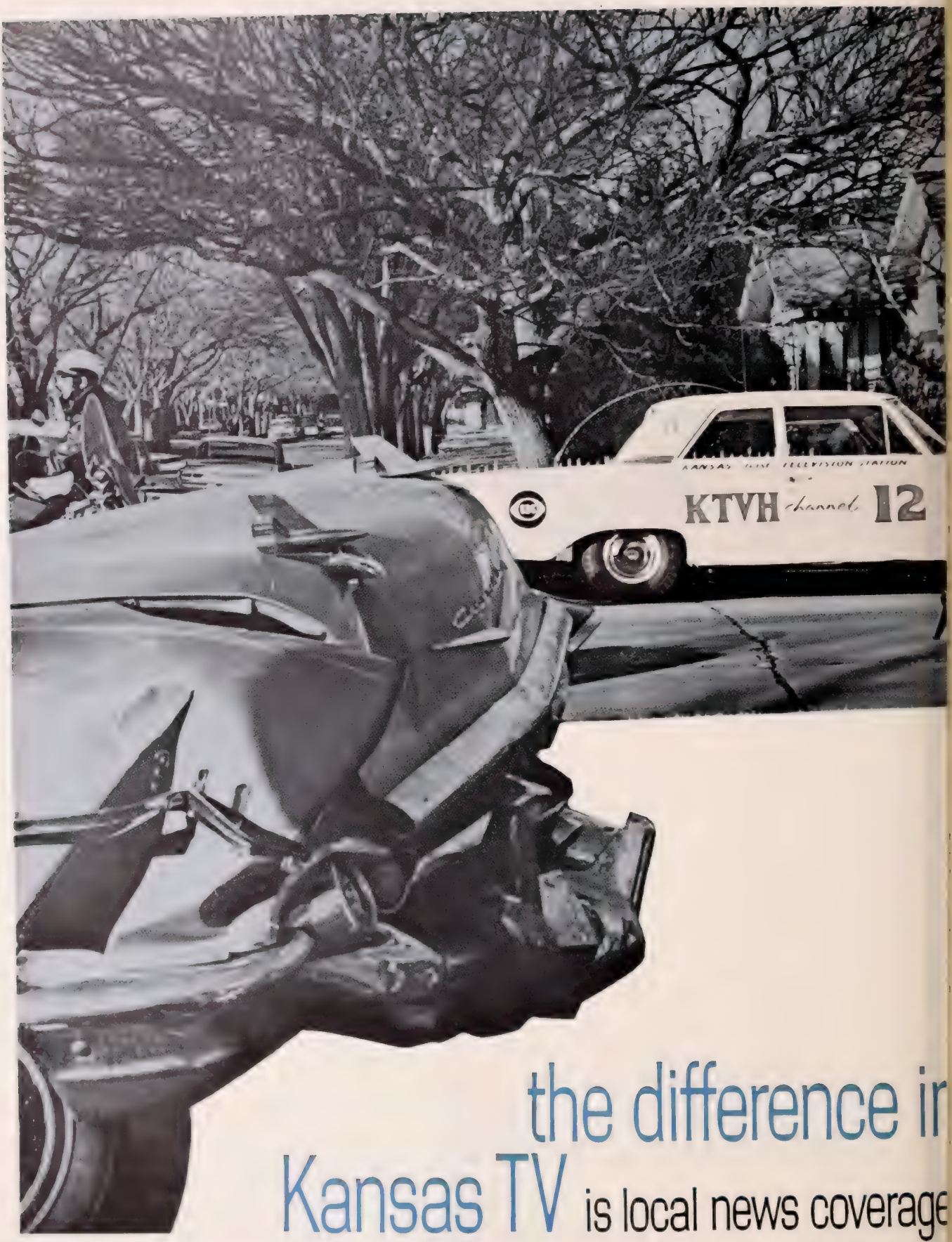
PULSE
FEB.—MAR., 1964
MON.—FRI., 6 a.m. to 6 p.m.
7 COUNTIES
Marion Morgan
Hendricks Johnson
Hamilton Shelby
Hancock

The data used are estimates only, subject to whatever limitations and errors are inherent in indicated sources.

THE STAR STATIONS
DON W. BURDEN, PRESIDENT

SOLD NATIONALLY BY H-R Radio

WIFE AM-FM INDIANAPOLIS
KOIL AM-FM OMAHA
KISN PORTLAND



the difference ir

Kansas TV is local news coverage

Even before the crowd gathers, the KTVH mobile unit is there! Accident, fire, any newsworthy happening, gets this alert coverage. Fast-breaking, local, regional, and national news is offered over 50 times weekly to Wichita and 53 counties in rich Central Kansas. Another reason why nearly two million viewers prefer KTVH. To sell Kansas, buy KTVH, with complete, compre hensive, dynamic news programming! **TO SELL TO KANSANS / BUY KTVH!**

KTVH
WICHITA / HUTCHINSO
BLAIR TELEVISION

FDA Checks All Advertising, Labeling For New Drug Applications Since 1938

Washington — Over strong industry objections, FDA has decided to call for review of all drug advertising, as well as labeling and promotional material, in its newly effective review and updating of all "new drug" applications since 1938.

And advertising agencies will likely have new and closer liaison with drug manufacturers on wording of advertising. Also, over drug industry's anguished protests, FDA wants a top officer in the producing firm to assume responsibility for signed statements that advertising and promotional material coincide accurately with clinical and other facts about the drug. Final clearance for ad copy would henceforth rest with this justifiably uneasy individual.

Manufacturers of over-the-counter drugs claimed the advertising is outside FDA jurisdiction, and there is nothing in the 1962 Harris-Kefauver Drug Amendments that would suspend a new drug on the basis of advertising claims. (See "Week in Washington," p. 13, for congressional comment on FDA-FTC overlap on product labeling and advertising.)

In last week's announcement by FDA of its updating regulations requiring clinical proof for effectiveness as well as safety of several thousand drug products, the department defended its right to check advertising. FDA says new drug applications commit the firms to advertise and promote new drugs only for uses which have been approved. Advertising for any "unapproved" conditions can bring suspension under the law's provision against untrue statements of material facts — ergo, review of advertising is going to be retained. Advertising claims must agree closely with claims in labeling and other p.r. material.

Fundamental reporting job for drug firms updating their existing "new drug" applications includes: (1) Whether label and all p.r. material now in use make the same claims covered in original application; (2) if other claims are being made, supporting proof must be submitted; (3) whether current p.r. material, includes any claims not fairly supported by clinical and other experience, and whether any ill effects have come to light.

If there are any discrepancies between claims in the advertising and labeling and promotion, as against facts in the application, FDA wants to know what the firm intends to do about it. All this will be due within 120 days of the effective date of the new rules, which is May 29, 1964. Within 60 days, manufacturer must report which of its approved drugs are still on the market, which were discontinued and why. Annual reports will have to be made on any changes in claims or new information.

ABC's Coyle: Use Satellites to Carry Commercial Television Programs Abroad

Columbus, Ohio — A call for communications satellites to carry commercial television programs across the world was sounded by Donald W. Coyle, president of ABC International Television, Inc.

Speaking before Ohio State University's Institute for Education by Radio-Television late last week, Coyle declared: "If we believe in free enterprise, let us be enterprising in our efforts to find better ways to increase world trade. Commerce is communication, basic communication, yet we have ignored the needs of commerce in television's space age."

Underscoring television's importance as an economic motivator, Coyle said, "I feel that we should learn all we can about the use of satellites not only as transmitters of programs, but of commercials, too."

Coyle urged companies engaged in international trade to "consider the importance of television not only as a means to showcase products and services, but as a factor in creating a favorable climate in which to do business."

STV to Play Watchdog on California Broadcasting

Los Angeles — The pay tv controversy in California took a new turn last week with the announcement by Robert F. MacLeod, vice president in charge of marketing for Subscription Television Inc., that STV intends to monitor all broadcasting in the state between now and November "in order to detect any violations of the Federal Communications Act."

Referring to the pay tv initiative, which goes to the electorate in November, MacLeod charged that "while most stations, radio and television, have been unbiased in their presentation of news relating to petitioners' signature-gathering and the initiative measure, generally, some stations have not observed all the provisions of the FCA, particularly Title 47, Section 315."

The provisions cited, according to MacLeod, state in part that broadcasters have an obligation under the act to "operate in the public interest and to afford reasonable opportunity for discussion of conflicting views or issues of importance."

Weaver: Pay Tv Will Promote Color

Washington — Sylvester L. (Pat) Weaver plugged his Subscription Tv, Inc. before members of the FCC Bar Assn. here last week, and predicted that pay tv's influence would "make everyone buy a color tv set."

Weaver predicts that advertiser-supported tv will continue to get the lion's share of home viewing in America—but he also predicts audio-visual services will be 80 percent by wire and only 20 percent by air in the future. Wired services will include automated merchandising for home subscribers.

Weaver said if the California referendum goes against pay tv, the matter would go all the way to the Supreme Court.

CONTINUED ON NEXT PAGE

Leaders Ask Canada to Split Industry

BBG and CBS heads want public and private camps to go separate ways, but Dr. Stewart says CBS should be non-commercial while ads support private stations

Ottawa, Canada — Broadcast advertising dollars in Canada, including those floating across the border from U.S. agencies and clients, may be channeled entirely into the independent outlets in that country if parliament follows the suggestion of Dr. Andrew Stewart, chairman of the Board of Broadcast Governors.

In a report prepared for the government and tabled in the Commons by Maurice Lamontagne, Canada's new Secretary of State, the BBG chairman recommended that the Canadian Broadcasting Corp. should be operated on a non-commercial basis, thus leaving advertising revenues to support private stations. All the public funds allotted by parliament for direct broadcasting support, should be applied to the publicly-owned CBC, he added.

The report was one of four prepared for Lamontagne by the three top men in the Canadian broadcast field who have since come to be known as the "troika": Dr. Stewart; Alphonse Ouimet, president of CBC; Don Jamieson, president of the Canadian Assn. of Broadcasters. Each of the men presented an individual report and one was submitted jointly on industry views of major problems.

Both Ouimet and Dr. Stewart took somewhat aggressive stands on the need to divide the private and publicly owned segments of broadcasting into self-operating camps—CBC being on its own to operate the public system and to report to parliament, while a second body, responsible to parliament, would run private broadcasting. Jamieson's report said that some central authority seemed necessary.

In addition to the dramatic disclosures on the reports, it became obvious that the broadcast industry in Canada, one of the world's most examined by commissions (royal and otherwise), committees and voluntary critics, will again be microscoped.

Lamontagne told the Commons that there would be a fresh look at broadcasting by a three-man committee appointed by himself. The committee, headed by R. M. Fowler, 57, of Montreal, who was chairman of the Royal Commission on Broadcasting, 1956-57, will meet this week to start work on the project which the government would like submitted early next year. Fowler is president of the Canadian Pulp and Paper Assn.

There will also be a special committee on broadcasting set up in the 1965 parliamentary session. The government will ask it to study specific proposals.

Supreme Court to Hear C-P's Rapid Shave Case

Washington — The Supreme Court has decided to hear the FTC argument for its right to decide when tv mock-ups deceive the public. The case in point is Colgate-Palmolive's Rapid Shave commercial, which FTC cited, together with the Ted Bates advertising agency, for depicting a fast shave for a piece of sandpaper, using a sand on plexiglas mock-up (see SPONSOR's Friday at Five, May 25). Lower courts agreed with the FTC on the particular order, but remanded the opinion for rewrite as being too harsh on tv mock-up techniques in general.

FTC is now appealing for the right to do the deciding on when camera tricks are a technical necessity and when they amount to sham via substitute materials.

The Colgate brief told the high court the issue should not be made over materials used in mock-ups, but whether they fairly represented what a product could do.

In hearing after hearing—on the hill, in administrative agencies, in courts—television's impact has been acknowledged as the greatest of any media. In goverment view, its reach is too universal, and its global propensities are just around the corner in time—when this country's modus vivendi will be on international display.

Sees World-wide Marketing Via Tv

New York — Leonard Goldenson, president of American Broadcasting - Paramount Theatres, Inc., envisions world-wide marketing by advertisers through television.

In a speech before the Society of American Business Writers last week, Goldenson indicated that some advertisers are now making plans for using the same television program at the same hour of the same night of the week throughout the world as part of their merchandising program.

"If a program is popular in the United States," he said, "there is a good chance it will be equally popular in most other parts of the free world."

ANA, AAAA, NAB Tangle With Sticky Wickets

New York — AAAA, ANA and NAB representatives and a blue ribbon group of agency, client and broadcast leaders were reported to have made further progress on thorny issues during the third in a series of closed-door sessions held last week.

Hosted this time by the American Assn. of Advertising Agencies—first and second meeting hosts were the National Assn. of Broadcasters and the Assn. of National Advertisers—the meeting further promoted a candid exchange of views on ratings, "clutter," the NAB Code, public attitudes toward commercials, commercial clearances, the decible level on commercials and a scientific advisory panel to work with the NAB.

Most substantial news to come out of the meeting is that there is unanimity favoring a continuation of the series, with the next to be hosted by NAB.

While the partisan perspectives are still sharp on some of the issues covered, and the choice of language in making a point could occasionally be called sharp, the meeting brought no controversial flare-ups.

Agencies and their clients, however, are fidgety in the area of self-control, the aim of NAB in pursuing the idea of a scientific advisory panel.

Both sides, however, are likely to agree that the purpose of the panel is solely to help the broadcast group make certain that the evidence presented in commercials is "reasonable and possible."

Television is the only efficient way to reach the 49-county North Florida/ South Georgia regional market, and WJXT, Jacksonville is the only television station to blanket the total area

WJXT
JACKSONVILLE
FLORIDA
Represented by TvAR
POST-NEWSWEEK STATIONS A DIVISION OF THE WASHINGTON POST COMPANY

Sponsor JUNE 1, 1964 • VOL. 18, NO. 22

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Agency creative men feel that repeating copy from advertising on package can aid at point-of-purchase

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WHEN IT COMES TO WOMEN... we've got all the good numbers

In the booming 5th market, WJBK-TV covers the biggest spenders like an umbrella! Who are the biggest spenders? The 18-to-39-year old queens of the pocketbook who shower us with affection. We've been going steady with them for a long, long time because we've got what it takes to keep them happy . . . intriguing programming, featuring great movies and variety shows, the best of CBS, a full hour of dinnertime news. Call your STS man. He'll introduce you to our charmers.

WJBK-TV

DETROIT 2

MILWAUKEE WITI-TV	CLEVELAND WIW-TV	ATLANTA WAGA-TV	DETROIT WJBK-TV	TOLEDO WSPD-TV	NEW YORK WOR	*EMBRACE STATIONS IN EMBRACE MARKETS*
MIAMI WCKT	CLEVELAND WJW	LOS ANGELES KCBS	DETROIT WJBK	TOLEDO WSPD	PHILADELPHIA WIBG	*STORER BROADCASTING COMPANY*

STORER TELEVISION SALES, INC. Representatives for all Storer television stations.

WWDC radio
salutes
Washington's
finest



Back in 1927, a young man came to Washington from the ranch lands of Utah and opened a small root beer stand with $500 in savings. Today, the root beer stand opened by that young Westerner—J. Willard Marriott, president of Hot Shoppes, Inc.—has mushroomed into a national chain of 111 restaurants, cafeterias, luxury motor hotels and airline and institutional feeding services. Mr. Marriott has made Hot Shoppes' "Food for the Whole Family" a dining-out tradition with the help of hard-hitting advertising programs, including saturation usage of highly distinctive radio spots. WWDC thanks Hot Shoppes and its agency, M. Belmont Ver Standig, Inc., for the privilege of playing an important part in this success story through the years. Hot Shoppes restaurants have a family appeal—and WWDC is the "station that keeps *people* in mind."

Represented nationally by John Blair & Company

BLAIR GROUP PLAN MEMBER

Publisher's Report



What's behind the "CBS look"?

■ ON MAY 20 LOUIS DORFSMAN, creative director of CTN, was appointed director of design of Columbia Broadcasting System, Inc., which means the parent corporation.

The announcement piqued my curiosity.

Or maybe my long-time fascination with the extraordinary consistency and good-taste of CBS graphics made me wonder how a "director of design" fitted into the scheme of things.

Dr. Frank Stanton was as gracious and attentive as ever when I dropped in. But an extra measure of warmth and enthusiasm was evident when I explained my visit. I soon learned what I wanted to know.

With the new CBS building well on its way, a deluge of corporate projects involving the graphic arts are, or soon will be, in the making. Usually the three complete art and copy units housed within CBS divisions (CTN, CTS and CRI) bore the brunt of these corporate projects. Sometimes they are farmed out. Dr. Stanton decided that the time had come to take one of his gifted and distinguished creative specialists and set up a corporate unit. Lou Dorfsman was the choice.

We spent a pleasant hour talking about what I choose to call "the CBS look."

In my experience it is an exceptional lawyer who writes inviting prose. But there is Arthur Train. Or an engineer who distinguishes himself as a statesman. But there is Herbert Hoover. Rarest of all, though, is the research man who is as interested in the form as the substance.

But there is Frank Stanton.

This year he won the coveted Architectural League of New York medal for the individual outside the professions of architecture and the arts who has "exerted a most potent influence in promoting the development of art in industry and whose past record has shown a most successful and practical application of artistic ideals to actual commercial production."

He is currently chairman of the art committee and a member of the board of Lincoln Center.

There is no doubt that so long as Frank Stanton is at CBS the standard of excellence that characterizes everything he can control will continue high. His problem, and I am sure he is working on it, is to perpetuate the "CBS look" and the "CBS image" after he leaves.

He recently made this statement on corporate design: "I think there are few needs greater for the modern, large-scale corporation than the need for a broad public awareness of its personality—its sense of values. Increasingly I think modern corporations are recognizing the high cost of impersonality. Everything we produce at the Columbia Broadcasting System, including our own printed advertising, reports, documents and promotion, is carefully considered from the viewpoint of the image we have of ourselves as vigorous, public spirited, profitable, modern enterprise. We believe that we should not only be progressive but look progressive. We aim at excellence in all the arts, including the art of self-examination."

Norman Glenn

MANAGEMENT MAN



Today, the majority of corporation executives are college-educated. Tomorrow, the demand will be even greater.

A college education is becoming increasingly important to the potential executive. It develops the kind of active, logical mind it takes to meet the challenging problems of the modern business world.

But the price of developing educated manpower is high, and getting higher. Colleges are finding it difficult to provide all the facilities that are necessary to maintain the highest educational standards.

If our colleges are to continue supplying American business with superior new talent . . . they need help. College is the best friend business has.

Support the college of your choice.

Published as a public service in cooperation with
The Advertising Council
and
The Council for
Financial Aid to Education.



Some People Would Call This An "Image" Ad

Actually, a network's image can't be projected on a printed page. It's what appears on the screen that counts.

That's why the image of the NBC Television Network is stronger than ever. Just look at some of the highlights of this past season: "The American Revolution of '63" — the three-hour civil-rights special that became the year's most honored program; "The Huntley-Brinkley Report," the nation's foremost news series; "Bonanza," television's most popular entertainment series; "The World Series," the country's outstanding sports event; and television's biggest schedule of color programs.

No wonder our last season's television billings were the largest in our history.

And our on-screen image looks even brighter for *next* season, with: the return of Jack Benny, Danny Thomas and Alfred Hitchcock to our all-star schedule; the debut of some of the year's most promising new entertainment series; exclusive American coverage of the 1964 Summer Olympics, from Tokyo; the return of NCAA Football to our lineup; and Presidential Year Convention and Election coverage by Chet Huntley, David Brinkley and the NBC News staff.

No wonder every single prime-time program series on our *forthcoming* schedule has already won important national sponsorship. Our image has never looked brighter.

Look to NBC for the



COSTS

The broadcast advertising industry has developed — if you can picture the image — a kind of aural callous. It has padded the instant reflex of the collective industry ear with a lamination of the same words until those words bring no pain, agitation or hostility.

They do bring passive reaction like "concern," "uneasiness," "regret."

The words?

"Price spiral" and "ceiling" and "relative increases" and "out-of-line costs" and even "miscellaneous expenses," as examples.

These are some television programing words that have been heard with such frequency over the past decade that they have grown thick and shapeless, and it has become part of the exercise to acknowledge them with a nod in their direction. But the intensity of their meaning in broadcast advertising has been blunted.

Feeling that it is time to pay heed to these words which have become very real threats to industry well being, we present an article on broadcast program costs (beginning on page 27), which will help us all better to hear the warning the words contain.

Bill Ruchti, our senior editor, who researched the story, makes quite a point of not pointing a finger of accusation, but only of citing a fever in the family. I think it also says, to quote Luke, Chapter IV, verse 23, "Physician, heal thy self . . ."

Sam Elber

LETTERS

Praises Yardstick Story

Your man Bill did an excellent job for Crosley Broadcasting in handling the Yardstick story (May 4).

He certainly gave it the emphasis that its industry-wide acceptance indicated should be given it. I particularly appreciate the fact that his interpretation was correct in spite of the fact that he couldn't spend very long with me getting "the full treatment."

I only wish some of our own people, particularly our salesmen, could understand it and tell the story as well as Bill did.

Incidentally, tell Norm not to worry too much about the misquotes on "WLW." I had a note from your man in Duluth and appreciate very much the correction that came out this past Monday. I could only suggest that some day, when the magazine bills a million dollars, you try to get rid of the typewriter that Bill uses. It types exactly like, and in fact it probably is, the one I used at SPONSOR six years ago.

SAM BW. SCHNEIDER

WLW Radio Sales Manager
Eastern Division
Cincinnati, Ohio

Pleased with TvAR Story

Just a short note to express our appreciation for the space you devoted in the May 25 issue of SPONSOR to "How to be a giant." From prior experience, I know this story will bring our presentation to a great many people.

I'd also like to extend my compliments on the "new look" of SPONSOR. The increased use of photos plus the brand new, two-color innovation makes your book even more readable than it has been.

ROBERT M. HOFFMAN

Vice president
Marketing and Research
TvAR
New York, N. Y.

Radio at the Fair

I read with great interest your article referring to radio and television coverage of the New York World's Fair, published April 27.

In addition to the radio coverage reported in your article, the New Jersey Broadcasters' World's Fair network, which comprises over 50 AM-FM stations, carried live the opening day dedication of the New Jersey Pavilion.

Many of our outstanding New Jersey broadcasters contributed to the fruition of our network, and I would appreciate any recognition you might extend to them.

RONALD L. HICKMAN

President
New Jersey Broadcasters Assn.

Belated Thanks

This is a belated note of thanks for the outstanding job done by SPONSOR on presenting my views on the future of FM radio (April 20).

The reaction from all points has been phenomenal—somebody even went so far as to send me a copy during a recent trip to Europe.

I have been meaning to write SPONSOR a congratulatory note on its "new look" for some time, and I certainly hope your same high quality will prevail.

ROBERT RICHER

President
Robert Richer Representatives Inc.
New York

Clarify AAAA Tv Survey

Your recent article "Peterson Eldridge Cry 'Clutter' at AN Meeting" (May 18) failed to point out that AAAA's survey on which Mrs. Peterson "based her attack does not show that national advertising is "annoying or offensive to about 29 percent of the public. It *does* show that 29 percent of the *commercials* noticed by the pilot study group were rated annoying or offensive. As far as I know there is no available information on public attitudes toward tv commercials.

It seems to me that any accurate report on "public reaction" to clutter (or any other issue) should *not* be based on the personal reaction of the speaker. A public opinion study would provide a more reasonable basis for discussion.

LORNA OPATOW

President
Opatow Associates Inc.
New York

May 29, 1964

Sponsors and advertising agencies are not the only ones baffled by recent overlap in Federal Trade Commission and Food and Drug Administration actions. Congressmen have particularly asked why FTC has been leaning heavily on its very meager clinical facilities to attack product, when the FDA is equipped and presumably delegated to do this work.

Some sharp questions were put to FTC chairman Paul Rand Dixon, during closed appropriations hearings recently made public, when he asked for funds for more clinical testing "vital to successful challenge of exaggerated claims for a wide variety of products."

The congressmen were not challenging the amount, but the reason. FTC would spend between $30,000 and $75,000 on clinical testing, while FDA has clinical and research budget running to millions.

Dixon told the congressmen at the February hearing that he wanted a "showdown" in 1965 on the validity of $300 million in advertising claims for the $2 billion cosmetic business, and the quarter of a billion spent to advertise the $2 billion sales of over-the-counter medications.

Dixon particularly wants to pin down claims of "pain-relieving drugs of furiously competing speeds, being sold at a $360,000,000 annual rate." The crusade will extend to arthritis and rheumatism concoctions being sold for "cure" or "quick relief"; and to the nasal sprays, mouth washes and tablets that "have conquered the common cold, or at least its unpleasant features."

Further--dentifrices and oral hygiene products need more probe to determine where "bona fide tests stop and copywriters' pencils continue."

Rep. Charles Jonas (R-N.C.) and Harold Osterag (R-N.Y.) wanted to know, at that point, why the FTC was not sticking to regulation of advertising, but was going into the FDA sphere of "testing and making determination as to whether a product is safe or not."

Dixon said FTC and FDA have a liaison arrangement to avoid overlap "as far as humanly possible." But in any case, he added, "our law is broad enough to pick up labels as well as advertising," on foods, drugs and cosmetics.

FTC can frequently rely on FDA clinical tests, said Dixon, but there are cases where FDA makes no test for the label, which may be innocuous. But the advertising claims for the product promise marvels in performance. Dixon pointed out that aspirin, simply labeled 5 gr. U.S.P. requires no FDA test for label claims. But FTC feels it must get medical opinion and clinical tests to disprove any exaggerated advertising claims for a particular brand.

The congressmen were still unconvinced. They wondered why FTC did not stick to the strictly economic aspects of labeling and advertising, and leave

CONTINUED ON NEXT PAGE

all clinical testing of product efficiency to the well-equipped Food and Drug Administration.

Dixon said sometimes the FDA is too busy to help make clinical findings for the commission. FTC often needs medical experts to testify (there was a roster of them in the Geritol argument, which recently climaxed with a contested FTC order against its advertising) to prove false claims in advertising. If the doctor needs a clinical test, "we must pay him for it."

Rep. Osterag wanted to know: "Wouldn't the FDA be responsible for determining what it will cure and what it won't, rather than the FTC? If there is false and misleading advertising, there I think is where you come in."

The FTC chairman felt this was taking a pretty narrow view of the Food and Drug Act. He pointed out that FDA was now moving into advertising for evidence "if the court will go with them." The FDA would like to say that even advertising is "direction for use." (FDA considered advertising claims in its recent seizure of three wrinkle-smoother products.)

Rep. Osterag challenged the right of FTC to go after all the medications attempting to relieve cold symptoms. If they don't claim to cure, but to relieve symptoms, was it Dixon's view that "they should be prohibited from being on the market?"

Dixon said no--but they should have to tell the truth, and it was "his responsibility to get them to tell the truth." Truth being relative, it would seem that FTC expertise will have to decide how fast is fast in relieving that sniffle--possibly on a stopwatch basis.

At one point, Rep. Joe Evins (D-Tenn.) came to Dixon's rescue in the matter of FTC pursuit of false labeling. "The labeling may be a very small and minor part. The public has already been conditioned to the purchase of the item because of the tremendous, fabulous, extensive advertising."

The cigaret labeling hearings came up for a brief go-round when Rep. Jonas wanted to know why the FTC was making a full-dress show of the matter, on the public record, instead of giving the Industry Guidance Div. a chance in this case. (The appropriations hearings in February, preceded the FTC's announced oral on advertising and labeling rules for cigarets.)

The FTC chairman had a bad moment here: he has urged increase in funds because FTC wanted to greatly enlarge its advisory and consultant facilities. FTC wanted to help businessmen avoid violations before they happen, it was said, in friendly, informal fashion.

Dixon told the congressmen the tobacco hearing was meant to be a "guidance" procedure. It just happened to be so important that the usual custom of having one commissioner and a staffer conduct the proceedings, was changed to comprise the full commission panel.

The House would appropriate $12,725,000 for FTC, which is half a million less than they asked, although it is $39,000 above the current fiscal rate. Senate has yet to act on the budget request for the commission.

Price War Looms in Color Tv Set Market

Leading firms have cracked the $400 price barrier in their new lines, are set with big ad campaign



Typical of under-$400 sets: RCA Victor Color Tv

New York — Color tv advertisers were beaming broadly last week, for it looked as though the five percent saturation for color tv expected by the end of the year in U. S. homes would be reached ahead of schedule.

What was accelerating color tv's growth this summer was a round of price reductions and stepped-up competition among the major set makers. Among developments:

- Color tv set production — the key to larger color tv audiences — was booming along nationally at a rate estimated by Electronic Industries Association at slightly over 300,000 units monthly.
- RCA, once the sole producer of color tv sets but now in competition with a dozen firms, was out to retain a large share of the color market, and was making price cuts (of $50 to $130 a set) in its 1965 line. The lowest-priced RCA color set now lists at just under the magic figure of $400.
- Zenith, one of the first of the major RCA competitors to jump into color, is now expected to push its own $399.95 color "special," and predicts it will turn out around 300,000 color sets this year — about double last year's rate.
- Philco is also in the low-priced color tv race. The Ford-owned set maker unveiled a $399.95 color table model receiver in Philadelphia last week. There are no plans, however, to push it in network tv, which accounted for better than one out of four Philco ad dollars last year. Emphasis this season will be in "local promotions" conducted by dealers, primarily in local print media.
- Admiral, long sensitive to shifting consumer tastes in tv receivers, has already been marketing a $399.95 "black box" color set for some time. Even with an all-channel tuner, the price will remain the same — with the added incentive of substantially reduced prices for distributors and dealers. About $2 million of Admiral's ad budget this year will be used to promote color tv; some tv will be used, although the campaign will be mostly in print.

Even the authoritative *Wall Street Journal* took notice of the burgeoning color tv price war in an editorial last week. "To say the industry is in a ferment is putting it mildly; uproar is more like it," the editorial said in part. "In chopping prices from $50 to $130 a set — among the steepest declines in color tv history — RCA knows its competitors will have to try to make cuts of at least approximately comparable appeal. Some of them don't care for the prospect at all, but what can they do?"

The editorial concluded. "To be sure, these gains can be vitiated if the authorities insist on still more dollar-diluting inflation. Meantime, let the administered-price thinkers have their theory. For all of us lowly consumers, the competitive picture right now is coming through clear—and bright."

Statisticians with an eye for long-range projections could relate some of the developments in color set sales with the country's booming income levels. Some researchers are already predicting that the average rating advantage of a color program in tv homes is "likely to be in excess of a full rating point," as did Avery Gibson, vice president of the H-R rep firm, recently.

Nielsen Primer Now in 50,000-Copy Print-Up

A. C. Nielsen's booklet, "What Ratings Really Mean," seems headed for "best seller" status.

When pamphlet was first released three weeks ago the measurement service gave away 5000 copies.

Quickly afterwards requests led to a print order of 15,000 copies.

Additional requirements from stations, advertisers and agencies necessitated a third print order, this one again 15,000.

Largest bid so far has come from Young & Rubicam — 3000 copies

Speed Essential in Reporting Media Data, Says TvB's Cash

New York — Fast access to media data is vital to the continuing growth of all advertising revenues, declared Norman E. Cash, TvB president, on release of a bureau report showing that the top 100 newspaper advertisers in 1963 again spent more dollars in television than in newspapers.

Sounding the call for speedy reporting of advertising expenditures by competitive media associations, Cash said, "It is hoped that these associations will aim for eventual frequency of investment data on a monthly basis. It will be to the benefit of all media if the nation's marketers were to receive data showing competitive comparisons on a more frequent basis than a full quarter or longer after their advertising dollars are spent."

Cash continued: "The associations devoted to the accountability of dollars spent in advertising are obligated to provide timely, significant and specific information. The current time lag in the release of certain media expenditures is detrimental to the nation's economy. Today's selling requirements demand prompt access to available advertising data."

In its breakdown of newspaper vs. tv advertising, TvB indicated that the top 100 newspaper advertisers in 1963 actually spent more of their advertising dollars in tv—$558,114,000 more, or $857,248,000 in tv as opposed to $299,134,000 in newspapers.

Breaking it down even further the bureau pointed out that this represents 187 percent more dollars in television than in newspapers by "newspaper's best customers."



Cash . . . media data to "benefit all"

Fish Raps High Cost of Newspaper Advertising

Minneapolis — In an indirect answer to critics of "sky-rocketing" television advertising costs, James S. Fish, vice president and director of advertising for General Mills, took the nation's newspapers to task for high costs "both in real and relative terms."

Speaking before the National Newspaper Promotion Assn., Fish cited those costs as the primary reason why national advertisers do not use more newspaper space. In the past five to six years, Fish's own company has swung heavily from other media to tv (68 percent of its budget in 1962) even in the face of rising tv costs.

A most striking example of the swing to tv is Wrigley. In 1956 only 25 percent of its advertising budget was allocated to television. By 1962, however, Wrigley was pouring 94 percent of its budget into tv.)

Talking to the newspaper promotion men, Fish pointed out that "continuity advertising usually demands the selectivity with its attendant lower costs. While we can usually hold our own against the competition of bold local advertising with our introductory and promotional advertising, we haven't found a way to use small advertising space effectively on a continuity basis. Our ads get lost in the jungle of price ads, and we often suffer makeup penalties which reduce the opportunity for our message."

Fish was also critical of newspaper promotion. "I have only wade through the deluge of materials that come from newspap to know that in many cases you talking to yourselves. How ma of you have ever made a real stu of what goes on out there son where in agency-land or advertis country, of what happens to yo mailings?"

Gleason Enters Program Development Field

New York — Jackie Gleason's Peekskill Enterprises, which has been producing the Gleason variety hour for CBS-TV, has worked out a program development deal with the network for the creation of other shows and the packaging and production of material from outside sources.

A. J. Russell is vice president in charge of the new department. With writing credits stretching back to the days of the *Philco-Goodyear Playhouse*, Russell is a long-time associate of both Gleason and Jack Philbin, president of Peekskill. He's written most f Gleason's serious tv appearan in *Studio One* and *Playhouse*

Plans for this year? *The Jac Gleason Show*, naturally, w h i h returns in the fall in its 7:30 S urday slot and is already sold o Philip Morris, Ralston, Drac t and Mobil Oil; a half-hour sit tion c o m e d y, *The Man N Likely*, which is in the writing st and deals with an ambitious yo g man whose adventures illust e how not to succeed; and a po ble future vehicle for Gleason ca *The Big Operator*.

Radio Will Hit $1 Billion Mark in 1967

New York—Taking a cue from SPONSOR (see box on this page), Ed Bunker, president of the Radio Advertising Bureau, sees a $1 billion radio year in 1967. Commenting on the medium's vitality in a WABC interview, Bunker declared that radio, which did something over $700 million in advertising volume in 1963, has "just scratched the surface."



Bunker . . . "radio has just scratched the surface"

In a discussion covering almost the full spectrum of today's radio, its problems and potential, Bunker hit such areas as "clutter," liquor and cigaret advertising, the health of FM, research and ratings.

On "clutter," he said: "We think the stations are punished very rapidly if there is too much . . . because people have a lot of different stations they can go to." Bunker added that "clutter" was more noticeable on tv because of the greater impact. He suggested that adherence to the NAB Code is an answer to the jamming together of commercials.

On the cigaret industry advertising code, Bunker said he thought television would be hurt more than radio.

"I believe that the television boys are not being able to show those pretty young gals any more, it's going to hit them a little harder than radio where there's just a voice."

On liquor advertising over the air, Bunker said he didn't think most stations would go after it simply because they're "hungry." "They will go after it," he said, "because they think they should have it on moral grounds and on legal grounds."

In discussing ratings and research, he called for more of a demographic approach.

"The marketing boys of the agencies want to know," he said, "just as they want to know about the *Herald Tribune*, who the homes are that get it, how many people are living in those homes, what products do they purchase and just what are the characteristics."

Turning to FM, Bunker criticized some operators for failing to "stand on their feet and say look, we have a place on the dial."

Bunker pointed out that FM is successful in many instances because it sells and operates for less money.

It's just like having a tiny foreign language newspaper, he said. "They go after a highly specialized audience."

$1 Billion Year No Pipe Dream

In his May 4th Publisher's Report, SPONSOR's Norman R. Glenn predicted the long discussed $1 billion radio year may be a reality in 1967.

Quoting from Glenn's column: "Some may say we're pipe dreaming. But I don't think so. When you consider radio is a part of the daily living habit of nearly every family, that as a direct pipeline from sender to listener it affords an unlimited range of imagination and persuasion, then the $700 million it currently attracts in advertising volume is far from its proper level . . . like spring, I see national radio busting out all over. I predict that, by 1967, radio, strongly aided by national revenues, will be a billion dollar medium."

Heed Consumer Complaints or Risk Government Action, Packagers Told

White Sulphur Springs, W. Va. — Because of exposure on television and other media, the public awareness of packaging has reached a new peak — and it's a case of pay attention to consumer complaints about current packaging practices or risk government intervention, John J. McDevitt, senior vice president of Lippincott & Margulies, Inc., warned members of the National Flexible Packaging Assn. at their annual convention.

"Today's housewife lives in a world of packages," he said. "Unlike her mother and grandmother, who often didn't see the package until it reached the store, she is bombarded with descriptions of it before she steps out her door.

Citing a growing government interest in the packaging industry, Mr. McDevitt said, "Anyone who thinks this is a passing interest is, in my opinion, deluding himself."

This interest, he said, can't be sluffed off as simply "more government meddling" in private business. "In our frantic, complex world, protection for the consumer is a legitimate need."

If the answer to consumer complaints is to be found, Mr. McDevitt said the first step should be, "simply recognizing our obligation to the public and ourselves to see to it that deceptive, misleading, confusing, annoying, or just thoughtless packaging practices are eliminated . . . It is axiomatic, I think, that an industry that regulates itself is an industry that goes a long way to overcoming the excuse for outside regulation."

FSR Exec Gives Agency-Advertiser Ground Rules

Hot Springs, Va. — When you hire an advertising agency, give them proper information, direction and enough time—and stop fussing, fretting and stage managing, Jack Stanley, vice president and creative director of Fuller & Smith & Ross Inc., told the members of the Automobile Advertising Assn.

Every television commercial and print ad should meet four basic criteria, said Stanley. "First, it must *attract*. And no matter what medium advertising is in today, it's up against the toughest competition in history . . . Unless you flag your audience—and it's the right audience—you've wasted your hard-earned money."



Jack Stanley . . . "stop fussing, fretting"

Second, every commercial and ad must distill a proposition to the viewer or reader. It's at its best when there's a genuine difference between the product or service being advertised and the competition.

Third, Stanley said, the commercial and ad must make a positive contribution to the image of the company. Finally, every commercial and ad should have "high involvement quality," the core of FSR's creative philosophy. The idea is to emphasize human wants by bringing the viewer or reader into the ad and commercial.

In discussing the agency-advertiser relationship, Stanley declared that the first essential is information — copywriters and artists should know almost as much about a company as the firm's advertising manager. Also, the creative team's thinking must be properly channeled.

Time is a big factor, said Stanley "Ad managers are cheating thei company every time they ask for a rush job on an ad. Three weeks i not an unreasonable span to allow for the creative people to absorb the needed information, think abou the problem and create rough copy and layout. Of course, a new cam paign deserves more lead time."

"It is vital that we never los sight of our main purpose in creat ing advertising, whether it be fo television or print — consumer o industrial," Stanley added, "an that is that it be memorable in way that will move the right aud ence to the right response."

AP, Herald Tribune Use of NBC Election Analysis a Switch

New York — With the Associated Press and New York *Herald Tribune* committed to use of NBC's "Electronic Vote Analysis" system, a new era of newspaper-broadcast cooperation appears to be dawning.

This fact becomes obvious when such a group as the Associated Press, the nation's largest wire service, agrees to pay cold cash for the privilege of using NBC's data. If nothing more, it's a concession that electronic journalism has come of age.

It is understood that AP will continue to tabulate its traditional comprehensive voting information in all states separately from NBC's own tabulation. And, although the agreement provides a measure of exclusivity for AP, NBC still may, at its own discretion, provide the same service directly to AP newspaper members.

The AP services about 8000 members and subscribers throughout the world.

Chances are that the AP will beat all its previous records for analysis and prediction as the result of its pact with NBC. The speed of NBC's vote tally weaponry was displayed during the recent Oregon primary when at 11:01 p.m. EDT—one minute after the polls had closed—NBC News announced on its Pacific hookup that Governor Rockefeller had scored an upset victory. The prediction was based on figures representing only one percent of the total vote.

NBC's service is called "Electronic Vote Analysis" and uses a bank of RCA 301 and RCA 3301 computers to furnish data explaining and comparing results of elections nationally and by state.

The analysis is based on a mass of detailed information that has been pre-stored in the computers. It includes all vote histories an data on "tag areas." These are are numerous precincts, wards an counties that have been especial selected by NBC News to represe the political behavior pattern groups within an electorate.

William R. McAndrew, exec tive vice president in charge NBC News, declined to crow aft the NBC-AP pact had been co summated, but it was with so intra-industry pride that he d clared: "Use of the Electronic Vo Analysis data by the world's fo most wire service is testimony to effectiveness. This analysis of v ing trends and speedy interpre tion of returns brings to AP me bers the very latest electro techniques.

"To gather this information ma ually would take months of wo and tens of thousands of m hours."

NBC Plans Coverage Of British Elections

New York — First live tv coverage of a foreign election is in the offing with the announcement that NBC will broadcast Britain's general elections via communications satellites this fall.

Working in cooperation with BBC, NBC will have access to remote broadcasts direct from the election headquarters of Prime Minister Sir Alec Douglas-Home and Harold Wilson, leader of the Labor Party.

The elections will be held in October at a date to be set by Queen Elizabeth.

Negotiations for the cooperative plan between NBC and the BBC were conducted by William R. McAndrew of NBC News and Hugh Carleton Green of BBC.

WBTS Fined for Failure To Check Possible Fraud

Washington — Because the station was "remiss" in identifying sponsor and looking into the possibility of a "bait and switch" fraud, WBTS Bridgeport, Ala., faces a $250 FCC-levied fine and has ten days to do something about it with the commission.

Object of FCC ire was a series of announcements offering a cut-rate price on a "brand new" sewing machine to listeners who could answer the question, "Who is the oldest man in the Bible?"

According to the FCC charge, the station not only failed to name the sponsor, but ". . . it seems to the commission that you have been remiss in accepting advertising which on its face seemed to involve the possibility of fraud without taking steps to assure yourself that the advertising was not fraudulent."

Continuing, the FCC letter to WBTS said, "Advertising which promises a price or a special discount to anyone who can name the first President of the United States or the oldest man in the Bible is obviously designed to lead the credulous to believe he is being given a preference in the price charged for the product."

Leading Tv Advertisers Find Spot Radio to Their Liking

New York — If leading newspaper advertisers like tv, leading television advertisers find spot radio to their taste.

Seventy-nine of America's top tv advertisers, including 43 out of the top 50, used spot radio during 1963 or in the first months of 1964, according to a just-released analysis by Edward Petry & Co., Inc.

Ben H. Holmes, vice president of the Petry Radio Div., said the compilation goes a long way toward "demonstrating the continuing strength of spot radio as an effective medium for the nation's leading companies."

A case in point: the Colgate Palmolive Company using spot radio in "a relatively big way during 1963 after being away from the medium for years."

Holmes also said that spot radio had a private claim to fame. "It's fashionable to compare your client list against the mecca in advertising—the top 100 television advertisers. While we found that nearly 80 percent use spot radio, we also found that spot radio has a very respectable exclusive list of its own."

Mr. Holmes cited several of the nation's airlines, oil companies, automotive products and food products as examples of advertisers who were active in spot radio, but not tv.

Call for Cosmetic Ads Aimed at Mature Woman

New York — Cosmetic advertisers, traditional heavy broadcast users, have been urged to gear their advertising to meet the needs of the over-55 woman. Richard L. Pelzman, president of Senior Services Corporation, points out that "promises of youth and beauty hold little sway" with the mature woman.

They are much more concerned with the practical problems of drying skin and thin, aging brittle hair, he says.

"Cosmetic advertising which offers illustrations of the young glamour girl as typifying the average consumer is an affront to mature judgment," said Mr. Pelzman. "The woman over 55 knows that those days are gone forever, and yet she needs to solve her special problems and remain attractive with dignity and assurance."

Blair Executive Says Radio Must Underscore Needs of Consumers

Wichita, Kan.—Successful radio selling requires the station to pinpoint the consumers for the advertisers' commercial, Thomas C. Harrison, president of Blair Radio, a division of John Blair & Company, told the Sales and Marketing Executives Club of Wichita.

"I have had to look at the need of the buyer," Harrison said, emphasizing that all modern-day selling, if successful, underlines the buyers' needs.

Touching on sales, Harrison took issue with the old adage, "You have to sell yourself first." Not at all, he said. "I feel this is the line of the old professional salesman who can sell anything. He may have at one time, but not in today's market."

Harrison added, "Give me the man that sells his company first and then his product and I'll show you a man who, in turn, sells himself."

Still on the subject of salesmanship, Harrison concluded his remarks by saying, "No salesman can get to the top and stay there if he doesn't have something you can't earn or something you can't buy, but available to all men . . . honesty and trust."

CBS Tops Emmy Field; Werner Defends Awards

New York — With the comics having a field-day at the expense of the boycotting networks ("this is the night the NBC peacock stuck a feather in the CBS eyes") and despite some engineering problems (a loss of sound at the opening of the show and a jamming-like noise at the close), Emmy was safely tucked away last week for another year.

Ironically CBS was the big winner with 13 statuettes, eight of them going to the back-to-back Dick Van Dyke and Danny Kaye shows.

NBC garnered nine Emmies and ABC four (including the outstanding documentary award given for *The Making of the President 1960*).

Only too conscious of the earlier Emmy fracas, Mort Werner, president of the National Academy of Television Arts and Sciences, made a point of explaining the academy voting methods to the Emmy audience.

He said it was a continuing problem of readjusting procedures but that all nominations were carefully screened. He added that NATAS was always in the market for constructive suggestions to improve the method of selection. Finally, he assured viewers that "Emmy will continue to fly despite damp and ruffled feathers. There will be disagreement when you have 6000 members."

Whether Emmy continues to fly or not, chances are the coming year will see a concerted effort in the industry to do something about awards and their profusion.

As reported in SPONSOR last week, the International Radio & Television Society has already called for an industry-wide probe, citing more than 100 national awards in a wide-ranging number of categories.

Advertiser-Producer Partnership Answer to Better Tv Programing

New York — A partnership between advertisers and producing companies could be the answer to even better television programing in the future, John H. Mitchell, vice president in charge of sales for Screen Gems, Inc., told the New York Society of Security Analysts.

Mitchell pointed out that many of the major television sponsors now have budgets large enough to permit them "to make production arrangements with the producing companies rather than having to accept on a take-it-or-leave-it basis the programs that the networks might have on hand."

Mitchell called this the realistic approach to sound programing, claiming that by sharing costs of new programing concepts with producers, the sponsor is in a better position to get the most for his advertising dollar. "We firmly believe this new partnership of the networks, advertisers, agencies and producers can only mean more creative, entertaining and cultural programing that will satisfy the increasing appetites of more and more people who have diversified tastes."

Today's tv advertiser, Mitchell told his audience, is currently looking beyond ratings, because they give only one measure of a program's value. "He is also examining the effect the program has on his over-all marketing picture. The qualitative factors are as important to him as are the quantitative ones."

Continuing, Mitchell described the feature film area of tv as "bullish." But he warned that in spite of the trend television eats up its supply of feature length films from the different libraries at a very rapid rate.

He stressed that television producers must come up with top flight "programing-made-expressly-for-television."

Mitchell also expressed optimism about the television industry's future in general, citing an upsurge in billings, the fact that more families are becoming two- and three-set homes and that more and more color sets are now finding their way into homes throughout the country.

Summing up, Mitchell said, "We at Screen Gems believe that television today is on the threshold of a golden age of creativity . . . an era that will see all elements of the industry producing more and a finer type of entertainment for broadcasting via the networks, euravision, telestar, etc."

Statement Expected From Robert Sarnoff On Multiple Ownership

New York — According to advance reports, Robert W. Sarnoff, board chairman of NBC, will issue a "strong" statement on the matter of multi-station ownership at the annual meeting of the network's affiliates in Beverly Hills, Calif.

The convention, slated to begin today, was expected to draw more than 400 executives, representing the network's 203 tv affiliates and 192 radio affiliates.

Mr. Sarnoff will welcome the execs today at a reception. Radio affiliates will hold their annual meeting tomorrow, with tv meeting Wednesday.

Speakers will include Mr. Sarnoff as well as other NBC top brass.

Procter-Silex puts all tv chips on spot for next two campaigns

Procter-Silex (Weiss & Geller) will give spot its exclusive tv play for the 1964-65 season. Somewhat over $1 million, or 90 percent of the budget in 50 markets. Flight in the fall and another in the spring. Sizzle in the agency's pitch to the client: can get better cooperation from stations than network in alerting dealers to the campaign.

S. C. Johnson's veering away from long-term commitments may benefit spot

S. C. Johnson's switch in tv commitment strategy could work to the advantage of spot during the 1964-65 season. New strategy is to buy network, both night and day, on an in-and-out basis. In other words, scatter plans limited to quarterly obligations. Extreme swing from previous pattern of co-sponsorship of Red Skelton for entire season. Last year Johnson spent around $10 million for network and less than a half million for spot. Marketing sidelight: the competitive pressure from supermarket private labels has been getting particularly rough on the national household wax brands.

Timebuyers need documented clarification of radio station music formats

What is meant by "middle-of-the-road" music? "Lively jazz" format? The "modern standards? Are they just semantics? Element that differentiates one radio station from another most often is the kind of music it plays. Valuable service that could be performed for the younger generation of time buyers specifically and advertising as a whole is a knowledgeable clarification — in terms of current usage — of the various station-oriented music categories. Look for a SPONSOR article in a near-future issue pinpointing the frames of reference in the stations' musical spectrum as interpreted by experts.

P&G's preference for non-computer buying at Y&R merely to insure conformity

Don't read anything ominous in this: P&G's instructions to Y&R to refrain from basing P&G spot buys on data fed into and out of a computer. Some rep salesmen interpreted the communique as supporting their contention: you can't negotiate through a machine. The move as seen by other P&G agencies: the Cincinnati giant likes to have things standardized for all its agencies. Only when all buying is done in uniform fashion is the P&G home office able to compare one agency's work against another. Hence there's no reflection on the Y&R system. P&G, you'll recall, requires all agencies to use the same local tv rating service (currently ARB).

ABC-TV, NBC-TV gearing film features for fall Sunday rating fray

Look for ABC-TV and NBC-TV to use their feature libraries as aggressive pawns in their battle for fall Sunday night supremacy. As Madison Avenue sees the jockeying: (a) NBC will back into the new season with the top raters among the current season's features as reruns during August-September; (b) ABC will schedule its biggest "blockbusters" as of Sept. 14 in an effort to break the back of the NBC-TV lineup following "Bonanza."

CONTINUED ON NEXT PAGE

Top market stations hedging against guaranteeing 4th quarter make-goods

One sign already of a tight market for nighttime spot tv buyers is the fourth quarter, according to Madison Avenue reports. Stations in many of the top 100 markets — in anticipation of sellouts — shying away from make-good guarantees to other than long-term contractors. Exceptions possible for short-termers if pre-Christmas order is accompanied by schedule for first 1964 quarter. P.S.: Tight outlook makes it likely that a goodly number of accounts will try to insure fall acceptance by starting schedules in August.

Friday replaces Thursday as night with lowest viewing quotient

Friday has recaptured the dubious distinction of having the week's worst prime time viewing quotient. The standing was traditional with Friday until Thursday slipped to the bottom of the totem pole two seasons previous. With the Nielsen February report as a base, the 7:30-11 p.m. average homes using tv ranks as follows by night of the week: (1) Sunday, 65.1 percent; (2) Saturday, 63.6 percent; (3) Monday, 63.1 percent; (4) Tuesday, 62.6 percent; (5) Thursday, 62.3 percent; (6) Wednesday, 60.4 percent; (7) Friday, 59.3 percent.

All is not beer and skittles for an agency with a fistful of winners

Exceptional success can also turn out to be a tangle patch to new business. Take case of Compton. It's got at least nine brands that rank No. 1 in their respective fields. But the brands plus the diversification of their makers (P&G, Alberto-Culver) restrict the product streams in which Compton can fish for new package-goods business. Compton's leaders: Comet (scouring powder), Crisco (solid cooking shortening), Crisco cooking oil, Ivory soap (toilet soaps), Ivory liquid (light duty detergents), Tide (heavy duty detergents), Duncan Hines (cake mix), VO 5 (hair conditioners), Cascade (dishwashing detergent), Get Set (hair-setting spray).

Stand-up tv commercials taking over from excessive slices-of-life

Like the various facets of show business, tv commercials travel in cycles. The trend at the moment is away from the slice-of-life type, kids caterwauling the name of the product, way-out animation and the jingle for jingle's sake. You might also add overdone satire and parody. The trend: more stand-up commercials, more live action, broad comedy with earthy dialogue and close-on-camera with voice-over a la the Bufferin pendulum. Creative individualists will probably disregard all these "outs" and "ins" and stick to the basic rule of commercial-making: follow the problems of your own product in determining type, style and elements.

Time span should have been 11 p.m. to 6 a.m.

In the May 11 SPONSOR SCOPE item highlighting the upward trend in homes using tv, the late night-day part column should have read 11 p.m. to 6 a.m. The current season's HUTV figures for that time span are 8.5 percent, 4,340,000 homes.



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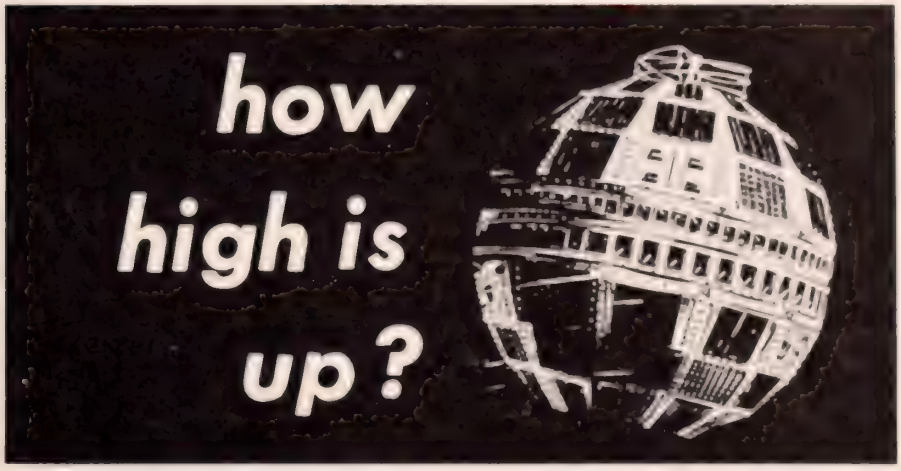


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BLAIR GROUP PLAN MEMBER

Tv's cost spiral:



Comparison with SPONSOR article of 10 years ago indicates "ceiling" costs have hit clouds, continue to rise

HAVE TV COSTS reached their ceiling?

That question was asked SPONSOR in a Sept. 21, 1953, headline — well over 10 years ago.

Tv costs at that time seemed to have hit the heights. "Unbearable" was a frequently heard word. The gross bill for a single program had reached as much as a weekly $35,000 for the *U. S. Steel Hour*. (For other examples, see p. 32). Three of the four tv networks then operating met the question with assurances that they certainly expected their costs to go down. One network frankly expected their cost averages would continue to rise—from $12,500 per nighttime half hour (gross) to the staggering sum of $14,000!

Today, the average network nighttime half hour costs $75,000 for time and another $75,000 for production and talent, for a total of $150,000. Per-minute commercial costs average between $30,000 and $50,000.

Thus, the question that has consistently been asked over the decade continues to come up — again and again. *Have* tv costs reached their ceiling? Sponsors, who must foot the bills, are more likely to read it, "*Haven't* tv costs reached their ceiling?"

But the question is more a matter of worrying out loud or of jigsawing new business than it is deliberate economic forecasting. In that sense, the SPONSOR article of 10 years ago anticipates some of the light of today:

". . . Most ad managers and agency executives look for program costs to keep leveling off from now on," it said. "As advertisers find that they have to add more and more markets to their station lineups, their resistance to the asking prices for the top-bracketed shows will increase . . . Only nationwide advertisers with several products, or the automotive companies, will be able to support shows . . . and this will be the prevailing attitude even if network tv continues in its present position of a tight sellers' market . . ."

If many people were hoping 10 years ago that costs actually were leveling, the general attitude today has become ironic. "The high cost of leveling" is how one network spokesman sardonically puts it.

However many people are worried about tv costs, though few expect a significant change. No real end is in sight.

An informal SPONSOR survey of network, station, agency and advertiser personnel indicates the large areas of agreement. If tv costs are up, so are those of busi-

nesses as a whole. And, significantly, so are profits for most operations. Nevertheless, the tv cost spiral is based on so many various, yet interrelated, factors that it's virtually impossible to determine any one solution, let alone put it into effect. In general, the greatest rise has occurred, however, in the price of talent — both before and behind the camera.

• The vice president of one network sees it this way: The basic causes of the cost spiral, he says, are (1) the lack, and therefore costliness, of creative talent, (2) the continued rise of union scales and (3) the fact that "productions today are a helluva lot more expensive because there's a helluva lot more in them."

He singles out union costs in particular, many of which he calls "a pure pass-along to us." Agreements with screen directors and cinematographers, negotiated by motion picture companies and producers, automatically involve the networks which, in turn, purchase programs "subject to union increases." To get the show, the network in effect has to accept union scales, they've had little or no voice in determining. As an effort towards control of such costs, networks are more and more trying to have representatives sit in on such negotiations as interested parties (see SPONSOR, May 11, p. 22).

• Nevertheless, cost-conscious advertisers are quick to point out that networks — and stations — haven't exactly been starving.

A check on FCC statistics tells

The spiral's got to stop . . .



B&B's Rich: "We're paying 78 percent more for 45 percent more homes."

■ "It's going to be disastrous if everybody doesn't get his finger out of the big pot. What must be remembered — and what most people forget — is that, in the end, the advertiser has to pay the bill. Someday he's just going to say, 'Forget it'."

So says Lee Rich, Benton & Bowles senior vice president and director in charge of media and programing. He adds, "Somewhere along the line, it's got to stop — it's just got to."

Responsibility for the cost blow-up, as he sees it, rests on the shoulders of many people, especially for "unreasonable" talent costs. Too many people are trying to take too many profits, he contends.

"Who are these people?" Rich asks. "Everybody who is involved in a tv package. For some reason tv has been painted as a quick, sure way to make a fast buck. Performers seem to think that their services demand vast amounts, unions try to make up for the lack of motion picture production, silent partners who aid in the financing are looking for profit, networks increase prices out of proportion for a hit show and agents whose contributions remain the same collect the same 10 percent on a larger base."

Making a 10-year comparison (between January 1955, and January, 1965, in all instances) this programing expert reports as follows:

• Average time charges for a half hour have risen from $40,000 to $67,500 — an increase of about 70 percent.

• The number of tv homes has increased during the same decade from 31 million to 53 million — an increase of about 70 percent.

No gripe there, Rich points out, for time charges have closely followed increases in gross tv homes or coverage provided.

But, he notes:

• Talent charges for a typical half hour used to be $40,000 gross, have now reached $75,000 gross — an increase of about 85 percent. Comparing this increase with those cited above (85 with 70) he feels that talent costs are out of line and must somehow be controlled.

of the industry's unusual growth. Over the 10-year period from 1952 to 1962 (latest complete year reported) revenues for the industry, including the three networks, their o&o's and 539 other stations, have increased about four and a half times. During the same period, pre-tax profits have increased about five and a half times (see page 32).

Little wonder that dollar-talk should be recurrent, for fiscally the tv industry has just begun to hit stride. For example, the 1962 industry gross of nearly $1.5 billion represented a volume increase of 12.1 percent over 1961, but a pre-tax profit increase of almost 33 percent. The climb continued through 1963 and, as is well known, recent reports indicate that some corporate pre-tax incomes are as much as 20 percent higher again for the first quarter of 1964.

"If television's being priced out of reach, we're not seeing it on the sales front," says one network's vice president who points to recent sales records for two long-running shows as specific examples of brisk business.

Network profits aren't out of line for the industry, nor are the industry's out of line for business in general. Consider, for example, the sun-bright sales picture of General Motors this year and the recent federal announcement that the U. S. economy has continued for the 38th consecutive month to increase in volume, thus setting an all-time peace-time record of expansion.

Many people — sometimes the

To complete his tab:

- Average time-and-talent costs-per-minute have risen from $26,500 to $47,500.
- Average rating (Nielsen) have hovered. They were 22.5 ten years ago, are 19 today.
- Average number of homes reached has risen from 7 million to 10 million.

But, he again points out:

"We're paying 78 percent more for the 45 percent increase in homes reached. In cost-per-thousand, this translates into a 25 percent rise.

"That may not sound like a lot," the media-programing vice president continues, "until you consider that it's 25 percent of $6 million. Then it's a lot!"

Furthermore, there's greater competition than ever before for attention, not only against other tv shows but against all other media, he says. "Therefore, we're not reaching as many homes in proportion to what we're paying." That, of course, is the seat of client criticism.

What's the solution to the problem?

Benton & Bowles' answer is for the advertiser to bring in his own shows whenever possible. As a result, they're one of the few agencies that still buys a whole program.

In actual buying, many factors are important — the mix of originals versus repeats, rerun rights, negotiable deals that can be worked out, etc. The essential saving to the advertiser, however, is that he'll know his program costs for the next five years. That doesn't mean that he escapes talent costs and commissions. "They're still there, but by contracting for them five years in advance you can hold them down."

If the program's a hit, the sponsor makes money by saving it — i.e., by avoiding cost increases that would likely follow. Also, he's got an audience-proved package for repeat use himself or, possibly, to offer others. Finally, but importantly, he's also got a strong lever to use in bargaining with networks.

But what if the program doesn't click? According to Rich, the sponsor isn't necessarily worse off. The whole business of trying to get a hit tv show is a little like sinking an oil well anyway, he says humorously.

True, for an advertiser to own his own show requires a large capital outlay at the beginning. "But," Rich explains, "$75,000 to $80,000 for a pilot isn't so bad when you think of it as protecting a total $6 million investment."

What of the smaller advertiser, the one who can afford tv spot purchases but not the ownership of his own complete program?

Says Rich, "In some ways, he's better off than the larger advertiser. He doesn't have the ability to control cost, but he does have flexibility. He can purchase tv on a short-term basis and participate in most of television's over-all benefits."

As much as tv helps the sponsor sell his product, it's not without drawbacks even for the major-league advertiser who can afford his own show. He must still think in 52-week terms; he has "no right to get out during the summer" or to employ the flexibilities available to participating sponsors.

A dynamic leader in his specialization, Rich believes that "what bothers tv advertisers so much today is that, while making substantial investments in tv, very few of them are controlling their own destinies. It's all in the hands of the networks. And it hurts more when you fail because you, yourself, haven't had anything to do with it."

Yet, he concedes, "advertisers are *not* in the tv business." They are in the business of selling merchandise and of trying to make their advertising dollars work efficiently and effectively."

Benton & Bowles figures the average gross production cost per nighttime half hour at $75,000. (This is matched by a comparable sum for time.)

Part of the advertiser's problem is that he deals with only three networks. "But they're coming along," Rich says good naturedly, "for they're beginning to realize that the 'show's the thing.' The real hit is a powerful trump for whoever holds it. ■

very tv sponsors who are, themselves, in business — tend to forget that broadcasters, too, keep books in both black and red.

"Everybody, including the networks, has to reach a profit," says Nicholas C. Gilles, vice president, business affairs, NBC-TV. "But," he adds, "we're in business for a lot of additional purposes that others may not share." He means, of course, public service. And it is difficult, outside government-controlled public utilities, to cite industries that have a stronger sense of public responsibility.

• Another changing factor in the last 10 years has been the shift in television's share of the advertising dollar. In 1953, some 10.3 cents of every dollar spent in advertising went into tv. Today, the figure has more than doubled.

The statistic is comparable to Janus, however, for it looks both forward and back. Retrospectively, it indicates the increased expensiveness of the medium. Sponsors have simply had to put more in to stay in.

In another sense, the same figure indicates that more and more advertisers are using television than ever before. For example, the Television Bureau of Advertising reports that in 1956 (the earliest year for comparative data), 1206 different advertisers were spending $20,000 or more a year on spot tv. By 1963, their number had increased nearly 10 per cent to more than 1316 different advertisers.

The growth is even more impressive among advertisers able to spend $1 million or more annually. In 1956, just 81 such sponsors were buying spot tv; last year, nearly twice as many — 163 — were putting $1 million or more on spot tv's sales assistance.

As for network advertising, in 1956 some 321 sponsors were listed, a group that increased by 12 percent, totaling 360 different corporations, during 1963.

• It's a fallacy, says one vice president, that there's a point beyond which costs cannot rise. "Everyone think it's being reached this year, but the National Football League schedule answers that."

Trade circles buzzed like flies over CBS-TV's paying $1.8 million per game for the NFL championship playoffs — a sum that means one-minute spots will cost about $110,000 each.

"So what?" is the reply of an agency's media man. "It's still under $4.50 CPM," he points out, adding, "to get that cluster of adult males all at one time is a valuable commodity to the right advertisers. They [the network] knew what they were doing."

• Advertising agencies were howling with anguish 10 years ago over "network 'near-monopoly' in program packaging." Since then, agencies have abdicated program production as, virtually, have networks, preferring to let independent packagers take the risks involved.

Even so, networks aren't free of programing development costs. CBS-TV's president James Aubrey, Jr., recently revealed that

. . . as good a buy as ever

■ We see no signs of a leveling in tv costs because, from a media point of view, it's still a good buy — and we can support that statement with the same data we used 10 years ago.

So says Michael J. Donovan, vice president and manager of the media department, BBD&O, who sees the key to the whole cost problem as the advertiser's ability to invest.

Two factors, he explains, make television a good media purchase:

First comes efficiency. The average advertiser, Donovan points out, can still buy tv time for less than $4, which is about the same cost-per-thousand that has prevailed for the past decade or more. "The fact that tv today delivers many more homes has increased its relative value," he explains. Thus, looking at it in terms of CPM, the commercial minute base increase is well below the absolute increase. "Television," this media specialist explains, "has almost the identical efficiency it did 10 years ago."

The second advantage of tv is its flexibility. Ten years ago, program purchasers had to take a half hour a week every week. Today's buyer can "go in and get out on an occasional basis, if he wants," applying promotional pressure as he needs it — by season of the year, by marketing periods or by other individual needs. Besides being freed from long-term commitments, the sponsor is also unburdened of program-development risks, says this agency vice president. He says that 70 percent of all network buys are now made on a scatter basis.

"It's been estimated that the national advertising budget will reach $20 billion by 1970," Donovan continues. Therefore, television will be "virtually sold out" and will continue as a seller's market, he believes.

Since the primary advertising dollars will be going "into and through and over television," he predicts that there just won't be availabilities enough for all the advertisers who will want to use the medium. This will mean notable increases for other media — radio, magazines, "certain aspects of newspapers" — which will get the dollar overflow.

"If a critical level is reached and television proves

the network has ear-marked $170 million for programing during 1964-65 as its share of CBS-TV's $500,000-per-night program costs. (Note: time charges each evening add up to another $500,000, thus bringing CBS-TV sponsor costs to more than $1 million every single night of the year.)

Little wonder that few new shows are network packages. With the exception of *The First World War*, a documentary from CBS News, all 13 of the new CBS-TV nighttime programs are produced outside. Of NBC-TV's seven totally new programs, only *Kentucky Jones* was incubated by the network. Besides the revised *ABC Close-Up* news show, just one of that network's 16 new programs — Mickey Rooney's — is produced by the house-operated production firm; the rest, by independents.

• As a curious result, networks are often accused of reaping tidy coins from their holdings in outside packages.

But percentages, as one network spokesman put it, "aren't given away for nothing." They're intended (if often unrealized) returns for investment in research and development. Usually, there's no recoupment the first time around, though, because the average series comes in well over budget (to keep quality high, thereby compete better in the tight sales market). Second time around, the packager gets 35 percent off the top, then payments are made for distribution costs, residuals and expenses. Only after those are met does the network recoup, obviously not a common event.

Even when the network has a hit, its participation may not pay off. It's been reported, for example, that ABC-TV didn't made a dime from its *Naked City* network showings. (On the other hand, series like *McCoys, Danny Thomas* and *Wagon Train* have "meant something.")

Of greater importance to networks than strict dollar returns from their participations are increased values stemming from (1) higher program quality, (2) a possibly better program lineup and (3) hopefully, higher ratings — to indicate larger audiences (and therefore a lower cost-per-thousand, the agency's critical criterion).

• Another charge today is that networks sometimes get as many as four chances at the sponsor's dollar: for time, for their participation in package-ownership, for commercial production (i.e., the physical act of getting the commercial on the air) and, in the case of farmed-out talent, perhaps for a segment of the star's take, too.

Again, however, there are answers. "The traditional profit area for networks," says the vice president of one, "has been through the sale of time . . . I just don't believe the networks are in business to make money on programing. If other fees are charged, they're minimal."

• It should be remembered that not all production costs have risen radically. For example, stagehands

eyond the advertiser's ability to invest, they [networks and stations] will inject discounts," this media pecialist explains. "As long as tv represents a value jual to that at which it's now selling," he says, here will be buyers."

This agency-sponsor spokesman is not without servations, though.

"For the health of the industry," he warns, veryone must make sure that the value *is* delivered all times." Irresponsible profit-taking could lead, onovan feels, to FTC investigations, especially if levision pricing becomes unfair in relation to other edia.

Noting that some tv stations already are reporting 35 percent profit, he points out that, once a station purchased, it requires no appreciable additional pital investment to step up profit volume. On the her hand, to increase his advertising volume, a onsor *does* have an investment increase — which can justify only on the basis of real (or anticited) sales increases. Thus, stations are foolhardy unless they base price rises on true value delivered. ■



BBD&O's Donovan: "Tv has almost identical efficiency of 10 years ago

for live New York productions earned $4 per hour on one network's rate card for September, 1959. In July, 1961, their wages were increased to $6 per hour, the level at which they remain today.

Other increases can be explained by the real shortage of qualified and properly trained personnel. Because of such scarcity, the cost of eight engineers for eight hours work has risen from $384 to $544 in four short years — an hourly increase from $6 to $8.50 per man.

And a few production costs have actually gone down. Hourly rental of a small New York studio for live b&w has dropped from $150 to $140 since 1959. The charge for a studio for color originations, admittedly an area that's currently receiving strong promotional support, has dropped from $550 to $450.

• Over-all package costs, however, are subject to bargaining, of course, and probably reflect nuances of the market place more readily today than 10 years ago. Program packagers who bring in their series late may have to shave prices closely to compete in the tight sales market, an especially ticklish factor if — as has just been happening — networks are locking up next season's schedules and have few time slots vacant. On the other hand, the sponsor who's been reluctant to make a firm commitment until the last moment may, as networks become anxious, obtain a better deal. Such operations appear "iffy" to outsiders, but insiders say over and over that "everything's subject to negotiation."

• The season a decade ago was identified by SPONSOR as "the biggest *status quo* fall since the emergence of tv into a big-time medium." Just 17 new commercial programs were making their debuts.

For the upcoming season, ABC-TV alone has almost that many — 16.

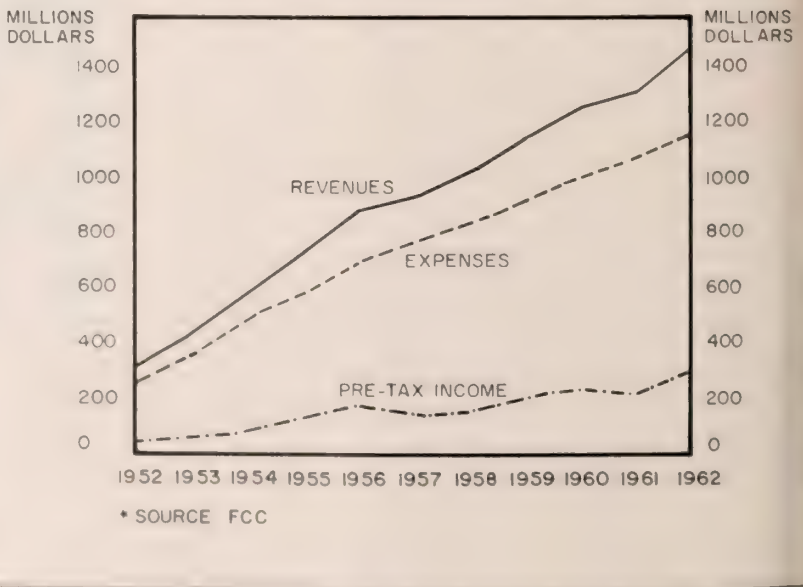
CBS Television will be introducing 13 new entries. Said network president Aubrey to CBS-TV affiliates, "We can never let well enough alone. We must continually keep tampering and tinkering with success. No matter how good a track record a program has, we

COSTS OF NEW PROGRAMS ON TV NETWORKS—1953-54

Program	Cost*	Network	Length
Danny Thomas	$ 24,750	ABC	30 min.
Ray Bolger	28,000	ABC	30 min.
George Jessel	15,000	ABC	30 min.
U. S. Steel Theatre	35,000	ABC	1 hour
Jamie	12,750	ABC	30 min.
Pride of the Family	17,000	ABC	30 min.
Kraft Theatre	20,000	ABC	1 hour
Person to Person	20,000	CBS	30 min.
Topper	27,000	CBS	30 min.
My Favorite Husband	26,000	CBS	30 min.
Life with Father, Mother	28,000	CBS	30 min.
Man Behind the Badge	14,000	CBS	30 min.
Letter to Loretta	30,000	NBC	30 min.
Bonino	23,500	NBC	30 min.
Ethel & Albert	13,000	NBC	30 min.
Dollar a Second	9,500	Du Mont	30 min.
On Your Way	8,000	Du Mont	30 min.

*All costs are gross, including talent, production and agency commission

TELEVISION INDUSTRY BROADCASTING REVENUES, EXPENSES AND INCOME, 1952-1962 *



* SOURCE FCC

COSTS OF NEW PROGRAMS ON TV NETWORKS—1964-65

Program	Cost*	Network	Length
Broadside	$ 60,000	ABC-TV	30 mins.
Sunday Movies	160,000	ABC-TV	2 hours
Voyage to Bottom of Sea	110,000	ABC-TV	1 hour
No Time for Sergeants	62,000	ABC-TV	30 mins.
Wendy and Me	60,000	ABC-TV	30 mins.
Bing Crosby	70,000	ABC-TV	30 mins.
Walter Brennan	67,000	ABC-TV	30 mins.
Peyton Place I	64,000	ABC-TV	30 mins.
Alexander the Great	120,000	ABC-TV	1 hour
Bewitched	60,000	ABC-TV	30 mins.
Peyton Place II	64,000	ABC-TV	30 mins.
Johnny Quest	59,000	ABC-TV	30 mins.
The Addams Family	61,000	ABC-TV	30 mins.
Mickey Rooney	63,000	ABC-TV	30 mins.
12 O'clock High	128,000	ABC-TV	1 hour
Hollywood Palace	140,000	ABC-TV	1 hour
Living Doll	63,000	CBS-TV	30 mins.
Joey Bishop	61,000	CBS-TV	30 mins.
Many Happy Returns	58,000	CBS-TV	30 mins.
Slattery's People	125,000	CBS-TV	1 hour
First World War	55,000	CBS-TV	30 mins.
Cara Williams	68,000	CBS-TV	30 mins.
The Munsters	60,000	CBS-TV	30 mins.
Baileys of Balboa	67,000	CBS-TV	30 mins.
The Entertainers	140,000	CBS-TV	1 hour
Gomer Pyle	58,000	CBS-TV	30 mins.
The Reporter	132,000	CBS-TV	1 hour
Gilligan's Island	61,000	CBS-TV	30 mins.
Mr. Broadway	133,000	CBS-TV	1 hour
The Rogues	134,000	NBC-TV	1 hour
90 Bristol Court	160,000	NBC-TV	90 mins.
Solo	118,000	NBC-TV	1 hour
Daniel Boone	120,000	NBC-TV	1 hour
Flipper	60,000	NBC-TV	30 mins.
Mr. McGoo	60,000	NBC-TV	30 mins.
Kentucky Jones	62,000	NBC-TV	30 mins.

*Estimated gross, including production and talent, originals

ast keep trying to make it bet- . . . The fact is that this prin- ple pays off." He was, of course, part explaining the new shows, surprising quantity considering t the network had nine of the ten last season.

NBC-TV will lift the curtain seven wholly new program se- s during 1964-65, bringing the tal number of newcomers to 36 — well over twice the number of entrants 10 years ago. Thus, current practice is high turnover.

• Crime shows that feature crime, *per se*, continue their decline, already noted 10 years ago, with only one of the 17 then-new programs dealing directly with such subject matter. This year's debuts adhere to the same pattern, in which action or suspense rather than sheer criminality dominate the excitement formal. And, of course, an interesting twist in the excitement theme comes this year from shows dealing with the supernatural or that have ghostly overtones, such as *The Munsters* and *Bewitched*.

• Two formats that had taken a "substantial hike" 10 years ago were the situation comedy and the quiz-audience participation show. While quizzes are still mildly popular, they're mostly hold-overs, and audience-participations seem to be quietly slipping into history. Meanwhile, situation comedy has become king. Of the 36 new programs to appear this fall, 20 are situation comedies. (Of the remainder, six are adventure and/or suspense shows, five are dramatic series, two are variety shows, one is a documentary and one is made up of movies.

• Ten years ago, the appetite for film among network sponsors was "less sharp" than the previous year and only 40 percent of all programs were on film. Now, of course, the trend has been sharply reversed and film is appreciated for its ability to be edited, preserved, rescheduled and resold.

• Advertisers of a decade ago were also worrying out loud about "the magazine concept" and wondered whether or not the "pattern of alternate-week sponsorship would hold up well." The topics are almost amusingly out of date now, for the cost spiral imposed its own answer to such questions.

That, perhaps, has been the single most significant change in tv — the sharing of sponsorship on co-sponsor, alternate-week or participating bases. It's obviously been a direct result of the cost spiral and will undoubtedly persist.

Meanwhile, however, it must be pointed out that television has been delivering the customers. It is attracting the largest audiences as well as the largest advertising investment in history. Sponsors have undeniably found it helps them to move the goods.

As CBS Television's programming vice president Michael Dann phrases it, "the day the advertiser feels he's not getting value delivered for goods and services there'll be no more cost spiral." ■



Retailers, like Hens & Kelly, Buffalo, take advantage of merchandising opportunities offered by h.i.s. radio spots.



The first h.i.s. hop in Buffalo was a big success with teens. Similar dance rock 'n roll shows, hootenannies are planned for some 20 to 25 cities in 196

Local radio sets teens

Spot helps sportswear manufacturer spiral his sales 50 percer

■ ANY PARENT knows the maddening frustration of trying to make an impression on that most complicated and evasive of all creatures, the teenager. And to the advertiser trying to make a brand impression, the adolescent's abstruseness is no less maddening, just more expensive.

There are a few things that the grown-ups on Madison Avenue have learned. Teenagers like rock 'n roll, they like to dance, they like to listen to the radio, and they like to look "sharp." Four years ago, Henry I. Siegel, manufacturer of the h.i.s. line of men's sportswear, put all these clues together. Today, h.i.s. sales are up some 50 percent and, if recent history repeats itself, 1964 will be another big growth year.

Before 1960, h.i.s. was pouring its entire ad budget into print, with heaviest concentration on adult magazines like *Playboy*. Sales at the close of 1959 were hugging around the $24 million mark. Agency Leber Katz Paccione suggested that, although the line was pitched to men of all ages, teenagers really constituted the major meat of the market and perhaps h.i.s. should make a more direct and hard-hitting appeal to that group. Although the industry's accepted axiom was that clothing advertising had to be "seen" to be effective, rock 'n roll radio seemed the most direct route to take. Stations that appeal to teenagers with rock-'n-roll music frequently have adults as the biggest part of their audiences. The average percentage of adult composition at peek teenage times can often run higher than 50 percent adults, according to some pul surveys.

WINS, in the h.i.s. home city of New York, b came the test vehicle, with a 13-week schedule of minute-spots per week in the *Jack Lacy Show*. By t end of 1960, sales had risen to $26 million. Bo agency and advertiser agreed that the sales curve h a direct correlation to the radio campaign. So, in 196 h.i.s. expanded to five radio markets (New York, C cago, San Francisco, Los Angeles and Dallas) in ea case using the same formula: 18 minutes per we Monday through Saturday, and one spot per hour b tween 4 and 7 p.m. on each station, with 13-we flights in both the spring and fall.

At the end of 1961, a survey in the five radio t markets conducted by the Eugene Gilbert outfit in cated that brand awareness among teenagers had creased appreciably. Sales continued to climb, hitt $27 million. Although the Gilbert study indicated t perhaps even more teens could be reached at ni (7-10 p.m.), it now seemed clear that h.i.s. was l ting on target. In 1962 h.i.s. and LKP took two gi steps: they (1) mushroomed the schedule to cover top 40 markets, switching to the later time rec mended as a more efficient buy, and (2) created hop promotion as an economical way of exploiting s radio's full potential in the area of local merchandis

WKBW Buffalo flew the trial balloon. Work hand-in-hand, h.i.s., LKP and the station planned



Award of an h.i.s. wardrobe to the tireless winner of a dance contest is often the highlight of the evening Here, WABC New York d.j. "Cousin Bruce" Morrow names the lucky teen at a hop last year at Gertz, Hicksville

rst h.i.s. Spring Hop for May 26. WKBW agreed to pply the talent and put all its weight behind an on-air romotion. In the first of the two weeks preceding the ance, the station broadcast 54 announcements (nine er day, Monday through Saturday) naming 23 parcipating retailers in the area where tickets were availple. During the second week, the schedule was stepped to 18 announcements per day. Retailers were supied with counter and window displays. Some 1,000 ckets (each admitting two teens) were snapped up ring that 14-day period. By noon on the day of the nce, every retailer was out of his supply of tickets d over 100 telephone calls were received at Town sino (scene of the event) and WKBW, requesting ditional tickets.

Although the only hop in 1962 was in Buffalo, the -market radio campaign was generating enthusiasm r h.i.s. across the country. By the end of that year, les had jumped $7 million to an all-time h.i.s. high $34 million.

Three markets were added in 1963, and the drive s doubled in New York with the addition of WABC the schedule. Sales continued upward, hitting $37 llion.

This year is another milestone in the meteoric turation of h.i.s.' use of spot radio. The spring camign, which got off the ground Mar. 16, includes 58 rkets and 59 stations (WINS and WABC). Fifty rcent of the total ad budget is now in radio (the other 50 percent in *Playboy*, *Sports Illustrated* and merchandising). The hops, 20 to 25 of which will be run this year, are already in full swing. Successful ones were run during April at Gertz in Bayshore, N. Y., and a local Richmond high school. A new twist, the first h.i.s. Hootenanny, was held on May 22 in Tampa.

Despite the fact that h.i.s. and LKP have expanded a local market merchandising approach to national proportions, the effectiveness has not been dissipated. The same personalized relationship exists between client and agency on the one hand, and the stations and retailers involved in the campaign on the other. LKP selects each participating disc jockey and tries to contact each personally. No formal scripts are used. The agency supplies a fact sheet and encourages each local personality to deliver the copy in his own style, the only stipulation being accurate description of the merchandise and mention of one or two local retailers at the end of each spot.

What's ahead for h.i.s. in radio? The further exploitation of local-level promotion and merchandising possibilities are endless. For instance, the agency is now talking to WXYZ Detroit about a late-summer Back-to-School Fashion Show. The station has offered to supply its local talent and has suggested that teenage folk singers from the surrounding high schools be invited to entertain and possibly compete for an h.i.s. trophy. ■

■ THE PACKAGING REVOLUTION may *seem* slow, but last year packaging lighted up the shelves of almost every U.S. retail store with $12.7 billion worth of activity.

Yet, curiously, packaging and tv haven't really clicked. Not, at least, to the extent that many packages are being designed for their tv appearance — those vital few moments when they appear before millions of potential buyers.

"The viewer can be expected to recognize a tv-advertised product only if he's seen its package on the screen," independent package designer Frank Gianninto has written in the magazine, *Packaging Design*. "Modern marketing being what it is, most manufacturers are not in the business of selling packaged products," he continues. ". . . The best link in the gap between the tv screen and the supermarket is the package."

Gianninto holds that tv imposes no new basic requirements upon over-all sound design. "A really good package is always a good advertisement — on a shelf, in print or on television."

Take plastics as an example of the quickened packaging pace. More than 1.3 billion pounds became packaging material last year — enough so that every American could have papered a three-room apartment with his share. (Yet, it cost him less than half a cent of his disposable income.) By 1967, packaging plastics are expected to reach 2 billion pounds and a value of $800 million (as compared with today's $525 million.)

Things *are* changing.

But what does all this have to do with advertising?

Well, packaging *is* one form of advertising, as designer Gianninto points out. Apart from automobiles and major hard goods, it's difficult to name a well known consumer product that doesn't come in a package. The Center for Research in Marketing, Peekskill, N.Y., contends that a package's "ability to draw or divert attention, its communication values, its 'convenience features' have become even more important than its serving as a container."

Further, as is well known, many leading broadcast advertisers are in the packaging business — Du Pont, Dow Chemical, Celanese Corp., Monsanto, Union Carbide, Shell Oil, to name a few.



The package—

a vital link between

tv screen and shelf

Agency men feel that repeating copy from advertising on packages can aid sales at point-of-purchase

And, as noted, the up-and-coming packaging display case is television. Consider a Du Pont exhibit at the recent packaging exposition, held in New York's Coliseum under the auspices of the American Management Assn.: on a revolving tray (covered with pellets that looked somewhat like miniature aspirin) were six or eight different milk cartons bearing labels of different manufacturers, different dairy retailers.

The cartons had two things in common, however. They'd all been liquid-proofed with the polyethylene resin that Du Pont markets as Alathon. (The "aspirin" pellets were Alathon in bulk form.) And, as part of Du Pont's institutional advertising, intended to support its reputation for advanced research, they'd all been shown to the public on tv's *Show of the Week*.

One reason that packaging and tv haven't really jelled, however, is as simple as it is surprising: While much is known about good packaging design (see SPONSOR, Dec. 2, 1963, p. 26), what's known is not always put to work. Even a quick tour of the aforementione exposition revealed how poorly d signed most packages are.

And the relatively rare manu facturer who calls in a design e pert typically puts the cart befo the horse. The package is red signed first. Then, and only the is it tested for impact, identific tion and legibility. It should b the other way around. Key desi factors should all be tested fir before the package form has be finalized, its printing complete and the money is spent.

"Predesign research is the mo important and generally the mo neglected phase," according to o firm that specializes in packa research. They explain that pr design study not only helps evol the graphic elements that best c pict the product personality. It m also uncover a great deal about t product that can be of gener marketing and/or advertising valu Exactly why, for example, does t consumer buy it?

An example of good practi however, is the design of Lipt soup mix packages, which creat a sensation in their field. (Sa product manager Bernard Jaka of Lipton: "We've enjoyed a s

RECENT PACKAGING INNOVATIONS LIKELY TO BE SEEN ON TV:

- Paper cans that serve as disposable sugar shakers made by Cleveland Container Corp.
- Plastic aerosol containers from Celanese said to be safer than metal or glass.
- A paper food container by American Can Co. that can be popped directly into the oven.
- Molded, all-plastic milk bottles that are shatter-, odor- and scald-proof, lightweight and totally without pre-dawn clatter.
- Laminated aluminum foil that will store freeze-dried foods (strawberries, shrimp) in pantries indefinitely without further freezing.
- All-aluminum beverage and seafood cans, from a Reynolds Metals subsidiary, that are lightweight, durable and corrosion-resistant. To be used by late summer by two Canadian brewers.
- Tin-plated steel foil that is tough, waterproof, insect- and puncture-resistant. Made by U.S. Steel, it could be used for a barbecue kit — meat, charcoal, lighting fuel all in one package.
- A light, tough, transparent and oil-resistant plastic called "Olemer" by Avisun Corp., which will be used by Sun Oil Co. in all its 1964 outboard motor oil containers. Customer can see how much oil is left in his can, pour it easily because of the no-cling property, not worry about rust or dents and not burn his fingers after leaving the can in the sun all day.

able sales increase since adopting the new package.") Predesign study was so thorough that it defined the precise shade of red to be used in the stylized tablecloth shown in the background on the package, even the best size for the gingham pattern. The specific package shape also proved to produce a sense of "warmth" and "home-made goodness," pre-established as desirable for the product personality. In contrast, another test-package shape made people immediately think of desserts. With this research done in advance, it's little wonder the package sells soup.

Packaging trends are considerably broader and more varied than the outsider may suspect, however, if the AMA packaging show is any measure.

Plastics are big right now and are sold on the basis of being clear, glossy, "loaded with eye appeal," moisture-proof, transparent, lightweight, heat-soluble and a "glamorous" way to package bulk goods.

For retailer convenience in handling, shipping and storing, items like reinforced rack bags and cartons are being promoted for display purposes, longer and more durable shelf life, three-dimensional stability. Many are poly-coated or poly-lined to contain problem products like dog foods, potato chips or flour.

Plastic film — a whole area by itself — is cited as heat-shrinkable, puncture-resistant, self-closing, transparent, clear and porous enough to allow contents to "breathe." A variation on the theme, perhaps, appears as Minnesota Mining's tape, designed for direct contact with food and produce like apples, chicken.

For self-selling products, the window package is the current hit. "Open doors by letting the customer see inside," says Dow Chemical of its "mirror bags," designed to eliminate labeling because printing can be done directly to both transparent sides.

Reclosable pouches and bags are offered both by Dow and Bemis. The housewife pulls a tab to open a slit, which can be closed, in turn, by pulling the drawstrings under the opening.

Portion packs — a single serving in each one — are also being marketed for restaurants, airlines, vending machines.

Also designed for consumer convenience are grip-with shaped containers with built-in handles or pouring spouts, tricky closures, custom squeeze tubes and specially molded containers (some of which serve as shipping crates) for other specially molded containers such as tetrahedral milk cartons.

Goodyear was promoting contour packaging that would fit any product shape. Eastman Kodak was showing plastic sheeting. Shell Chemical emphasized its package development workshop which dreams up containers for tomorrow.

Among them: a disposable spreader bottle (you squeeze the bulb-shaped end and syrup—or a cosmetic—comes out of a wide, but thin mouthed dispensing head); a liquid wax container that is also an applicator (you hold onto the grip-shaped flask, rub its foam-padded base on the floor, which opens a ball valve so that the contents seep down and through the sponge for spreading); a fold-up, see-through package for colored beverage concentrates in which each section is a different flavor (each makes a glass-sized drink).

That a package is really an advertisement and should be looked more closely to the advertising theme was emphasized at the exposition's opening session by Saren Ermoyan, vice president and executive art director, BBD&O.

"Not many are regarded, as they should be, as the final ad in the company's campaign," he said. "Not many go beyond a big bold display of a product, plus 27 little sunbursts, mortises and assorted junk."

Packages and advertising could be linked without adding "a penny to the budget" of either one, he declared.

"One simple selling message taken from advertising and integrated into the package design would not interfere with the universally recognized symbol of the product. Rather, it would reinforce the product-symbol in the package.

"This gives the package an important role in the over-all advertising strategy and harnesses a powerful and relatively untapped source of persuasion," the packaging expert concluded. ■

A step-by-step description of tv spot purchasing in the fictional "Birdley" market details how research tools are used to determine the "best buy"

Executing the media plan

■ How important is audience measurement data in the time-buying operation? Should the reams of statistical information be ignored? Should the data be used only as a numerical "crutch" in order to justify straight-forward, unimaginative buys? Or should it be used as one of the main factors when considering any good spot buy?

First, we must examine the function that buying really performs. Buying is the *execution* of the media plan. A media plan is only *potentially* good or bad or only *potentially* creative until it is bought. And unless it is bought with careful attention to fulfilling the complete instructions of the media proposal, it cannot be an *actual* good plan or an *actual* creative plan, and it will never do the best job for a product problem.

Planning and buying have to go hand in hand. One relies upon the other for completeness. Often, the same individual performs both functions; sometimes there is a planner and a buyer; and in extensive, high budget plans that incorporate virtually all media, many buyers may execute parts of one media plan.

At any rate, a buyer's first responsibility is to acquaint himself with the media plan itself. (Not just the elements, but the thinking behind the elements.) What is the over-all intent of the plan and what part does the buyer play? Is he to buy tv or spot radio to accomplish one of many possible objectives?

There are many reasons for buying a particular market, among them:

1. Increase advertising weight in areas of high sales potential for the product.

2. Increase advertising weight in areas of low potential sales in order to increase purchases.

3. Increase advertising weight because the network tv effort is average in this particular area.

4. Provide all the advertising specified for this area.

Let us suppose that we, as timebuyers, are to buy a fictitious market called "Birdley," which is one of a group of markets we are going to purchase for a product whose sales are currently regional. (Objective No. 4 above.)

We also know that the major users and purchasers of this product are women and that, although all women buy the product, young housewives are the principal consumers. The advertising copy is such that the buy is restricted to 60-second tv commercials. Further, the advertising campaign is to cover a 52-week period. We would now check out the cost of spots and determine that approximately five spots a week in the market can be purchased according to our budget.

Additionally, we decide that a combination of three daytime plus two late fringe spots in Birdley will provide the necessary heavy coverage of housewives, and still reach the working woman who is not available to daytime tv.

So much for preliminaries. Now we have to determine how much we can get for the money about to be spent, and we are talking the *size* of the audience.

Audience is universal; the terms are applicable whether buying all the United States, or a certain region, for Birdley. Audience can be expressed in many ways, but whether we talk reach and frequency, cost per thousand or whatever, it is still the same thing: *the audience to one commercial.*

Our instructions, as timebuyers are to buy the entire Birdley market. We determine that the market consists of four counties. The metro area contains some 200,000 households serviced by three television stations. The surrounding three counties, each of which has 100,000 households, depend upon Bird

		Station	Able To Receive		Net Weekly Circulation		Average Daily Net Circulation	
			Homes (000)	%	Homes (000)	%	Homes (000)	%
BIRDLEY COUNTY								
Total Homes:	200,000	WXXZ	180.0	100	178.0	99	147.5	82
Tv Homes:	180,000	WXXY	180.0	100	173.0	96	119.0	66
Tv Penetration:	90%	WYYX	170.0	95	162.0	90	120.5	67
COUNTY C								
Total Homes:	100,000	WXXZ	79.0	90	77.5	88	60.0	68
Tv Homes:	88,000	WXXY	79.0	90	70.5	80	48.5	55
Tv Penetration:	88%	WYYX	57.0	65	44.0	50	26.5	30
		WZXX	79.0	90	75.0	85	53.0	60



by Joan Leahy
media supervisor, BBDO

As broadcast supervisor of the analysis section of BBDO, Joan Leahy is responsible for all-media plans, analysis of current and future services, special reports, training, and also works with the programming department. She joined BBDO in November, 1960, as a broadcast analyst. Prior to that, she had been with A.C. Nielsen. Miss Leahy is a graduate of Fordham University with a BS degree in economics.

ley for their television entertainment.

We now go to the Nielsen Coverage Study or American Research Bureau coverage books. These tell us that only two of the three stations cover all four counties. Station WYYX is far below the others in covering County C (see table).

Next we turn to the American Research Bureau and Nielsen Station Index local rating books, which provide audience measurements for each station. Among the data included are:

1. Metro rating: percent of tv homes in the metro area tuned to a specific station during the average quarter-hour. This would tell us the size of audience in the most important county of Birdley's market.

2. Station total homes: total homes in the United States reached by the station. This indicates to us the number of households reached beyond the Birdley metro area.

3. Total men, women, teen and children viewers. These figures show us how many women (our target audience) we are reaching.

Although some of these spots may have higher ratings among households and women, they may not be available for purchase, so we call the representatives of the two stations and ask for a list of availabilities.

We look at each of the spots closely in terms of cost *and* household audience *and* type of audience.

Both stations provide a list of daytime and late fringe spots that have the same rating and cost the same amount, but WXXZ reaches more women than WXXY.

We decide on WXXZ and sit back and relax, believing that the best possible job has been done. Then along comes a "switch pitch" from WXXY. Possibly while we were deciding on WXXZ, an advertiser on WXXY pulled out, and a whole new list of spots has become available. So we start all over again. But we must always be aware of the marketing facts pertinent to the problems before us. Considering the fact that buyers often purchase 50, 100 or more markets, and 5, 10 or 20 spots in each market on one, two or more stations, we realize that a buyer's job is an extremely demanding one.

So far I have attempted to explain the role that research data (such as that used in the Birdley market buy) play in buying. These numbers, as important as they may be, provide only a beginning, a *base* from which to take off. A good buyer would never lean *totally* on these numbers. He would depend on his own judgment.

For instance, we may decide to buy a certain spot for other than audience and efficiency reasons. Suppose we are buying spots for a weight-reducing product, and decide that a well-priced, highly-rated spot in "To Be Thin Is To Be Miserable" is just not right for our advertiser. Or perhaps we decide that a lesser-rated spot is better because it is reaching a certain type of woman (upper-income, younger, etc.) that other spots do not and, as a result, increases our overall reach in the market. This last consideration is not readily available in a local rating book. More detailed information may have to be national in scope. For example, the Nielsen Tv Index's complete report may indicate that a certain kind of program appeals to a segment of the tv audience that is difficult to reach and these may be just the customers for whom we are looking. Assuming that what is true nationally is also true locally could be in error, but it is potentially less in error than assuming nothing at all.

Many sources are available to us in our buying operations. For instance, TvB or RAB may be consulted. If we have national data, we can go right to it, if we work in an agency such as mine, the analysis section can help. Also, read trade magazines and papers and ask the station representative for information. We may make real pests of ourselves, but we will wind up doing the best possible job, a lot harder job than just deciding the lowest costs per thousand on a household basis.

Certainly the problems of buying are extremely complex. The best approach is not how many answers we have but how many well-directed questions we can ask of ourselves, and possibly find answers to, among the materials I have just mentioned. We do need more and more research, not only nationally but on a market by market basis—particularly in radio.

Wouldn't it be nice to know exactly the characteristics of our audience, how many of them were actually around when the commercial went on—not in the kitchen getting a glass of milk— how many of them actually were paying attention, and so on?

Theoretically we should some day be inundated with the research tools necessary to make the best buy—and using all these tools is the only *right* way to insure the best buy. Unfortunately, this is not going to make a good buyer's job any easier than it is now. It will probably be a lot harder. It will, however, do this: in the end, the buyer will know he has done the best possible job for his client. And his client will know it too. ■

CO-SPONSORSHIP

stages strong network comeback among top clients for 1964-65

Ten-year trend toward participation sponsorship is being reversed as sponsors once more seek impact and identification — even at risk of show failure

■ ADVERTISERS are buying larger segments of network tv programs this fall, reversing a 10-year trend toward more participation sponsorship. They are doing so in spite of both the risks and the dollars involved, and they're not showing many qualms about jumping heavily into new shows as well as into old ones.

Full sponsors of hour-long shows remain rare, but many advertisers that normally have bought minutes are now buying alternate half-hour segments, the networks report.

As of last season 50 percent of all tv was bought on a participation basis, according to a study by "Grey Matter," a Grey Advertising publication. This picture will most likely change when the total picture for next season is illuminated, showing a new trend.

The fact that more advertisers are buying greater quantities in single programs does not necessarily mean the number of advertisers is decreasing, the networks note. In many cases it simply means an advertiser that has been buying one-minute participations in three programs is putting all his spots into one half-hour show, distributing the same amount of time in a different way.

What is important is the fact that advertisers are grouping their spots to (1) make a bigger impact, (2) obtain greater corporate identification, (3) obtain greater program identification and (4) have a showcase for more products.

New shows are also being bought in segments.

"Because there are so many varying factors, a new show is not really any more of a risk than an old show, so advertisers are willing to invest in new shows just as readily," says Jack Otter, vice president of national sales, NBC-TV. As an example he mentions *90 Bristol Court*, a 90-minute three-part comedy program starting this fall on which Gerber Baby Foods bought alternate half-hours. The buy represents Gerber's first investment in nighttime network television.

The variables on old shows which make them a "risk"—albeit a lesser one—include different lead-ins, different hours, different days and different competition. Here Otter cites *Perry Como*, which did very well before it went up against *Beverly Hillbillies* and took a beating.

Some of the large-segment buys for next fall on old and new programs which Otter feels indicate a trend back to fuller sponsorship are:

- Gillette's one hour a week buy on *Wednesday Night at the Movies* (moving from Monday).
- Miles Laboratories, traditionally a minute sponsor, buying full sponsorship of *Jack Benny* as well as *The Rogues*.
- Libby, McNeil & Libby, also a minute sponsor, buying full sponsorship of *Adventures of Mr. Magoo*, a half-hour program.
- Mattel, which usually bought minutes on all three networks, buying an alternate half-hour on *Flipper*.
- Timex, usually in specials, now taking an alternate half-hour in *Hollywood and the Stars* and *Kentucky Jones*.

A spokesman for CBS-TV says there is no question about a trend back in the direction of fuller sponsorship. CBS, which has always had a lower portion of participation sponsors than the other networks, according to the spokesman, will have an even smaller number next season. For example, *Jackie Gleason* and *Perry Mason*, which have always sold in minutes, are now being sold in half-hour alternate-week segments.

"It is true that ABC-TV has also noted a trend back to more co-sponsorship in this fall's buying," according to Fred Pierce, vice president of planning and sales development for the network. "But the main reason for this is that we have more half-hour programs," he says.

As an example, Pierce points out Monday night's *Wagon Train*, 90 minutes, which will be replaced this fall with three 30-minute programs. And, of course, co-sponsors are not rare in half-hour shows. With hour shows, ABC has no co-sponsor situations.

There are a few of the fully-sponsored one-hour shows left: *Bonanza* (Chevrolet), *Bob Hope* (Chrysler) and *Kraft Theatre* (Kraft). But, in general, the days of the one-hour show sponsor are gone—not only because of risk but because of cost.

How many advertisers can afford to sink $13 million to $15 million into a single tv program, asks one network man.

Advertisers are enthusiastic about half-hour programs because they can purchase alternate half-hours and still get identification with the program. And the risk, as far as the record shows, is reduced. This is because the popular success formula nowadays is comedy, and comedy usually takes a half-hour format, ABC-TV's Pierce says.

There is no real yardstick for measuring the potential success of a program, Pierce feels. A good program one year may drop in popularity the next because of the competition; and a new program idea may be a hit. The criterion to follow is simply "good judgment," he says.

To help a new program get better footing, it is usually placed between two very successful shows. Pierce continues, but nothing is a sure thing no matter how you treat it. A new move toward less participation buying does not mean less risk.

Over the years the move toward participation buying has been steady. Ten years ago, just about all television was purchased on a 100 percent sponsorship basis, the Grey research points out. An advertiser would perhaps buy a half-hour program a week and he'd have three minutes of commercial time a week. No exchanges, no cross-plugs, no co-sponsorships.

The co-sponsorship policy came into being as a result of rapidly rising costs and fear of failure. By 1958-59 about half of all shows were being sold on a co-sponsorship basis. Later the development led to even smaller segments — participations — until last season when participation buys accounted for more than half of all tv buys.

The reversal back to larger-segment buying undoubtedly will mean more complaints on risk if the programs fail, the advertiser having a larger investment at stake.

In the past, advertisers have been annoyed over the risk element when their programs have not done as well as expected. Many have pushed

New network prime time programs for 1963-64 season

	RETURNING	NOT RETURNING
CBS-TV (Death rate 82%)		
My Favorite Martian	★	
Judy Garland		○
Celebrity Game		○
Made in America		○
East Side / West Side		○
Glynnis		○
Tell It to the Camera		○
Suspense		○
Danny Kaye	★	
Great Adventure		○
The New Phil Silvers Show		○
ABC-TV (Death rate 50%)		
The Fugitive	★	
Outer Limits	★	
Burke's Law	★	
Jimmy Dean	★	
Farmer's Daughter	★	
Patty Duke	★	
Hollywood Palace	★	
100 Grand		○
Jerry Lewis		○
Arrest & Trial		○
Breaking Point		○
Greatest Show on Earth		○
Destry		○
Jaimie McPheeters		○
NBC-TV (Death rate 67%)		
Dana	★	
Grindl		○
Hollywood and the Stars		○
Mr. Novac	★	
Richard Boone		○
Espionage		○
Temple Houston		○
Bob Hope	★	
Harry's Girls		○
Tw3	★	
The Lieutenant		○
Redigo		○

CO-SPONSORSHIP . . .

for some form of guaranteed circulation. Among the giant tv sponsors who have complained in the past are Colgate-Palmolive, Lever Bros. and Procter & Gamble.

Colgate was hit with the death of *Harry's Girls* earlier this season. It was full sponsor. P&G has not had great success with *Grindl* which is going off the air the end of this season. It was full sponsor. Last season Lever lost *Loretta Young* at mid-year and complained bitterly. It was full sponsor.

David Mahoney, executive vice president of Colgate has said: "We are required to put good money on the line for long periods of time on unknown quantities with no assurances. How do we know that a new show, or an existing show, will achieve anticipated ratings? How do we know this when on occasions the network won't even guarantee the time spot of the show? And what do we have if the show doesn't achieve its ratings? After all, the networks have the often-exercised resource, if the show is a success, of jacking up the prices," he says.

P&G has stated that any contract with the networks "constitutes a tremendous risk and a calamitous waste of advertising dollars if the show does not achieve a large and faithful audience." The company offers three solutions:

1. Develop your own show, thereby exerting closer control on the out-of-pocket costs of the show.

2. Withdraw support from an unsuccessful show at mid-season if the program is not being supported by the public and if you can work it out with the network. (Of course the new show may turn out to be just as bad or worse if it is in the same time-slot, as the unpopular program probably alienated a considerable number of viewers.)

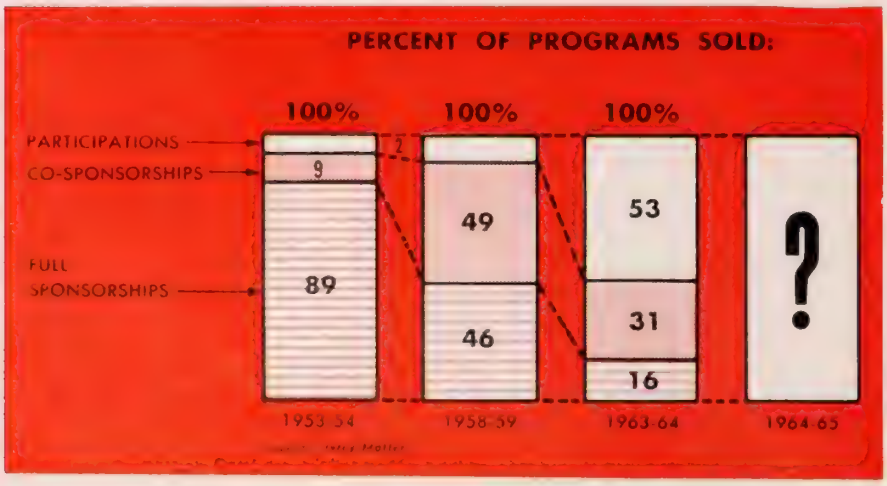
3. Use heavier spot participation instead of program sponsorship. This provides more flexibility for the advertising dollar, but does not give the plus benefits that accrue from regular program sponsorship.

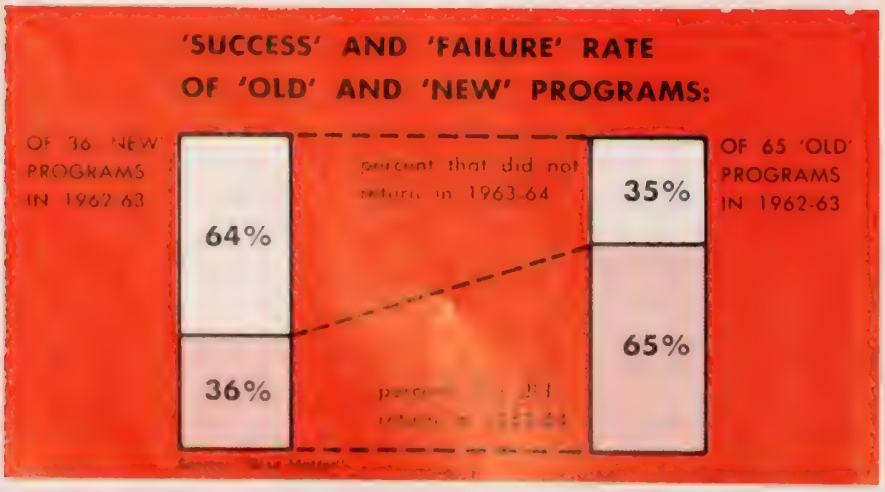
When large-segment buying for a new program is considered, the following points should be covered:

- Is the proposed program really new or is it similar to other programs of the past?
- Who's writing the show?
- Who is in the cast? What is their television "box office potential?"
- How sound is the plan for program development over the weeks?
- On what network and during what time period will it appear?
- Opposite what programs on competing networks will it be?
- What programs will precede or follow on the same network; on other networks?

These aspects cover a new show and an old show. An old show that has been successful may not be successful the next year when the time, day, competition change, as noted. Moreover, if there has been a rise in cost there is a new risk, since the projection of the show's performance at a higher rate must be considered. Also, shows wear out. A show may be bought at its turning point.

More co-sponsorships vs. participation buying does not mean that advertisers foresee less risk. There is no indication that the death rate of network programs will decrease. It may mean that advertisers will buy more on a "calculated risk" basis rather than on "speculative risk." ■







WNAC-TV Komic Kaption Kontest winners (from left) seated: Ken Clapp, v.p., Charles F. Hutchinson, Inc., WNAC-TV president William M. McCormack, host of luncheon at Nick's; Anne Jahares, Harry M. Frost Co.; and Ben Botty, Worcester "Evening Gazette." Standing: Evan D. Neuhoff, a/e, Bo Bernstein & Co.; Harris T. Phinney, v.p., and Mike Price, Harry M. Frost Co.; Ken Moore, v.p., Fuller & Smith & Ross; Earl M. Levine, copy director, Loudon Advertising, and John T. Malloy, a/e, BBDO.



Judge Carl Goeller, Rustcraft, gives WNAC-TV p.r. director Phyllis Doherty his selections while Al Korn, Channel 7 advertising and promotion director, looks on. Philip Lowe rechecks an entry and Lee LeBlack (with cigar), vice president of Arnold & Co., watches.



Judges Philip Lowe of Harvard "Lampoon"; Carl Goeller, editor-in-chief of Humorous greeting cards at Rustcraft; Dr. David M. White, chairman of Dept. of Journalism, Boston University

Admen help put 15 candles on Boston 'Late Show' cake

Long-run movie showcase on WNAC-TV invites agency wits to compete in novel Hub City promotion match



One agency scored three winners in Komic Kaption Kontest: (l-r) Harris Phinney, vice president; Anne Jahares, secretary; and Mike Price, creative director, all from Harry M. Frost Co.

■ WRITING NEW CAPTIONS for scenes from old movies seen on television has sparked everything from book sales (of what is regarded by many as essentially a "non-book") to a flourishing syndication series called *Silents Please*.

This spring, the caption-writing pastime provided Boston's WNAC-TV with a way to dramatize the 15th anniversary of its *Late Show* movie series to the ad agency field.

WNAC-TV, which launched the series as a Sunday night event in 1949 (it wasn't until 1955 that it became a nightly show), decided to run a contest for ad agency wits and tv editors to parallel prize awards of portable tv sets planned as a public audience-builder.

Ten prizes were awarded for the best "Komic Kaptions" for a set of four cornball movie stills (including one of John Wayne charging ashore in World War II, sub-machine gun in hand). These were a trio each of portable tape recorders and electric can openers, plus two pairs of Polaroid Land Cameras and electric sheing knives. Winners (see photos) were honored at a special luncheon held in a Boston steak joint. Over 1000 agency executives (by WNAC-TV's count) were invited to participate.

Judging the admen's efforts were: Dr. David Manning-White, chairman of the Department of Journalism at Boston University; Carl Goeller, editor-in-chief of Rustcraft Company's Humorous greeting cards; and Philip Lowe, public relations director of the Harvard *Lampoon*. Agencies represented by the winners included BBDO, Harry M. Frost Co., Fuller & Smith & Ross, Bo Bernstein and Loubon Advertising. ■



National sponsors drawn to FM group selling concept



Art Sakelson
president,
FM Group Sales

FCC approval of unique 'unit' representation plan provides one approach to problem of selling the values of FM as an ad vehicle for major sponsors

■ NATIONAL SPONSORS are in increasing numbers discovering FM as a medium for their national advertising dollars. But the amount of national expenditures that has seeped down into FM can best be described as a trickle. And much of that trickle has found its way into the medium only in recent years.

The comparatively small-numbered audience per FM outlet in a given market often stands little chance of attracting a sponsor interested in reaching a "mass" of listeners with his national ad budget. And, until recently, in these cost-per-thousand conscious times, there was little or no information available that provided data about FM homes and listeners. Obviously, those with a stake in the medium were, and are, interested in remedying the situation.

One organization that has done something about this is FM Group Sales, a firm that represents (on a non-exclusive basis) in a number of top markets several stations that are sold as a group or unit in each area.

The FM Group Sales operation recently came under FCC scrutiny, and in February, the Commission found the operation to be in the public interest: "Basic to our decision is that the purpose of the FM Group Sales plan is to enhance the competitive status of FM stations. This purpose is consistent with the Commission's efforts to foster the development of

What does Detroit test mean

A question-and-answer study on what comes next

■ AS ANNOUNCED RECENTLY, the radio diary results of the ARB-RKO General test were considered "favorable and conclusive enough" for ARB to announce entry plans for national radio measurement next fall and local radio service, initially for stations in the largest markets, perhaps starting at the end of the year.

How do the results of the Detroit test relate to the upcoming plans? How successful *was* the Detroit test? The following questions and answers, exclusive to SPONSOR, fill in some gaps as yet unexplained by ARB.

Q. What was the return rate of diaries in the Detroit test?

A. Multi-media diary return was 30 percent.

Q. How would this compare with your current tv family diary?

A. Since the tv family diary return rate is based on an original sample of cooperators, it is not possible to make such a comparison. However, if we could come up with a figure it would be 35 to 40 percent.

Q. What effect does it have on the test results?

A. Based on the comparison of the special personal coincidental versus the multi-media diary (radio part) it has little, if any, effect.

Q. Will any effort be made to increase returns in future surveys?

A. There are methods, such as personal replacement and incentives, that can be used to increase the rate of return.

Q. What size sample do you contemplate (complete diaries) for a typical local market report?

A. New York, Chicago, Los Angeles—3000 to 5000, including 1000 metro sample size; all other markets, minimum 2000, including 1000 metro sample homes.

Q. What markets do you contemplate surveying?

A. Top 20 markets, in January, 1965.

Q. How many times a year will

FM broadcasting," wrote the FCC in its letter to FMGS.

President Art Sakelson formed the two-year firm after leaving his local sales post at CBS' Chicago outlet, WBBM.

"The reason for FM Group Sales' being," he states, "is to make it worthwhile for the agency media department to buy FM." In the past, national advertisers had to deal with several FM stations in an area to get the coverage offered by an AM outlet. The group plan simplifies the procedure and also offers the agency the added advantage of centralized billing. The agency pays FMGS which in turn pays the stations. Result: greater encouragement for national advertisers to use FM.

According to FMGS, until the Pulse survey in Chicago during August, 1961, there had been no industry-acceptable FM audience research data available from a recognized research firm. Nor were there cost-per-thousand figures. FMGS had a hand in bringing about this first survey and takes credit for introducing an indicated CPM and a daily and weekly cumulative audience measurement to FM.

Since the initial survey, Pulse has conducted studies in Los Angeles, Detroit, Cleveland and San Francisco, culminating in the top ten market survey recently completed for the National Association of FM Broadcasters (SPONSOR, Feb. 10) at a cost of $35,000.

With market research figures, FM Group Sales stations, on a collective basis, have offered a competitive position in the radio market that has interested national advertisers to the tune of over $300,000 in the past year and a half, according to the company.

FMGS currently represents stations in eight top markets. These are Boston, Chicago, Cleveland, Detroit, Los Angeles, Pittsburgh, San Francisco and Washington.

In the Los Angeles market, the group consists of eight stations (KBIG, KBMS, KFMU, KGLA, KMLA, KNOB, KRHM and KUTE). Based on AM Pulse July-August, 1963, and FM Pulse July-September, 1963, surveys, Monday-Friday, per average quarter hour, the group ranked third in homes and listeners during the 9 a.m. to 12 noon and 12 noon to 3 p.m. periods. In the 3-6 p.m. time slot, the stations were second and third in homes reached and third in listeners. And during 6-9 p.m., FMGS was second in both categories.

Currently, national sponsors placing spots with the Los Angeles group are American Express, American Tobacco (Carlton cigarets, Decaf coffee, Texaco, United Airlines, National Airlines, Pan American, P. Lorillard (York cigarets) and Burgermeister beer.

The first five of the above advertisers also have commercials on the Chicago group's outlets (WCLM, WDHF, WFMF, WFMQ and WKFM).

FMGS takes credit for introducing many of these sponsors, as well as Allstate, Philip Morris and Corn Products (Mazola), to FM as an advertising medium.

In viewing the profile of the national advertiser, Sakelson is quick to point out different kinds

(Continued on page 51)

to ARB radio rating plans?

you make a survey of the local markets?

A. Initial frequency will be determined by client. Possibly two times a year in larger markets, winter and summer, with more available as requested.

Q. Will audience be converted to a home base, or be shown as individuals?

A. Our thinking is to report all information by individuals, with perhaps some formula for arriving at home estimates.

Q. Will metro data and tv area data be shown as percent or individuals?

A. Individuals.

Q. On what time basis?

A. Average quarter-hour listening, reported by half-hour.

Q. How will audience composition data be shown?

A. Men, women, broken down by 18-34, 35-49, 50 and over; teenagers; and total persons.

Q. What household "characteristic data" will be available for listeners?

A. Basic demographic characteristics.

Q. Do non-respondents' listening habits differ from respondents?

A. Our answer is, they do not differ significantly, at least by radio usage.

Q. How can you validate an out-of-home component of listening?

A. By deduction that if individuals record at-home radio listening accurately, they will do so with away-from-home listening. We plan to complete this part of validation soon and make it available.

Q. How many calls are made to a home to assure correct diary-keeping is taking place?

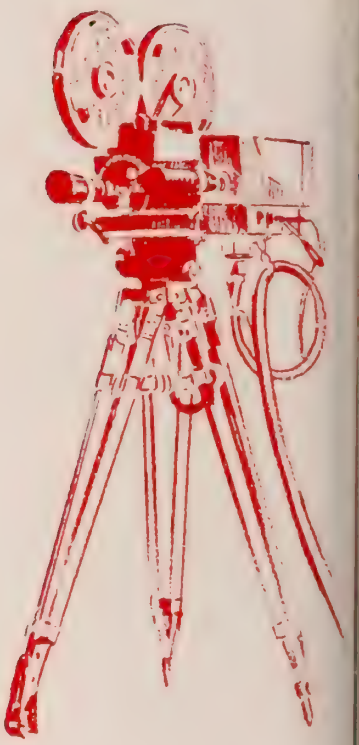
A. Up to five calls.

Q. On what demographic bases are the returns adjusted?

A. U.S. Census information by age and sex.

Q. Does ARB plan to go into personal diary measurement for tv?

A. We are investigating the possibility. We expect to make a decision within two or three years. ■



How to record a tough remote —at half the cost

Mobile Video Film system combines best of motion picture, video-tape techniques, speeds film from camera to air in two hours



Snazelle stands beside two-headed dolly where movie camera (r) shoots scene as the closed circuit tv camera (l) helps monitor its direction.

The client: Kimball Mobile Homes (Viking Manufacturing Co.).

Their request: To take tv viewers into their mobile homes and show the sense of "bigness" via actual shots, plus live sound.

Verdict: From a local tv station: "Impossible."

Yet, James Resor of Resor-Anderson-Etcetera-Inc., Oakland, Calif., realized that when a client wants six 60-second commercials you don't say no. Instead, you find a way.

In the end, instead of using just one mobile home, he managed to show—and visit the interiors of—six different models, none larger than 10-by-60 feet.

Technique: The Mobile Video Film System introduced by Snazelle Productions, Inc., San Francisco.

Production time: Only one day.

Costs: Half the estimated price of other available mobile shooting techniques.

Result: A new tv spot series now being placed in Seattle, Portland, San Jose, San Francisco, Santa Barbara and Los Angeles.

Remotes of this type can present enough technical difficulties and



gency man Resor (l) and director Snazelle (center) check their proposed shooting script in front of a 10x60-foot Kimball mobile home

udgeting problems to convince any sponsors that the studio-type ommercial is more pleasing to the ocketbook, if not the eye. Resor's ient felt, however, that using still notos to depict the interiors of the obile homes failed to be persuasive d, certainly, didn't drive home e real selling point: spaciousness. he client wanted to display the rious rooms from floor to ceiling, us revealing the equipment, furshings, floor plan and literally owing the big sales points.

And the best way to do it, they felt, was to show people moving from room to room, conversing, as in real life. Because of the confining quarters, the immediate agency problem was to find a way that it could be done. And then, of course, at tolerable cost.

The local tv station that had been doing the in-studio, still photo interior commercials for Resor said that live sound on location commercials couldn't be done — at least not by them.

The reasons they gave were:

(1) Getting tv cameras into the limited space of a mobile home would be difficult, if not impossible.

(2) Then, following through with a live-sound mike boom — in the low-ceilinged area — just wouldn't work, especially with the proposed floor-to-ceiling shots.

(3) Equally difficult would be lighting.

As an alternative, the agency team considered taping the commercials. However, the cost of

Night fails to shade tv color on location

■ An almost entirely at-night drama, in color, was shot in darkened nightclubs, on dim city streets and even on open country tollways for the recently aired *Once Upon A Savage Night* episode of *Kraft Suspense Theatre* on NBC-TV.

For all practical purposes, it's been considered impossible to capture night effects in color over a 60-minute course and on a tv budget without noticeably sacrificing film quality. Producer-director Robert Altman of Revue Productions solved his problem via creative ingenuity coupled with new film by Eastman. Latter (Ectachrome ER, Type 5258) is widely used for accurate color record of smoke and flames in missile tests, interior industrial shots at low light levels, etc. Altman and cinematographer Bud Thackery found it also works for night drama, usually lighted only by street lights, neon signs, headlights. Occasionally, they attached portable Sun Guns to camera, though.

"While we can't say that the quality of this color is as good as we get in daylight, we must add that the spectacular use of color compensates," the team reports.

Episode, originally made as 1964-65 pilot, may anticipate wider use of color on location. ■

bringing a 10- or 12-man crew to the Bay area, coupled with the prospect of transferring tape to film for distribution, pushed the total package-price beyond reason.

When it looked as though all avenues were blocked, Resor heard about a new system that combined the remote capabilities of video tape with the flexibility of motion picture shooting and editing. The system, introduced in San Francisco by Snazelle Productions, Inc., has an added advantage: It can take a commercial from camera to air within two hours, if necessary. The gimmick: the commercial is actually edited and put together as it's being filmed.

Checking it out with Ernest Snazelle, Jr., president of the film production house, agency-man Resor was able to see it in operation, then describe the assignment. All told, he figured some 40 or 50 scenes would be needed for the six spots.

Snazelle's first reaction: "Wow." Now he says, "Actually, the job was so challenging that we felt it was a true test." He took it on.

And here's what happened:



As Resor (r) and audio director (center) handle their jobs, Snazelle (l) watches monitors, call shots through intercom from truck console.

His crew — two cameramen, an assistant to handle lights, a sound man and the technical director — started at 9 a.m. one morning. They had completed the six spots in six mobile homes by 5:30 p.m.!

Their equipment consisted of two 16 mm motion picture cameras (Auricon Super 12s) rigged on Baughman Pedestal lightweight dol lies. These did the actual filming

Beside each one, however, wa stationed a Du Mont Tel-Ey closed-circuit tv camera. Thes served as the director's eyes, b feeding pictures to monitors locate above his control panel. The entir control system, however, was lo

Demonstration commercials inside trailer

Trailer firm tries all media, settles on television. Business grows to

■ Through the use of tv alone, a Washington, N.C., couple built a trailer business valued at $1.8 million in six years.

In 1957 Lawrence Benfield and his wife opened a mobile lot on borrowed money totaling about $34,000. Now the Benfields have their own company, Garrett, Wenck & Garrett, and have trailer lots scattered through the state. Their home base, Rocky Mount, N.C., is now the nation's leading distribution point of mobile homes.

The couple credit tv for their success, a medium they have been using since their first two months in business. "Mobile homes were a new idea in eastern North Carolina," says Benfield. "The only way people could know what we were talking about was to have a look at the homes, and the only way we could do that was through tv."

After meeting with the sales and programing staff of WITN-TV, the Benfields decided their first approach with tv would be completely educational and show the inside of the trailer home. The solution found was to drive a super-deluxe model to the WITN-TV station studios and park it on the front lawn. The station managed to move its cameras inside the mobile home. The first program, a half-hour show was a tour of the interior.

It also turned out to be a sales tour-de-force. The reaction was "an instantaneous success," according to the couple. So many calls came in that the trailer was left on the lawn of the station for inspection.

"The first three months of tv pushed our sales up 300 percent," says Benfield. "We had one promotion on the tv station that brought 15,000 to our lot in Rocky Mount,

and another that sold 22 unit. When you figure what one of ou units costs, you can understand ou enthusiasm and allegiance to tv

In the beginning the Benfiel used some radio and newspaper t supplement their television can paign, but found that every tim customers were asked where th had heard of the company, almo the only answer was television. T couple estimated that over 75 pe cent had learned of it on televisio "What do you need anything el for?" says Benfield. They cut o all other advertising.

The company started with hal hour tv shows. All kinds of com mercials were used, minutes, 1(20s, on two-hour horror movi spectaculars, talent hunts. Aft much trial and error the Benfiel felt they came up with the rig formula — religious programin

ated well outside the mobile homes
n the panel truck that had trans-
orted crew and equipment to the
ocation.

The lighting problem was solved
y using 1500-watt floodlights on
he cameras for general illumination
nd as many as 30 RFL clip-on
ights (375 watts) strategically hid-
en on the backs of chairs, doors.

"In order to get a full shot —
eiling to carpeting — we had to
se a 9mm wide-angle lens," Sna-
elle explains. "That meant flood-
ghts or boom mikes were out."

To get live sound, Snazelle "bur-
d" Vega wireless transmitting mi-
rophones inside the actors' cloth-
g. "With the wireless mikes, our
nly problem was to equalize the
ound pickup when an actor moved
a larger room."

Some of the commercials required
2 different scenes. Snazelle tried
henever possible to run several
ots together, rather than to work
ene by scene. Running them to-
ther was no problem.

At the control console inside the
uck, the director and audio direc-
tor worked side by side actually
putting the commercial together as
it was filmed.

The director, via intercom con-
nections with both camera opera-
tors, picked the picture he wanted
from the tv monitors. A push-but-
ton switching device allowed him to
start and stop the film cameras
which the cameramen set and oper-
ated according to his instructions.
He managed this via a third moni-
tor, which gave him a running pic-
ture of the on-line cameras.

And at the same time he was ac-
tually pre-editing the filmed foot-
age. A two-second switching delay
allowed both filming cameras to run
at the same time for a number of
frames, making later splicing simple.

Immediately after shooting, film
was processed at a commercial lab.
The editor then matched sound
tracks to the appropriate areas.
Then he made his cuts and splices.

In both exterior and interior
shots (for example, long shot of
mobile home . . . camera moves
through front door, pans living
room . . . cuts to woman in kitchen
at stove, then moves to refrigera-
tor) Eastman Plus-X Reversal
film, Type 7276, was used.

"Because of the existing artificial
light," Snazelle says, "it yields a
positive image that has good con-
trast and exceptionally low grain-
ness." Also, the positive is suited
for either projection or duplication.
Films for distribution are reversal
printed onto the Type 7276 stock,
with an optical sound track added.

Part of the dollars saved came
from film prints, made for the six
markets in which the commercials
are now showing. The prints could
be made directly from the film orig-
inal.

The rest of the savings came
from shortened production time.

"We were able to produce these
spots at 50 percent of the customary
cost," Resor says, "and with far
more speed than we usually get."

And the client, Kimball Mobile
Homes? As they toted up increased
sales, achieved by demonstrating
their major selling points with ac-
tual, on-the-scene shots, they re-
portedly were "highly pleased." ■

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oost sales

1.8 million in six years

cked by saturation spots. Religi-
s programing hits exactly the
dience to whom the mobile
mes appeal, according to the Ben-
lds. "We were looking for fam-
groups and the weekly religious
w atttracted them."

Over 17 other mobile home com-
nies have poured into the area
w. "Our competitors try to ride
r advertising coat-tails, but they
get that our advertising directs
people to us and they wonder
w we can do such good business
d they can't," says Benfield.

Last year 128,000 people lived
mobile homes and there were $26
illion in sales throughout the
ited States. "There is no longer
breakdown on the type of peo-
who own mobile homes," says
nfield. Homes in the Benfields'
sell for $7500 to $15,000, and
helps move them. ■



Lawrence Benfield (r) shows WITN-TV salesman, Bill Bass, the modern kitchen facilities in a mobile trailer unit. Station was able to show inside of trailer on tv.



Showing salesman from the tv station around the lot, Benfield often talks about the power of tv to promote sales. Firm has seen a 300% increase in business since using tv.

Roy Holmes Takes Over Ohland/Robeck Outfit

Over-diversification, according to some trade sources, prompted the sale of Ohland/Robeck, Inc. to Roy H. Holmes. Robeck is extensively involved in various fields, including tv programing, distribution and publishing.

Holmes is taking over the entire 54-station list of AM and FM stations which includes the QXR network outlets (now called Market I). In addition to the WQXR New York plum, roster includes WLOL Minneapolis-St. Paul, WBCN Boston, WLOA Pittsburgh, to name a few of the big market stations. All the stations — most of which are FM only — are programed for a sophisticated adult audience, according to Holmes.

The selling strategy will center on a series of special market groups. Two are already available: the "FM Top Ten" group, consisting of the ten largest markets in the country, and the "New York State Network," consisting of ten FM stations throughout the state.

As part of an expanded operation, Holmes has set up a division to produce "quality" programs for his stations, aimed at an upper-income audience.

Five sales and programing executives are joining Holmes:

Roger C. Whitman, formerly advertising manager and director of public relations for Bristol-Myers Products division, who will work on program sales and production;

Walter J. Keane, business manager for the Roy Bloch organization, to handle administration, finance and development of programing and talent;

Norman H. Kudlick, formerly account executive with the Heritage Station Group, as FM salesman;

Jerome Smilo, formerly director of *The Jackie Robinson Show* on NBC Radio and various syndicate interview and sports shows, to con centrate on programing;

Michael Sweeney, veteran of ove 20 years in radio and tv, includin 12 years with ABC and 10 in th respresentative business, who join the company in an executive capac ity and will bring with him an oft network radio talk program fo exclusive distribution in the U. S and Canada.

Holmes himself has made a life time career of radio, including 1 years in FM. During this phase o his experience, he was general mar ager of the Quality Music Statior and national sales manager for th QXR Network. Previously, he spe eight years as sales manager WINS New York and 15 years wit NBC in stations relations.

Company's headquarters contin at 230 Park Ave.

STATION SIGNS FOR MARS SERVICE



Domenic A Hysko, president of WXTR Providence (l) signs for Mars Broadcasting's syndicated programing service tagged Demand Radio, as Mars exec. v p Robert Whitney (r) watches. Frank W. Barad (standing), v.p. of Bo Bernstein agency which handles Demand Radio, outlined all-media campaign which will announce the June 1 program switch-over.

Alcoa Enters Battle Of Bottles vs. Cans

Broadcast is a prime beneficia in the intense battle abrew in th packaging industry. Bottle and ca manufacturers, which traditional limited their advertising to the tra press, have come out into the spo light of consumer media, with hef percentages of the newly-directe budgets going to radio and tv. Th Glass Container Manufacturers I stitute is spending $1 million in on market alone this summer (SPO SOR, May 25, p. 30), to say nothi of what the individual breweri spend. Latest to enter the fray behalf of the cans: Alcoa.

Although the beer contain business is a very small segment its over-all marketing spectrum, A coa, via Fuller & Smith & Ross, prepared to slug it out with t bottles throughout the long hot su mer. Schedules on CBS and AI Radio networks, which began m May, will continue through Septe ber 15 to promote easy-open ca Spots are slotted in peak male l tening hours, in close proximity news, sports and weather progran A supplementary spot campaign running in 28 markets across t country, with each station carryi 14 spots per week for 10 wee Radio promotion will also inclu a total of 1330 ten-second l in 11 top markets.



Louis Dorfsman — CBS' director of design

Dorfsman Named Design Director at CBS

A new position at CBS — director of design — will be filled by Louis Dorfsman, creative director of advertising and sales promotion for CBS-TV since 1960. He will be responsible for the design of all printed materials, advertising and promotion for CBS and CBS News, including CBS News on-the-air graphics, and advertisements and printed materials involving more than one of the seven CBS operating divisions. Dorfsman will also oversee graphic design at the new CBS headquarters building nearing completion in New York.

His career with CBS dates back to 1946 when Dorfsman joined the company as a staff designer. He was appointed art director of advertising and sales promotion for the radio network in 1951, and director of advertising, art and promotion in 1956.

McClatchy Offers 'Market Measure' Brand Studies

Two years of research and planning, including interviews with research, media and account specialists in some 50 agencies, have resulted in a new consumer measurement service for its advertisers, being offered by McClatchy Broadcasting.

Called "Market Measure," the service will provide quarterly reports on selected products in the areas served by the McClatchy stations: KMJ-TV R Fresno, KBEE Modesto, KFBK Sacramento, KOH Reno.

Two accepted methods of research will be combined in this approach: consumer analysis and home audit. Consumer analysis consists of asking what brands have been purchased during the past month (or two months in the case of toiletries) and home audit is the actual check of products on the kitchen shelves.

In addition to data on food, beverages, toiletries, household items, apparel, tobacco products, automobiles and automotive products, information of special interest to local retailers (such as store preferences and retail shopping habits) will be available.

A total of approximately 16,000 interviews will be made annually, according to McClatchy, with the first report covering the fourth quarter of 1963.

Stacy Now Advertising Head for Chevrolet

William R. Stacy is the new man in charge of directing Chevrolet's multi-million dollar advertising budget, much of which goes into broadcast media. He replaces Jack Izard, advertising manager since 1960, who has been promoted to assistant manager of Chevrolet's North Central regional wholesale operations headquartered in Detroit.



William Stacy

Stacy is a Chevrolet career man with diversified experience in sales promotion, merchandising, dealer relations and field sales operations. He joined the company in 1946, became assistant national sales promotion manager in 1955. Three years later he was moved up to city manager of Chevrolet's Denver operations. In 1960 he was promoted to Oklahoma City zone manager and in 1962 to Houston zone manager.

Cleveland FM in Ferment

Cleveland FM broadcasters are getting more aggressive in their approach to advertisers and audiences. They have just formed an association to promote the city's 13 FM outlets, both locally and nationally to advertisers. Representatives from two agencies, Lang Fisher and Stashower and Griswold-Eshleman attended, in an advisory capacity, the meeting to launch the new venture. Also on hand were representatives from five of the stations involved: WCLV, WDBN, WHK, WNOB and WZAK.

Cabot, Bresnick Bring Boston Broadcast Kudos

Harold Cabot Co. won four and the Bresnick Co. three of the 11 top awards in the broadcast category of the Fourth Annual Francis W. Hatch Awards Competition for creative excellence in advertising.

Sponsored by the Advertising Club of Greater Boston, the awards in radio went to Chirurg & Cairns for James O. Welch Co., Cabot for New England T&T and Howard Johnson's K&E for William Underwood.

Tv film honors: Cabot for Keyes Fibre Co., BBDO for United Fund, Cabot for Rock of Ages, and Bresnick for N.E. Provision Co. In the Tv Tape Div., Ingalls took top honors for Hansen-MacPhee Eng. (Volkswagen) and Bresnick finished second and third for State St. Bank & Trust and Barbo's.

Looking at the total media picture, five Boston agencies won 22 of a possible 29 top prizes. BBDO walked off with four Revere Bowls, two merit awards and 11 honorable mentions.

TOP POPPER CAMPAIGN



Network and spot tv and radio are lined up for July-August "Take a Pop Top Holiday" promotion featuring Schlitz self-opening packages, cans and bottles. Commercial trio includes salesman Sid Raymond (c) and the Schlitz couple. The Pop Top hats will be distributed to Schlitz sales personnel and wholesalers. In addition to broadcast, magazines, billboards, point-of-purchase will be used.

NBC's New Season Sales

NBC-TV reports both daytime and nighttime sales for the 1964-65 season. Ten advertisers placed major orders in the daytime schedule which has been rearranged as of June 29. Four programs will be shifted and, for the first time, the network will program in the 1:30-2 p.m. period. Orders came from Derby Foods, Heublein, Colgate-Palmolive, Block Drug, National Biscuit, Alcoa, Kenner Products Manufacturing, Campbell Soup, General Foods and Brillo Manufacturing.

One of the above, Block Drug, also bought into four nighttime shows. Order includes twice-weekly sponsorship in *Huntley-Brinkley Report* beginning in September, *Jack Paar Program, International Showtime* and the *Tonight Show*. Block is one of the charter advertisers of *Tonight*, having first participated in the program on Dec. 30, 1957, and continued on a weekly schedule since then.

Cox Income Up 22 Percent

Net income of Cox Broadcasting Corp. for the three months ended March 31 amounted to $715,365 or 36 cents per share, vs. $584,582 or 29 cents per share for the similar 1963 period. Income before taxes was $1,421,365 in this year's first quarter, compared with $1,116,582 in the like period a year ago. Operating revenues for the period were $4,939,073 compared with $4,392,087 last year.

Incorporated in February of this year, Cox owns and operates: WSB (AM-FM & TV) Atlanta, KTVU San Francisco, WHIO (AM-FM & TV) Dayton, WSOC (AM-FM & TV) Charlotte and WIOD (AM-FM) Miami. It owns community antenna tv systems in Lewistown, Lock Haven, and Tyrone, Pa., and Aberdeen, Wash.

Kreer Replaces Vollmer As Y&R Chicago Man

The new head of Young & Rubicam's Chicago office, G. Bowman Kreer, has been on the Chicago ad scene for several years. Most recently he was senior vice president and director of client services at Clinton E. Frank, where he supervised Reynolds Metals and other accounts such as Continental Oil, Kemper Insurance and Curtiss Candy. Before that he was co-manager of the Chicago office of Campbell-Mithun.

Karl F. Vollmer, Kreer's predecessor, has moved to the agency's New York office in the new position of senior vice president and associate chairman of the plans board.

CARSON GUESTED AND JESTED IN PHILADELPHIA



An unsuspecting Johnny Carson is served by "waitress" who later turned out to be head of the NBC Commissary, frequent target of Carson's "Tonight" jests. In on the gag, staged by the local Tv Radio Ad Club were Raymond Welpott (l) v.p. & gen. mgr. of NBC-owned WRCV-TV and TRAC pres. Lou Klein who presented Carson with the club's "Liberty Bell Award."

SPOKESMAN CITED



Peter Roberts (1), official radio spokesman fo Bell Telephone of Pennsylvania for 20 consec tive years, given an award by public relatio v.p. Henry Inman at recent Pennsylvan Assn. of Broadcasters convention. Rober has transcribed 260,000 minute announcemen over a period of nearly 1000 consecutiv weeks aired on 114 radio stations in Pen sylvania and nine in Delaware for the Di mond State Telephone Co.

Lorillard Promotes Four

P. Lorillard continues the re structuring of its management se up with the appointment of a ne executive vice president and thre new vice presidents. This follow the recent appointment to exec utive vice president of Manu Yellen for sales and advertisin and J. E. Bennett for operation

Newest executive v.p. is Geor O. Davies for finance. He's bee with the tobacco firm since 194 The three newly-elected vice pres dents are: Daniel Ladd, adverti ing director; William A. Jorda formerly assistant director of sale William D. Okerson, who has bee director of manufacturing.

Ladd has been advertising dire tor since 1960. Prior to that, h was an account supervisor for fi years at Ted Bates and an accou executive at Cecil & Presbry.

Jordan supervises sales a personnel. He joined Lorillard 1935, was named assistant dire tor of sales in 1962 and a memb of the board in 1963.

Okerson has been director manufacturing since 1963. H joined the company in 1945 as management trainee, rose throu the ranks of the company's man facturing department, was nam general manager of the Greer boro branch in 1960.

TANNERS TELL OF TEST TECHNIQUE



KHJ-TV's Wayne Thomas (c) talks with Tom and Jim Tanner on his "Million Dollar Matinee" program. The brothers, who created a stir at the NAB Convention in Chicago with their mobile truck system of audience measurement, explained the Tanner Electronic Survey Tabulation technique to the Los Angeles audience

NBC Affiliates New Puerto Rican Network

Before the end of this year, U.S. advertisers interested in beaming their messages to the more than 100,000 English-speaking homes in Puerto Rico will be able to do so within a U.S. television network program schedule.

The first English language tv stations in Latin America — currently under construction in Puerto Rico at San Juan, Ponce and Mayaguez — will be affiliated with NBC. All UHFs, the three will form a regional network carrying the bulk of NBC's programs, which will be recorded at a tape central in New York and be transported by jet airplane to San Juan.

July is the target date for the San Juan station, channel 18, but the stations in Ponce and Mayaguez, channels 14 and 16 respectively, aren't scheduled to begin operation until the end of the year.

Agency Sales Stressed In New Thebom Series

Another new syndicated show will make a primary sales pitch to agencies and advertisers in the radio field, and not merely to stations. The new offering is *The Blanche Thebom Show*, packaged as a 30-minute series by independent consultant/rep Roger Coleman.

The series will have a "mostly talk, some music" format, according to Coleman, with Metropolitan Opera prima donna Thebom acting as hostess and interviewer. A number of top musical names, including Georgio Tozzi and Nicolai Gedda, are set for guest shots. Coleman, who specializes in FM productions (*RCA Victor Showcase*, etc.) will launch his first agency promotions this week.

Belk Buys Jacksonville Outlet from Newspaper

Henderson Belk bought WPDQ Jacksonville from Brush-Moore Newspapers for $750,000 with Blackburn brokering the deal.

Other broadcast interests of the new owner: WIST-AM-FM Charlotte, WORD Spartanburg, WQXL Columbia, S.C. and WKIX-AM-FM Raleigh.

Brush-Moore is retaining its other stations: WHBC Canton and WNOE Dayton.

Oh Brave New World

Time marches on and nasalgraphs and pull-down headache charts make way for the future. Ted Bates' newest commercial for Rolaids antiacid mints features a "Telemeter" — not to be confused with the new Tanner-developed traveling truck that electronically eavesdrops on tv program tune-ins — which electronically measures the level of acid in the stomach.

In the Rolaids commercial, now running in several of American Chicle's eastern spot tv markets, the "patient" has swallowed a tiny transmitter which radiates electronic signals tracked on a graph by the Telemeter. The normal acid level is charted for this high-acidity sufferer within 83 seconds after taking Rolaids.



Put your thumb on the whole Sioux Falls 98-county market

WITH JUST 1 TV FACILITY!

WITH 1 FILM OR SLIDE!

FROM 1 TV CAMERA!



KELO-LAND TV's three transmitters, operating as ONE station, give you complete, instant coverage of this whole major market! 284,000 tv homes. And more of them watching KELO-LAND TV than all other stations combined.

5 STATE TELEVISION

KELOLAND TV

CBS • ABC

KELO-tv • KDLO-tv • KPLO-tv

(Interconnected)

JOE FLOYD, President

Evans Reed, Executive Vice-Pres. & Gen. Mgr.

Larry Bentson, Vice-Pres.

Represented nationally by H-R

In Minneapolis by Wayne Evans

General Offices: Sioux Falls, S.D.

A [illegible] STATION

Olympic Trials SRO

Six advertisers have bought full sponsorship of the ABC-TV coverage of the U.S. Summer Olympic Team Trials which begin July 3 and continue through 13 telecasts ending Sept. 19. Included in the sponsorship is ABC-TV's exclusive coverage of the U.S.-Russian Track Meet, comprised of three telecasts July 25 and 26.

Sponsors are: Florida Citrus Commission (Campbell-Ewald), Goodyear Tire & Rubber (Y&R), Lever (BBDO), P. Lorillard (Lennen & Newell), Mobil Oil (Ted Bates), WTS Pharmaceuticals (Charles W. Hoyt).

Bid for Tv Billings

Cudahy Packing, which markets the Bar-S, Cudahy and Puritan meat products and Bar-S margarine, is still screening agencies. Involved, on the broadcast side, is something just shy of $500,000 in spot television.

There's been a scurry of activity on other broadcast-oriented accounts, with the result being two agency shifts and two last minute stay-put decisions.

Hunt Foods & Industries, Fullerton, Calif., made news lately when its leading stockholder Norton Simon sought a seat on the AB-PT board of directors, listened to several agency presentations and decided to leave its business with Young & Rubicam. The account is heavy in television: $600,000 in network, $730,000 in spot.

Purex will leave its recently-acquired Fels billings at the S. E. Zubrow agency in Philadelphia, ending speculation it would move to one of the Purex agencies. Fels spends upwards of $1 million in spot radio alone.

Accounts reassigned: Block Drug's Rem, Omega Oil and Minipoo, and two new products, a total of about $500,000 (a good part of it in network and spot tv) from Gumbinner-North to Daniel & Charles, New York. Liberty Life Insurance, which spends less than one-third of its $300,000 budget in television, moved from Sudler & Hennessey to Baker & Byrne.

FSR TAKES TWO ON "ROOTIN' TOOTIN' " SPOT



A 30-second taped radio spot for Hires Root Beer is collecting kudos all over the country. Here Lawrence R. McIntosh (c), marketing director of client, Beverages International, receives Hollywood Ad Club's international award from James F. Fitzgerald (l), a/e of Fuller & Smith & Ross, Chicago. Robert Berlek (r) and Philip Bashara of the New York office produced the commercial. Copy was by Edward Mahoney, FSR, N.Y. Earlier the spot won a Hermes Award of the Chicago Federated Ad Club as "Best Radio Commercial of '63" by a Chicago agency office.

NEW C-E QUARTERS



Agency president Tom Adams cuts cord as Campbell-Ewald, Los Angeles, moves into new and expanded quarters at 3200 Wilshire Blvd. New offices include service and broadcast production operation.

RSB Ranks Hit 100

Canada's non-profit Radio Sales Bureau has added two more members, CJLX Fort William and CKPR Port Arthur, bringing total roster to 100. Devoted to the promotion of Canadian radio as an advertising medium, RSB spends upwards of $100,000 yearly for market research and other sales development data to assist advertisers, agencies and its members.

WEWS-WCPO Name New Operating Heads

Donald L. Perris and Robert D Gordon have been named general managers of WEWS Cleveland and the WCPO stations in Cincinnati respectively.

For WEWS, Perris will be the second general manager since the station went on the air in 1947. James C. Hanrahan, who is vacating the post, will continue to serve as vice-president and a member of the board of directors of Scripps Howard Broadcasting.

Having joined the WEWS staff in 1948, Perris was assistant general manager since 1958.

Gordon replaces M. C. Watter as general manager, with Watter continuing as vice president and director. Gordon joined Scripps Howard in 1960, became assistant general manager in 1961. From 1958 to 1960 he was operations manager and local-regional sales manager of KTUL-TV Tulsa.

Color a Clue to Seven Arts Sales Success

Seven Arts, which recently reported a revenue increase to $41,225,360 for the year ended Jan. 31 vs $19,407,905 the previous year, points out that it now offers 403 hours of color tv programing in syndication.

The bulk of these programs are included in the post-1950 feature film library, 50 percent of which is in color. Seven Arts' features total 516 Warner Bros., 20th Century-Fox and Universal post-50s, of which 255 are being offered in color.

How are they selling? Fifty-two stations are currently colorcasting "Films of the 50s." This figure is up from 18 in 1961, 34 in 1962 and 48 by the end of 1963. Among the stations to begin colorcasting the Seven Arts product in 1964 is ABC's o&o KABC-TV Los Angeles, which recently acquired volumes 7, 8 and 9.

In addition to its "Films of the 50s," Seven Arts also offers a total of 100 new five-minute Out-of-the-Inkwell cartoons in color.

FM Program Commercials In Japanese Language

A new market is opening up for admen, with the help of KHOF (FM) Los Angeles, which has become the first FM outlet in the continental United States to program in the Japanese language on the main channel.

The Nippon Broadcasting Co., under the leadership of Osamu Ghoto, is producing a large portion of a weekly three-hour program block. The initial broadcasts are locally produced and include educational, news, discussions, women's features, music and religious segments. Program transition is accomplished smoothly through the use of English and Japanese announcers over an oriental music background.

With its 100-kw signal, KHOF reaches some 100,000 Japanese-speaking people throughout its coverage area.

Future plans include the use of some programs actually produced in the Orient and aired on an exchange basis with the locally produced portions.

CREATIVE DIRECTORS TALK THINGS OVER



Chuck Felt, MacManus, John & Adams creative director, led some 70 of the agency's top creative talent through a two-day seminar in Bloomfield Hills. Here (l-r) are N.Y. creative director Gene Gramm, Felt, Twin Cities creative head John Wilkinson, Chicago creative director Bob Cole, agency president Ernest A. Jones.

IPA Producing Teen Quiz in San Francisco

Networks will get first look at a new tv series now being produced on the west coast by Independent Producers Associated of San Francisco. Called *Play a Pair*, the weekly half-hour game show will team six to eight teenage contestants with teenage sons and daughters of celebrities to compete for valuable prizes. Morey Amsterdam has been signed as host/emcee.

Series is certainly headed for syndication if networks thumbs down it, because IPA is investing in not one but 13 "pilot" episodes "to insure the utmost in perfection."

N.Y. Philharmonic Set For 1964-65 Season

The "custom network" formed to carry the New York Philharmonic in the wake of the symphony's ouster by CBS Radio nearly two years ago will again feed live concerts, which will be up for sale to local-level advertisers.

So reported G. H. Johnston, Inc. — the same production firm which supervises the live Texaco-sponsored broadcasts of the Metropolitan Opera — last week. The Philharmonic, reports the Johnston group, will be carried by "additional stations" over and above the list of outlets (80 markets in 39 states, plus Canada and Washington, D.C.) which carried the serious-music series during 1963-64.

First broadcast in the Philharmonic series will be fed on Oct. 4, with the series lasting through May 23 of next year. The "network" used to carry the shows is a true live hookup, but cuts across affiliation and independent lines. The Texaco operacasts this fall will mark the fifth straight season on the station lineup put together by Johnston and his associates.

Pro

Test

WMT-TV

Rosa Evans President Of Milwaukee Station

Agencies and advertisers in New York and Chicago can expect to see and hear more from Rosa Bartell Evans, just promoted from



Rosa Evans . . . Bartell's new president.

vice president to president of Bartell Broadcasting, Inc., the Milwaukee Div. of the Macfadden-Bartell broadcasting operation. Mrs. Evans has been heading the WOKY operation but her new title increases her responsibility in the parent corporation and she plans to take a more active part in the station's sales.

Together with her brothers and husband, Ralph Evans, just named vice president in charge of engineering for all Macfadden-Bartell stations, Mrs. Evans pioneered in the family radio enterprise in Milwaukee beginning with WEXT in 1947. She has since worked in every phase of broadcasting as the Bartell organization grew.

30 20th-Fox Features On ABC-TV in '65-'66

ABC-TV has bought exclusive television rights to a package of 30 20th Century-Fox films, including such box office triumphs and award-winners as *Streetcar Named Desire*, *The Hustler*, *Anastasia*, and *Three Faces of Eve*.

Scheduled to be aired during the 1965-66 season, the features will then be retelecast on the network-owned outlets.

Ready for showing during the upcoming season are a number of recent United Artist films, to be shown on ABC-TV's *Sunday Night Movies* series.

MW&S Billings Up

Some 30 to 35 percent of the $3 million first-quarter billings increase at Mogul Williams & Saylor will go to broadcast. And a hefty portion of that air money comes from Econo-Car International, which is investing its $900,000 budget heavily in radio and newspapers.

The agency, which will also increase its business projects with the imminent acquisition of another agency billing about $1 million, reports these other new accounts: Schenley Distillers' Golden Wedding and Tropic Tom; the new Sunbeam Imp by Rootes Motors; the Swagger brand of small cigars by the Gradiaz, Annis Div. of General Cigar; Doveprints paper products, a recent acquisition of Swanee Paper Corp.; and Broughton's Farm Dairy's Quikee, an instant cake mix now in Midwest test markets.

Kay Summer Replacement Set; Armstrong Sponsors

Armstrong Cork retains its co-sponsorship control of the 10-11 p.m. Wednesday night slot on CBS-TV this summer with a new variety show called *On Broadway — Tonight*. Rudy Vallee will host the show which, in addition to young professionals, will feature a well-known guest star each week. Show will run from July 8 to Sept. 16, with Danny Kaye returning on Sept. 23.

Tuscon Stations Sold

A new corporation owned by Cote Realty Co. of Dayton has bought KTUC and KFMM (FM) Tuscon for $315,000. Principals of the company are John J. Cote, Joseph L. Cote and Chester E. Finn. They also have interests in WKLC St. Albans, W. Va., and WOHP Bellefontaine, Ohio.

Blackburn brokered the deal for Cote and seller Tuscon Broadcasting Co.

Agency Shifts

Riedl & Freede has been appointed by Barricini, which now has 58 company-owned stores and also distributes through franchises, agency stores and supermarkets in the North Atlantic Seaboard area.

Firestone-Rosen, Philadelphia, lined up a spot tv schedule on WFIL-TV for Bruni's Pizza of Vineland, N.J., its newest account. Spring and summer promotion is to introduce a new product, Frozen Pizza.

Spot and regional network radio is the main campaign vehicle planned by **Chirurg & Cairns** for its new Gravymaster account. Company markets two products — Gravy Master, a seasoning and coloring aid for gravies, stews, etc., and Ready Gravy, a ready-to-use canned product. Previous agency was Croot & Accola.

Stemmler, Bartram, Tsakis & Payne now handling Midwest Curtain Co., manufacturer of custom and ready-made curtains and drapes for more than 1100 retail stores in 40 states . . . **Philip Klein** named to develop a complete marketing program for Serv-Agen Corp., maker of low-priced, low-calorie gravy mixes, cocoa products.

Cunningham & Walsh was awarded some more business from Block Drug which, nine months ago, assigned the agency its Green Mint mouth wash and several new products. New assignment is Pycopay toothbrushes, effective July 1.

Richard K. Manoff has been appointed by Whitehall Laboratories division of American Home Products for "several new products". . . **Yardis Advertising** appointed to handle Golden Valley Development Co., of Toltec City, Ariz.

Rep Appointments

Robert E. Eastman named national representative for WAYS Charlotte, N.C., formerly represented by the Robert L. Williams Co. Station operates with 5 kw days, 1 kw nights. . . . **Venard, Torbet & McConnell** has taken over sales for KOL (AM & FM) Seattle bought last year by the Goodson-Todman interests. . . . **Spot Time Sales** appointed national sales representative for KEZU Rapid City and KGFX Pierre, S.D. The stations are affiliating with the Dakota Salesmaker Group handled by STS

SPORTS SPONSORSHIP



Discussing Kentucky Club Smoking Tobacco's sponsorship of NBC Radio's Joe Garagiola Sports Show are (l-r) Stuart F. Bloch, v.p. and director of advertising, Mail Pouch Tobacco Co., Garagiola, and David Weiss, a/e Warwick & Legler. Schedule started May 4, runs through July 31 on the weekday show.

'Advocate' Syndicated To Four Tv Stations

The Advocate, the play telecast on the five Group W (Westinghouse Broadcasting) stations the same night it opened on Broadway last Oct. 14, has been sold to four stations, and sales are pending with 10 others, according to Alvin Sussman, vice president and general manager, WBC program sales.

Station buys are by KCOP Los Angeles, WFAA-TV Dallas, KBTV Denver and WTVN-TV Columbus.

Third Las Vegas Outlet Airs 'Constellation'

Durability of the Hollywood Television Service film package, "Constellation Features," was evidenced with its recent sale to KSHO Las Vegas, third station in the market to purchase the group.

Consisting of 140 post-1950 feature films produced by Republic Pictures, they were originally beamed in the Las Vegas area by KORK, later picked up by KLAS and now by KSHO.

Expands to St. Louis

Jim Rogers is the man in charge of the new George P. Hollingbery office in St. Louis. Most recently an account executive in the representative's Chicago office, Rogers previously had a four-year buying background at two major broadcast-oriented agencies in Chicago. He was assistant media research manager on P&G at Leo Burnett and a head buyer assigned to Helene Curtis at Ed Weiss.

Hollingbery expects the new office to facilitate greater in-depth service in the Missouri, Kansas, Nebraska and Iowa areas.

FM GROUP SELLING . . .

Continued from page 47

of sponsors. "There is the advertiser who seeks only five or ten percent of the total market, and if he can sell this much, he will realize a good profit. So he's not concerned about the other 90 or 95 percent," Sakelson says. "Perfumes and steamship lines fall into this class. The Pulse numbers won't substantially change their media plans. They will still use a little FM."

One of the purposes of the Pulse figures, he states, is to sell FM to those advertisers who do not now use the medium. These are the "mass" sponsors who feel FM is not for them.

"The media head of a large tobacco firm once told us," continues Sakelson, 'when we want to reach 10,000 homes in Los Angeles, we write them a letter.' But, when we showed him FMGS numbers, *then* we got the order."

The FM Group Sales concept of viewing FM as a competitor of its bigger and more powerful AM brother is enough to bring to the barricades those who believe FM is "special" and should be treated accordingly. But it is understandable that diverse views are held in this growing industry.

The question of station representation is also a touchy area. FMGS strongly feels that stations in the group should also have individual reps. "We encourage our stations to have them, but on a non-exclusive basis so that the stations can also carry major accounts which will buy FM in large enough segments to penetrate a market. This is the group concept pioneered by FMGS," states Sakelson. "There are many accounts," he continues, "that want to buy 'bits and pieces' or can't afford to spend big money in FM. This then, is the area where the individual representative can do his job, since media buyers for selective and specialized accounts can and will take the time to look at stations individually."

On Madison Avenue, one agency executive familiar with FMGS is Dave Wedeck, vice president and associate media supervisor of Benton and Bowles. "We have used FM Group Sales for our Texaco and Philip Morris clients," he states, "and the results have been most satisfactory. This service has been very appreciative, and an outstanding example of FM understanding our advertisers' problems. The group is the type of professional sales organization providing the kind of service we would like to see more of in the FM industry."

What of the future? Ultimately, because of its technical advantages, Sakelson sees FM becoming the leading aural medium. With this view of the growth potential, FMGS is now organizing group-units in the top 25 markets. ■

The combination that really pulls

MAINE with LOBSTERADIO



ADVERTISERS

Donald D. Johnson and **Hayworth L. Farlow** named vice president and general manager of Robert Wood Johnson Co. and vice president and general manager of the First Aid Products Div. for Johnson & Johnson. Johnson succeeds **James E. Burke** who was promoted to executive vice president in charge of marketing. For the past two years he served as product group director. Farlow succeeds **H. M. Poole, Jr.,** who was named to the executive committee. For the past two years he was merchandising director of Johnson & Johnson Great Britain, and a member of the board of directors and executive management board of the British company.

Mrs. Morris Kirsch named vice president of No-Cal Co. in charge of community relations. She is wife of the No-Cal president and is serving as vice president and chairman of the music school of the Williamsburg Settlement, honorary vice president of the League for Parent Education.

John J. McGourty elected controller of the Coca-Cola Export Corp. Prior to joining the company in 1958 he was principal auditor of Ernst & Ernst. Most recently he served as assistant controller. **Robert N. Chrane, J. E. Duffield, Jr.,** and **Clyde D. Marlatt, Jr.,** promoted to manager of the Marketing Div., advertising manager, and advertising manager for Coca-Cola Export Corp. Chrane was formerly advertising manager. Previously Duffield was assistant advertising director and most recently creative director for Coca-Cola's pavilion at the World's Fair. Formerly Marlatt served as assistant advertising manager.

Henry M. Minton named chairman and chief executive officer of Church & Dwight Co.

John D. Leggett, Jr., and **Henry M. Minton** named president and chairman, chief executive of Church & Dwight Co. Leggett served formerly as executive vice president and Minton served as president since 1953.

Samuel Yale Shih appointed sales representatives for British Overseas Airways Corp. A native of Peking, China, and a Hong Kong refugee since 1949, he served the past nine years as a senior account executive with Grant Advertising, Hong Kong.

Howard Jacobsen elected vice president-sales of Nichols Wire and Aluminum Co. He served previously as general sales manager.

Raymond W. Carlson to retire June 30 as Household Div. vice president of S. C. Johnson & Son. He joined Johnson in 1932 as salesman and since has served as division head; he was elected vice president in 1958 and served on the management committee.

Albert C. Buffum, Dr. Willard J. Croxall and **William J. Ferracone** named vice president of manufacturing, vice president of research and development, and vice president of marketing for Three Miles Chemical Co. Buffam, a registered professional engineer and former director of manufacturing, joined Miles in 1951 as manager of chemical operations. Since joining Miles in 1951 Croxall served as general manager of Sumner, and most recently as research development director of Miles. Ferracone was previously director of marketing.

AGENCIES

Charles O. Puffer joined Burton Browne Advertising, Chicago, as vice president. Previously he was executive vice president for Beaumont & Hohman.

Eileen McCarthy joined John Adams, Inc. as account executive. She comes to the agency from *Vogue*, where she served as fashion marketing editor.



Paul Slater



Hildred Sanders

Paul Slater appointed vice president for administration and international operations for Compton Advertising, New York. Previously he was vice president and director of operations, creative department, for Compton.

Hildred Sanders, vice president of Honig-Cooper & Harrington, Los Angeles, appointed vice chairman of the Committee on Broadcast Business Affairs and member of the joint policy committee on Broadcast Talent Union Relations for the Assn. of National Advertisers and the AAAA.

David Deutsch and **Stewart Brown** elected vice presidents of McCann-Erickson. Prior to joining the agency in 1963 as copy group head, Brown served as vice president and creative supervisor for Ted Bates. Deutsch, senior art director, came to the agency in 1955.

Erwin Fishman rejoined Foote, Cone & Belding, New York, as manager of the research department. Since July 1963 he served as senior research account executive at Young & Rubicam. Prior to that he was with FC&B for eight years.

David M. Calahan joined Needham, Louis & Brorby, Chicago, as assistant account executive. Previously he was a partner in Calahan Co., Grand Rapids, Mich.

John R. Albers and **Lennart S. Carlson** joined Grant Advertising, Dallas and Chicago, as account executive and assistant account executive. Albers comes to Grant from Campbell-Mithun Advertising where he served as account executive. Carlson was previously with Aubrey, Finlay, Marley & Hodgson and prior to entering the agency field was assistant retail advertising manager for Benjamin Allen & Co.

Alan W. Katzenstein named vice president of Lennen & Newell, Inc. Prior to joining the agency in 1958 as director of technical research he was associated with Foster D. Snell, Inc., chemical consultants.

James C. Shelton joined S. E. Zubrow Co. as account supervisor. Formerly he served as account executive with Leo Burnett, Toronto.

Carol Mallonee named assistant account executive of Erwin Wasey, Ruthrauff & Ryan. She was formerly with Courtauld's Textiles and Foamite Fire Extinguishers, both of London, England.

Edwin Green, Robert Ralske, Kermit Berger and **Stanley Kreiser** joined Carl Ally Inc., New York, as secretary-treasurer, account executive, account executive and media supervisor. **Harry Damato** promoted to comptroller. Green was formerly with Gumbinner-North. Ralske comes to the agency from "Woman's Day" magazine where he was promotion manager. Berger was previously associated with Daniel & Charles. Kreiser served the past seven years with Benton & Bowles.

Wayne Pennington elected senior vice president of Edward Gottlieb & Assoc., New York. He has been with the agency eight years.

Owen A. Brady and **John Harvey** named account executive and creative director, respectively of Campbell-Ewald Co., Detroit and Chicago. For the past 14 years Brady served Ross Roy, Inc. as vice president and account supervisor. Harvey comes to the agency from Leo Burnett where he served in creative supervisory positions since 1961.

James P. Carroll rejoined Doremus & Co. as account executive. Previously he was associated with Doremus' public relations department in 1946-56. For the past five years he was manager of public relations for the Ruberoid Co.

W. H. Fisch joined the creative staff of MacManus, John & Adams, Chicago. Formerly he was with the promotion department of WBBM-TV.



A. W. Katzenstein



Hal Thompson

Walter Riddell promoted to vice president of Earle Ludgin & Co., Chicago. He joined the agency in 1953 as an account executive.

John Griffin promoted to vice president and executive art director of Fuller & Smith & Ross. Since joining FSR in 1961 he served as vice president and senior art director.

Patricia McKemie named media director at Harris & Weinstein Assoc., Atlanta. She has been with the agency for the past six years as media buyer.

TIME / Buying and Selling

Fred W. Webber, Jr., named international media supervisor for Gardner Advertising, St. Louis. He is presently chief timebuyer for the agency.

Daniel Kane appointed media director of the Thompson-Koch Co. Inc. He came to the agency from Tatham-Laird where he served as media supervisor.

Gene MacLean joined the radio sales staff of Advertising Time Sales, New York. Formerly he was on the radio sales staff of the Meeker Co.

Harry J. Spiess elected vice president in charge of finances of Adam Young Inc. Formerly he was president of NANA-Bell-McClure Syndicate. Prior to that he served as vice president and director of United World Films. **Robert Burke** appointed general sales manager for the Radio Div. of Adam Young. He replaces **Thomas J. White, Jr.,** who resigned. Most recently he served the rep firm as director of marketing and sales development for the Television Div.

TV MEDIA

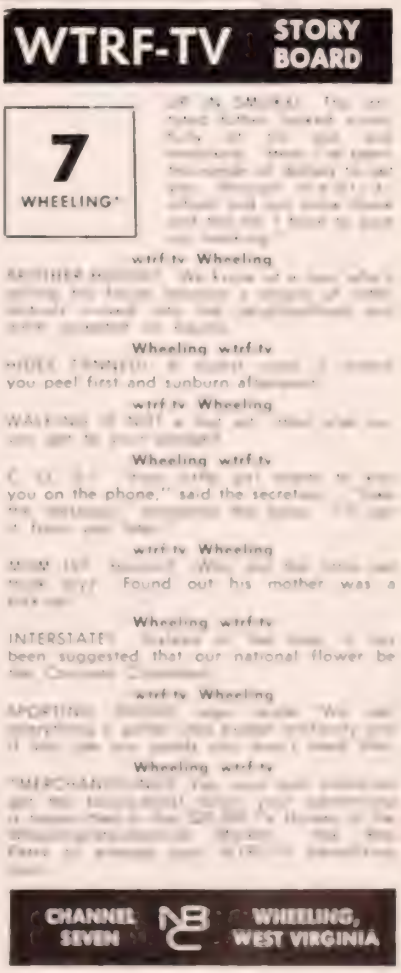
Hal Thompson appointed station manager of KVII-TV Amarillo. He comes to the station from KAUZ-TV Wichita Falls, Tex., where he was commercial manager.

Richard C. Thrall named assistant program director of KDKA-TV Pittsburgh. He joined the station in 1959 as public affairs director. His successor will be **Thomas Rose,** who has been a producer-director at KDKA-TV for two years.

Bill Wuerch named program manager of KYW-TV Cleveland. Most recently he was assistant promotion manager at KDKA-TV Pittsburgh.

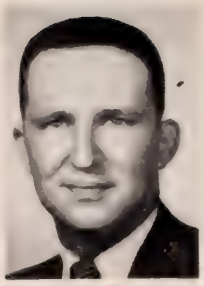
Lowell Oliver appointed promotion merchandising director of KOA-AM-FM-TV Denver. He joined KOA in 1961.

Allen D. Christiansen appointed promotion manager of WQAD-TV Moline, Ill. Previously he served in the same capacity for KETV Omaha and KVTV Sioux City, Iowa.




Robert Gordon


John Thayer


Joseph Poulin


Maurice Barkley

Robert D. Gordon named general manager of WCPO stations Cincinnati. Prior to joining the station in 1961 as assistant general manager he was operations manager and local-regional sales manager of KTUL-TV Tulsa.

Dean Borba elected chairman of the California Associated Press for 1964-65. He is program manager of KXTV Sacramento.

R. E. Misener named director, network sales development, for CTV Television Network. Formerly he was manager of the Broadcasting Div. of Canadian Marconi Co. and general manager of CFCF-TV/R Montreal.

John A. Schneider, CBS vice president and general manager of WCAU-TV Philadelphia, elected director-at-large and member of the board of directors of the Pennsylvania Assn. of Broadcasters.

Dolores M. Finlay joined the publicity department of KTTV Los Angeles. Formerly Miss Finlay was supervisor of KNBC press department.

Ron Pulera appointed assistant promotion manager at WITI-TV Milwaukee. Previously he served as copywriter for Geyer, Morey, Ballard Advertising, Chicago.

Robert B. Johnson appointed controller of CBS-TV Hollywood. Since joining the network in 1960 he served as assistant controller.

Jack Dix promoted to assistant general sales manager of WFAA-TV Dallas. He has been a member of the station's sales staff since 1958 and most recently local sales manager.

RADIO MEDIA

Ann Petrie named editor in the New York Code Office of the National Assn. of Broadcasters. She has been continuity acceptance director at WABC-TV New York since 1961.

Adam K. Riggs appointed local sales manager of WDAS Philadelphia. Formerly he was owner and manager of Broadcast Time Sales, Philadelphia.

Douglas Campbell resigned as sales manager for KABC Radio Los Angeles. He has been with ABC since 1950 and joined the station's sales staff in 1959.

Jack Ackerman appointed regional director of Radio Advertising Bureau in its member service department. For the past four years he was general sales manager for WGSM Huntington and WGBB Freeport, N.Y.

Gordon Mason named general sales manager of KTLA Los Angeles. Formerly he was national sales manager with Golden West Broadcaster's Radio Div.

Sterling Beeson named account executive at WINZ Miami. For the past two years he was associated with Pulse, Inc., New York.

William Nightingale appointed sales promotion and marketing manager of WMCA New York. Formerly he served Fairchild Publications as promotion manager for Supermarket News and Drug News Weekly.

Dave Morris named publicity chairman of 1964 Houston International Fair. He is president and general manager of Texas Coast Broadcasters.

Clayton H. Brace named to the San Diego City Library Board. He is vice president of Time-Life Broadcast, Inc. and general manager of KOGO San Diego.

Neil Aslin appointed acting promotion manager for WTCN stations Minneapolis-St. Paul. He succeeds Howard W. Coleman, who resigned as promotion director to join the A. C. Nielsen Co. as sales promotion director for Nielsen NSI Service.

SYNDICATION & SERVICES

John R. Thayer appointed product manager of market reports at the American Research Bureau, headquartering in Beltsville, Md. Previously he was ARB's technical director of market reports and special tabulations. **Maurice Barkley** and **Joseph Poulin** appointed technical directors of market reports and special tabulations, respectively, following the promotion of Dr. Thayer.

Howard Weissman appointed public relations consultant of Official Films. **Hal Williamson** retains his post of director of promotion and publicity.

Jerry Kahn joined Photo Communications Co. as vice president in charge of television. Formerly he was assignment manager of WCBS-TV News.

Harley Lucas joined Vic Piano Associates as account executive. Previously he was salesman at WEWS-TV Cleveland.

Michael Stehney appointed director of WCD, Inc. of the Food and Appetite Div.

David B. Brout elected vice president of J. M. Mathes, Inc. He is head of the research department.

Ray Junkin named vice president of Screen Gems (Canada) Ltd. Since joining the company in 1962 he served as general manager.

No hard chances!

By Granger Tripp
Vice president and copy group head J. Walter Thompson Co.

■ RED SMITH, some years ago, quoted a non-admirer of Joe DiMaggio who watched the maestro materialize as if by magic in front of a line drive. "Look at that guy," he muttered. "Ten years I been watchin' him out there in center field, an' he ain't had a hard chance yet!"

The real pro in any business never lets us see the effort he puts into his job.

So it is with an effective television commercial. The harder we appear to be trying, the sooner we irritate our viewer or lose his attention. The easier, the more inevitable our message seems, the better.

The temptations are great, of course, to charge upon our audience like Pickett leading his men to Cemetery Ridge.

For one thing, our commercial, on its way to final approval, may have met the kind of executive whose principal contribution to advertising is the inspirational speech. Young writers have been known to leave such a meeting convinced that their leader will settle for nothing less than hand-to-hand combat, the bloodier the better.

Another temptation to the frantic school of writing is the cost of time and production. Nowhere is silence more golden than in the sound track of a tv commercial. If we take $40,000 as the cost of a typical network minute, we are spending $666.66 per second to let our announcer pause for breath.

And yet, it may be that a well-timed pause will bring more dividends than any other investment an advertiser can make.

If you were sitting across from my typewriter right now, trying to sell me your company's product, I'm sure that some of the most eloquent moments would occur as you paused, to let me absorb your ideas, or simply to gaze in admiration at your product or its picture. And no one would accuse you of selling too "softly."

Another influence toward verbosity is the difficulty, even for the writer, of realizing just how effective a well-photographed scene can be all by itself. A sequence that seems, in script or storyboard, to cry out for an announcer's explanation may turn out to be even more effective when played against silence or music.

Experienced clients will permit and encourage new audio to be written after the first rough cut screening. This is the point in time at which dramatic improvements can be made in many commercials, provided the people who are responsible have the freedom to do so.

On some occasions, we have written entirely new commercials after seeing the first cut; on others we write no audio at all until after the film has been shot. There are some slight risks in this latter procedure, but the rewards are great.

And always, it seems to me, the audio we write after we see the film is shorter, sharper and more effective than the words we fashion to accompany video that exists only in our imagination.

In recent years, tv commercial writers have made vast strides in the use of silence, unity and restraint. But the need continues to grow. As our commercials are surrounded by more and more other announcements, on many different subjects, we must provide our own buffer zone to help the viewer collect his wits and turn his attention to our message.

Perhaps what we need most of all is a re-examination of the word "hard" in the "hard sell" we all seek to achieve. It is clearly a mistake to assume that "hard sell" equals a loud, fast, audio track and lots of flashing opticals on the screen.

What needs to be "hard" is strength of our selling idea, the clarity of our demonstrations, the logic of our words.

What must be hard is the extra effort on the part of the writer who will revise and revise until he discovers, on the twelfth try, a gaggle of garrulous adjectives he can safely eliminate with a resulting improvement in clarity and impact.

What must be even harder is the self-discipline of the representative or client who will decide, after all, not to beg for that one more extraneous copy point so dear to his heart.

"Hard sell," it seems, should mean hard work on the part of us who make the commercials, not a series of hammerlike blows upon those who watch them.

And the true mark of success is the commercial that achieves its goal in the manner of the graceful Yankee Clipper, who "never had a chance yet." ■



GRANGER TRIPP

entered broadcasting as a radio announcer and writer in Schenectady, N.Y. He joined J. Walter Thompson Co. as a tv commercial writer in 1953 and is now a vice president and copy group head. He has been closely associated with tv commercials for Eastman Kodak since 1955.

CALENDAR

JUNE

American Research Merchandising Institute, Del Coronado, San Diego. (to 6).

Sales Marketing Executives Club, Chicago, noon luncheon, Sherman House, Chicago (1).

NBC-TV and Radio Affiliates Convention, Beverly Hills Hotel, Los Angeles, Calif. (1-3).

Technical Assn. of the Graphic Arts, convention, Webster Hall, Pittsburgh (1-3).

MCA Inc., annual stockholders meeting, Sheraton-Blackstone Hotel, Chicago (2).

American Women in Radio and Television, Chicago Chapter, annual dinner, Tavern Club, Chicago (3).

Canadian Television Commercials Festival, Ryerson Institute of Technology, Toronto, Canada (4).

National Visual Presentation Assn., "Day of Visuals," Commodore, New York (4-6).

Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A: SPONSOR!

**Want full details? Write SPONSOR, 555 Fifth Avenue New York 10017*

Marketing Executives Club of New York, convention, Radio City, New York (4-7).

Wyoming Assn. of Broadcasters, spring convention, Wort Hotel, Jackson, Wyo. (5-7).

Advertising Federation of America, 60th annual convention, Chase-Park Plaza Hotel, St. Louis, Mo., (7-10).

International Advertising Film Festival, Palazzo del Cinema, Venice, Italy (7-10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (7-10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (7-10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (7-11).

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria Hotel, New York (8).

United Artists Corp. annual stockholders meeting, New York (9).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

New York Chapter of Broadcast Pioneers, final meeting, Park Lane Hotel, New York, (11).

Colorado Broadcasters Assn. meeting, Lodge at Vail, Vail Village, Colo. (11-13).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

National Assn. of Display Industries, Trade Show Bldg. and New Yorker Hotel, New York (13-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

National Advertising Agency Network, 1964 management conferen[illegible] Far Horizons Hotel, Sarasota, Fla. (21-25).

International Design Conference, Aspen, Colo. (21-27).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (21-26).

Radio-Television News Directors Association, national spring meeting, Cherry Hill Inn, N. J. (22-26).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, N. J. (22-26).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (30-31)

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).

Now! WADO goes Spanish all day

...5:00 A.M. to 8:00 P.M. Only WADO Radio covers the Spanish-language market in New York, New Jersey and lower Connecticut!

THE FACTS: As of June 1, 1964, Radio WADO expands its programming to the Spanish-language market as follows: from 5:00 A.M. to 8:00 P.M., Monday through Saturday; 9:00 A.M. to 8:00 P.M. Sundays. Now coverage will be 15 hours a day, 101 hours a week of Spanish prime time programming.

THE REASON: POPULAR DEMAND! Demand by loyal listeners. Demand by community and civic organizations which have requested our *great*, overall coverage. Demand by advertisers who wish to put more messages before those listeners. The additional programming means that now WADO listeners will wake up, work, drive home, and eat dinner with their constant companion, their authoritative source of news and community information.

THE IMAGE-BUILDER: The WADO philosophy of respect *for* the Spanish-speaking community has resulted in tremendous respect for WADO *by* the Spanish-speaking community. Its programming, its community service have won it complete acceptance. It has received award after award. Among them: an award for its work for the Crippled Children and Adults of Puerto Rico, and an award from the Mayors of Puerto Rico in recognition of outstanding service to the Spanish community of New York. This was the first time a medium in this area *ever* received such an official award. In one year, WADO received awards from leading civic organizations and Spanish publications for: the best musical program, the best radio station, the announcer of the year, program director of the year, and best public service program of the year. WADO's annual search for Miss Latin America has become a classic. No wonder an audience of 1,300,000 Spanish-speaking people stay tuned to WADO, listen to WADO, buy from advertisers' messages broadcast from WADO!

WADO

1280 IN NEW YORK

THE MARKET: This is a concentrated market. It is enormous in size. It's bigger than that of Seattle or Milwaukee, larger than Miami and Tucson combined. It is different in characteristics from any other market. It is different in heritage, thought, ways, habits and tastes. *It is unusually brand and status conscious.* This burgeoning New York market earns *$1 billion annually.* Right now, it spends *over $240 million on food alone*, more than the cities of Richmond and Bridgeport combined. *You can reach this market only in the Spanish language!*

THE OPPORTUNITY: Here's your opportunity to reach this rich and important market—through WADO. We invite you to discuss with us—in depth — research, marketing, copy interpretation, distribution and merchandising to our audience.

A Macfadden-Bartell Broadcasting Station

NEW ADDRESS: 205 East 42nd St., New York 17, N. Y. 212 532-9266 Contact Sydney Kavaleer, V.P. and Station Manager



Like, what he means is—WGAR believes that radio should offer something besides noise. For people who want to listen, instead of just hear. Square? Maybe. But we've cornered the listeningest bunch of listeners in Cleveland and northeastern Ohio.

And the buyingest. Take our 1963 WGA Trans-Canada Air Lines "Friendly Tours promotion. 447 people bought the $47 on day trip package! TCA was tickled to death But then, we could have tol them. When our listene want to fly, they take a plan

GOOD SOUND RADIO

wgar

1220

PEOPLES BROADCASTING CORPORATION • **CLEVELAND, OHIO** • REPRESENTED BY BLAIR RADIO

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 8, 1964 PRICE 40c

New cigaret brands, filters take up post-scare slack 27
Audio logotypes capture advertiser interest 34
Big reach, buying ease of radio lauded in study 43

• NEWSPAPER • NEWSPAPER •

WILX-TV *is* the Mid-Michigan Market

(smack dab in the middle of the millen)

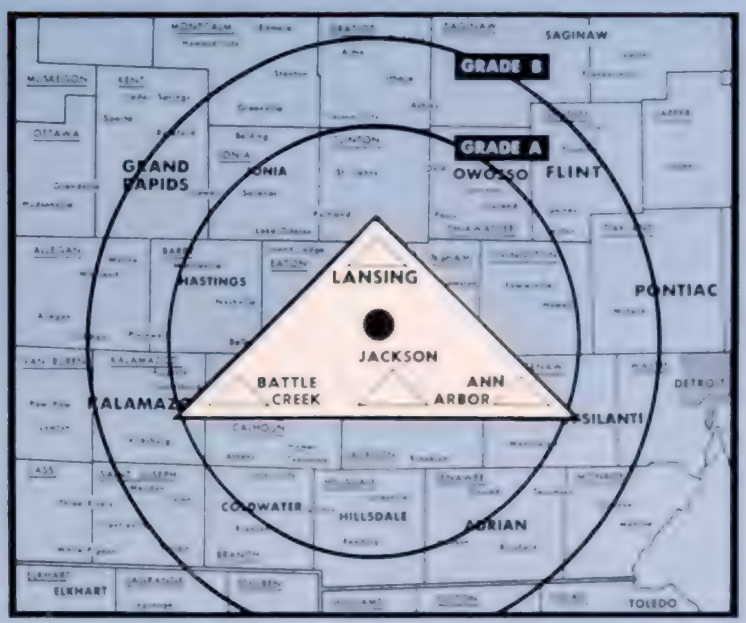
WILX-TV is your Mid-Michigan TV buy for four good reasons:

1. More efficient distribution of circulation.
2. Dominates the southern half circulation (Lansing and south).
3. Puts more advertising pressure where it's needed most.
4. Gets you more complete coverage with less overlap.

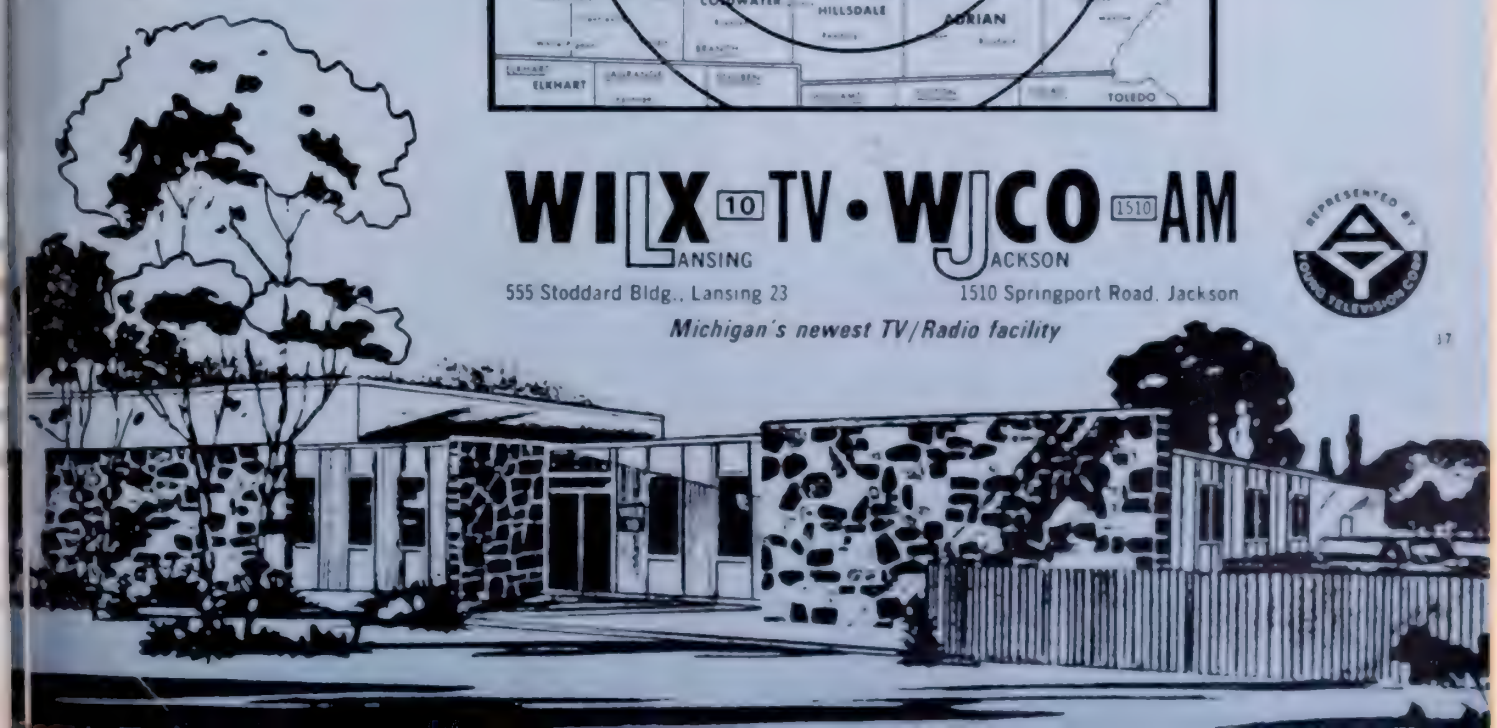
Add it all up and you have MAXIMUM homes with MINIMUM duplication.

If you have clients that like extra merchandising, ask about our spectacular 40,000 circulation billboard in downtown Lansing.

Call Young Television Corp., or, write to Lansing 23, Michigan.



NBC



WILX 10 TV • WJCO 1510 AM

LANSING 555 Stoddard Bldg., Lansing 23

JACKSON 1510 Springport Road, Jackson

Michigan's newest TV/Radio facility

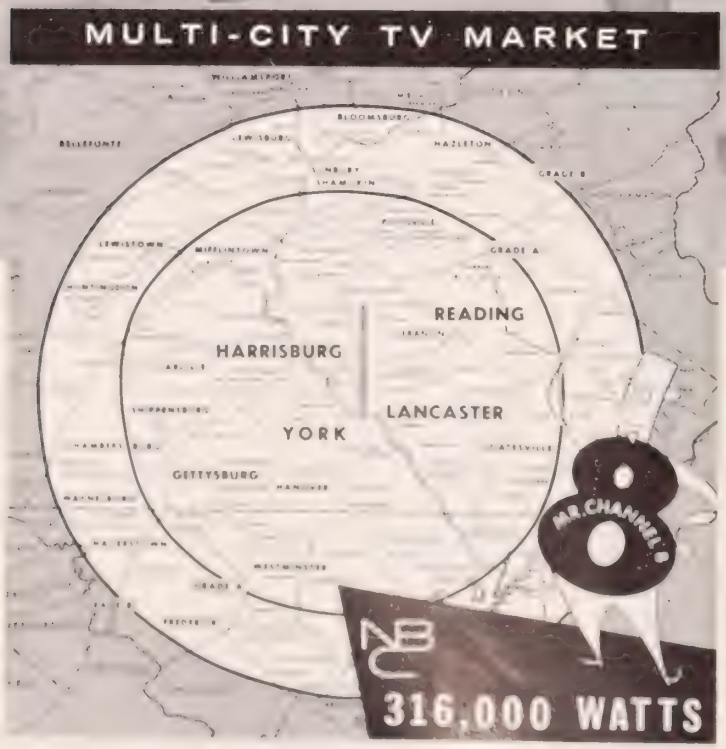
REPRESENTED BY YOUNG TELEVISION CORP.

37

RELAX

Let WGAL-TV do your sales work. It is the outstanding selling medium in the Lancaster/Harrisburg/York TV market.





WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York Chicago Los Angeles San Francisco

Dorrell Named to Direct Ratings Probe

New York—In a move to expedite the industry's look into the ratings picture, Ward D. Dorrell, veteran broadcast research man and former vice president of Blair, has been named executive director of the NAB-RAB Radio Measurement Methodology Study.

George B. Storer, Jr., chairman of the steering committee which has been investigating the burdensome ratings problem, declared in making the appointment: "We are convinced this cannot be done rapidly enough by committee alone. Ward Dorrell knows what has been tried before in the way of methodology studies. He is familiar with the pitfalls of radio audience measurement."

Storer added that Dorrell will have the benefit of many hours spent in planning and carefully defining the needs and objectives so that he can devote a maximum of time to supervision of succeeding studies.

It was pointed out that there is no connection between the efforts of Broadcast Ratings Council, Inc. and the methodology study. The council is concerned with auditing existing rating services to see to it that they "do what they say they do," while the study aims at finding out what measures "ought to do" to report today's radio audience fully and accurately.

The NAB-RAB methodology committee was formed last year after a series of meetings between Edmund C. Bunker, RAB president, and Donald H. McGannon of Group W, chairman of the NAB research committee. Each agreed to appropriate $75,000 to be spent as needed, with the RAB pledge to raise funds beyond $150,000.

As the new full-time head of the project, Dorrell brings wide experience to the job. With Blair for 13 years and Hooper prior to that, he has also had advertising agency and station management in his background.

At Blair he was responsible for a number of innovations, including the familiar "significance chart" showing the significance of the difference between two ratings and also several studies designed to de-emphasize the use of ratings as absolute numbers.

Top 100 Advertisers Spend More on Tv

New York—The nation's top magazine advertisers are spending more money on television than on magazines—105 percent more.

According to just-released figures by the Television Bureau of Advertising, the leading 100 invested $458,670,000 in magazines (general and farm) in 1963 as contrasted with a heavy $938,019,000 in tv.

A glance at the figures for the ten largest users of magazines shows that they spent $149,331,000 in that medium in 1963 and $277,598,000 in tv.

This report follows on the heels of a similar study of the top 100 newspaper advertisers, which indicated similar results.

Debut Delayed for California Pay Tv

San Francisco — The curtain won't go up on California's controversial subscription television on July 1 as scheduled. According to a company spokesman, July 20 at the latest is the new target date for Los Angeles, while San Francisco subscribers will have to wait until about August 15.

Reason for the delay: "Our initial program and timing were too ambitious, even if everything had gone in our favor."

It was also pointed out that the fight waged in the state against wired tv service "had been a real thorn in our sides by diverting funds and management attention."

Loevinger Vs FCC on Programing

Washington — FCC demands for conformity to its own patterns for broadcast programing brought a long and rasping dissent from Commissioner Lee Loevinger, with Commissioner Rosel Hyde subscribing. The spark was an FCC majority call for a hearing on program prospects of an Oregon individualist who wants to start a UHF operation in the two-VHF market of Eugene.

The UHF applicant, Lee Roy McCourry, applied in 1962 with a program schedule of 70 percent entertainment, much of it in movies (his modest UHF would broadcast five hours daily), and 30 percent educational, chiefly guest speakers from the University of Oregon. He might, he said, get CBS affiliation after construction, but he'd use network programs only on weekends. As for the details, he'd like to keep flexibility, and play it by ear.

The FCC set him down for a hearing in Washington, D.C. on six issues, including rather spare financing—but primarily because he decided to stick with his original application when they asked more detailed "categories" in his program prospectus.

Said Loevinger: "It is apparent . . . that this applicant is forced to go to a hearing on a programing issue because he does not propose to conform to the commission's established pattern of programing."

Loevinger says: If television is dull and mediocre, "then some of the blame surely lies upon this commission for demanding, by actions such as this order, conformity to a pedestrian ideal of balanced programing, rather than any attempt to provide intellectual or aesthetic excellence."

This philosophy was put forth by broadcasters during the oral hearings last week—but not as roughly. Also during the hearing on the program forms, Loevinger agreed with NAB's Douglas Anello that the very question put to broadcasters on details of programing constitute leverage: they call out the desired answer from anyone seeking a license.

Commissioner Lee dissented from the calling of the Oregon applicant to a hearing—but he did not join the Loevinger-Hyde frontal attack on the FCC majority.

Beville Named NBC Vice President

New York — Hugh M. Beville, Jr., 34-year-veteran with NBC, has been appointed vice president in charge of planning for the company in a realignment of planning and research activities.

Dr. Thomas F. Coffin has been elected vice president in charge of research.

CONTINUED ON NEXT PAGE

FRIDAY AT 5

House Hearings on Cigaret Advertising

Washington — Rep. Oren Harris will thrash out the cigaret advertising problem in hearings by his Interstate and Foreign Commerce Committee, to see if federal legislation is needed to deal with the issue of smoking and the public health.

Harris will try, with his committee, to decide "whether the public interest requires that federal action in this area should be of such a nature as to cover the entire field — to the exclusion of action taken or contemplated on state and local levels." That should hit the local hives a blow that will bring them swarming to the hill. Tobacco area governors and Congressmen will certainly — and loudly — be heard from.

The Harris committee always provides a sympathetic forum to industry self-regulation — and both broadcasters and cigaret manufacturers will be able to present positive programs for ending the objectionable aspects of cigaret advertising. The tobacco firms are still awaiting (as of SPONSOR's deadline) comment from Justice Department on the anti-trust aspects of their joint agreement to bar glamor and health appeals and lures to the very young in cigaret advertising.

With the Harris hearings due to be held in slightly over two weeks (June 23-26), everything may speed up on all fronts. The committee action will spur decision by the tobacco industry code adherents to choose a representative administrator — the one who will be responsible for the final word on advertising and penalties for violations.

The move will also prime further NAB action. NAB announced it would delay putting out detailed guidelines for code subscribers to its new restrictions on youth and glamor appeal in cigaret commercials, until the tobacco industry's own code went into operation. But NAB may want to break out its own guidelines and present them to the Harris Committee as a part of broadcaster presentation. Although broadcasters stayed out of FTC oral hearings on its proposed cigaret advertising rules—it is doubtful if they will remain absent from a Harris hearing.

Television Billings Increase 9.4 Percent

New York—Network tv billings are up for the first quarter of 1964—from $281,206,400 in net time and program billings for 1963 to $307,574,800 this year, or a gain of 9.4 percent.

The March figures showed a 9.1 percent hike, $105,230,400 compared with $96,491,900 last year.

In the Television Advertising Bureau breakdown, gains were reported for all day parts. Weekend daytime billings rose 16.7 percent over the previous year, and weekly nighttime billings climbed 10.3 percent.

Magnavox Resists as Two More Join Color Tv Fray

Chicago — It's becoming standing-room only on the under-$400 color tv bandwagon—with a notable holdout. Sears, Roebuck & Co. and Motorola have entered the field and Admiral's New York distributor plans an even greater price cut. But Magnavox is having no part of the developing price war.

Magnavox, in standing pat with its $500-plus sets, disputes the belief that lower prices will enlarge the market for color television. Better salesmanship is the answer, the company feels.

Motorola, one of the new entries into under-$400 competition, doesn't plan to spare the advertising horses as seen in the announcement last week that the company is ending a four-year absence from network tv via a heavy September-December ad schedule on ABC. This is Motorola's first network schedule for color tv and, according to ABC, indicative of "the heavier use major manufacturers will make of network television in line with the increase of color set competition."

Sears, Roebuck is entering the fray with a Japanese-manufactured set, but announced no retail price, although it is expected to be well below the $400 mark.

Sears and Motorola have now joined the ranks of RCA, Admiral, Philco and Zenith in what appears to be shaping up as a full-scale price war.

H. S. Meighan Pulls Out Of Videotape Productions

New York — Howard S. Meighan, founder and president of Videotape Productions, Inc., has disposed of his stock interest in the company and withdrawn completely from the operation.

A co-founder, 3M, assumes 10 percent ownership.

Because of his many other investment and directorial interests, Meighan had found the day-to-day operation responsibilities of Videotape Productions too time-pressing and initiated the discussions wth 3M.

John B. Lanigan, vice president and general manager since Videotape Productions' inception, replaces Meighan as operations chief.

Network Pool of Election Results on the Horizon

New York — Some sort of a network pool of election results, which could mean savings in the millions and an end to viewer confusion, looms as a distinct possibility for 1964.

A CBS spokesman told SPONSOR at presstime that a meeting has already been arranged between Fred W. Friendly, CBS news chief, Elmer Lower of ABC and William R. McAndrew of NBC to discuss the feasibility of pooled coverage. The meeting has been scheduled for early this week.

McAndrew sparked the action in a speech before NBC affiliates in Beverly Hills when he called for the three networks to join with the major wire services in arranging pooled coverage of election returns in 1964 (see story, p. 15). ABC and CBS responded immediately, but suggested that the pool should be set up for the 1964 presidential race.

CBS's Friendly went so far as to suggest partnership between CBS and ABC for this year's elections if NBC did not find it feasible to go along with them. ABC's Lower readily agreed to the proposal.

Top NBC sources told SPONSOR that the network is "amenable" to the CBS-ABC proposal, but that the network had contractural arrangements with many groups to supply election returns and that a great deal of money was at stake.

The two major wire services, AP and UPI, also evinced interest in the pooled tabulation idea.



The merchandising wizardry that made these TV characters rich



...is now ready to work miracles for your properties anywhere in the world!

Call or write

~~HONE$T~~ ED JUSTIN

LICENSING • MERCHANDISING • PROMOTION

ILAMI LTD.

711 FIFTH AVENUE • NEW YORK

PLaza 1-4432

8 REGIONAL MERCHANDISING OFFICES THROUGHOUT THE WORLD

Sponsor JUNE 8, 1964 • VOL. 18, NO. 23

27 **Cigarets—new brands, filters take up scare's slack**
Tar-nicotine content, clearly labeled on each pack, and diversification, such as development of cigaret-sized cigars, are other ladders being used by the cigaret industry in its climb

33 **Promoting a promotion**
Advertisers spending big dollars on tv sponsorship back them up with insertions in popular, penny-weight television logs

34 **Audio logos: an image in seven seconds—or less**
Advertisers show interest in "trademarks in sound," but definitions, uses and costs for broadcast ads are still vague

TIME BUYING & SELLING

38 **Checklist for reps—the buyer's view**
Alert station reps should not call without specific market, product and program data, plus price and availabilities lists

TV MEDIA

40 **Truval shirts makes first tv plunge**
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We keep commercials alive!

Our video tape makes its living that way. Preserves the *live* look and sound of tv commercials—something film just can't do! Only video tape ("SCOTCH" BRAND, of course) records the "presence," sharpness and believability of the live tv camera—yet eliminates the danger of an on-the-air goof. And let's face it—a better looking picture makes for better sales!



Convenient, too. Special effects on tape are push-button-fast. Instant playback shows you results immediately. Never a time-out for lab processing. You may save weeks over film, with lower cost usually part of the bargain. Fact is, very few commercials today can't be done *better* on tape than on film or live. Surprised? Then at least call your nearby tv station or tape studio for costing and counsel on your next commercials.

Already, over 600 tv stations have signed up for 3M's comprehensive new assistance program... with the number growing every day. *There are many new and very valuable reference materials, as well as promotion aids, to help you take full advantage of video tape for commercials. Call your local station. If we haven't introduced them yet, write* 3M Magnetic Products, Dept. MCK-64, St. Paul, Minn. 55119.

Magnetic Products Division 3M COMPANY

FEATURE
YOUR PRODUCT
IN THE CENTER
RING
WITH

RINGMASTER CHUCK "BABY" ADAMS
IN THE
BIG TOP RADIO CENTER RING
9:00 - Noon



K·NUZ
HOUSTON'S 24-HOUR MUSIC AND NEWS
National Reps.:
THE KATZ AGENCY, INC.
New York • Chicago
• Detroit • Atlanta •
St. Louis • San Francisco
• Los Angeles • Dallas
In Houston: Call DAVE MORRIS — JA 9-2581

Publisher's Report



How the computer will buy time

■ IF YOU'RE BEWITCHED AND BEWILDERED as you contemplate how a computer can pick the right station, then pity the poor timebuyer.

To him falls the unenviable task of programing the monster so that the proper ingredients are sifted through its innards without indigestion. Woe if his calculations and components aren't on the beam. For as I wrote in SPONSOR several years ago when we did our first series on the computer, the result is likely to be GIGO. Translated this means "garbage in, garbage out."

I happen to believe that the computer age in media selection is coming on us faster than most station men and station representatives are willing to admit. Right now we're in a period of programing experimentation and training. What to throw into the computer, and who's going to do the throwing, are still very much trial and error.

What makes it hard for the station man or rep to accept about computer-buying is the hypnotic hold that the rating occupies in his thinking. For a number of years he has lived with the premise that the rating is practically everything when it comes to station selection.

Now the pendulum is swinging, but not fast enough to detect the motion.

The Broadcast Advertising Club of Chicago sees it happening. Late in May it staged an all-day computer seminar for admen, the first of its kind. In its call for action the BAC estimated that within four years every major ad agency in the broadcast field will be selecting media by computer.

As I see it, the station buy of the future will be computerized with these three basic ingredients:

Ingredient one — the rating: Ask your agency friends. They'll tell you that the rating will continue to be a basic computer ingredient. But it won't be everything. It can't be. You don't need a computer to compute a rating. Some agencies, some accounts will give the rating considerable weight in the programing mix, others less.

Ingredient two — demographic data: You'll be hearing more from agencies about the need for statistical data than anything else. In my last week's column I quoted Mal Beville of NBC as urging stations to appoint research directors who can furnish evaluations of ratings, market data, audience composition figures. This suggestion envisions the urgent call for all kinds of factual data. Jim Seiler of ARB recently predicted the growing need for demographic breakdowns. He expects to do a heavy business in supplying such information.

Ingredient three — personal judgment information: Some agency experts say that this area will test the true skill of the media programer, his knowledge of stations. Many kinds of station evaluations that can be answered only on the basis of personal judgment will be programed into the computer. Each will be given a rating. Included in this category might be such ingredients as station reach, station image, audience responsiveness, staff know-how, station cooperation, public service record, editorializing record, whether station is a member of the NAB Tv or Radio Code.

This is how time will be bought—sooner than you think.

Norm Glenn

LET'S TALK MOVIES!

LAST YEAR WTIC-TV TELECAST

- **180 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT TELEVISION STATION.**
- **157 FEATURE FILMS NEVER BEFORE SHOWN BY A CONNECTICUT OR A WESTERN MASSACHUSETTS TELEVISION STATION.**

NOT ONLY NEW, BUT FINE MOVIES, SUCH AS —

On The Waterfront . . . Sayonara . . . Man in the Gray Flannel Suit . . . Ruby Gentry . . . The Old Man and the Sea . . . The Bad Seed . . . Duel in the Sun . . . Battle Cry . . . The Spirit of St. Louis . . . No Time for Sergeants . . . Hercules . . . Atilla the Hun . . . The Pajama Game . . . A Face in the Crowd . . . Kiss Them for Me . . . Indiscreet . . . The Gift of Love . . . Man in a Cocked Hat . . . Home Before Dark . . . Top Secret Affair . . . Too Much, Too Soon . . . The Lady Killers . . . and more.

THIS YEAR, WTIC-TV HAS CONTINUED TO ENCHANT ITS AUDIENCE WITH —

Auntie Mame . . . The Dark at the Top of the Stairs . . . The Nun's Story . . . Bachelor Party . . . Cash McCall . . . Ice Palace . . . Marjorie Morningstar . . . Tall Story . . . The Fugitive Kind . . . The Hanging Tree . . . Happy Anniversary . . . The Miracle . . . Hercules Unchained . . . The Night Holds Terror . . . Thief of Bagdad . . . Walk Into Hell . . . Wonders of Aladdin . . . Aphrodite

with many, many more to come!



For television leadership in movies, look to

WTIC-TV3

HARTFORD, CONNECTICUT

REPRESENTED BY HARRINGTON, RIGHTER & PARSONS, INC.



TALENT DEPRESSION

It is becoming tacitly obvious that the free system of television is reluctant but ready to move into pay tv if the economic threat begins to shape up as drastically as they believe it can.

While NBC's Robert Kintner told us in a press conference here in Beverly Hills that the network will not be following the suggestion of NAB's LeRoy Collins to educate the public against the "dangers" of pay tv, there is some active bi-lateral education going on among stations in this area.

But most interesting is the predominant pro pay tv attitude among the top name talent in this entertainment center. Some, like Bob Hope, simply say, "It will be a good thing." But in quiet, serious corner-conversation with people like Lorne Green and Jonathan Winters, the concern they have for the sudden dearth of work for the nation's huge talent pool cannot be taken lightly. And while they admit that the actor's pay tv take could be "a sizable piece of change," they insist that availability of work is the prime target.

An off-the-record list of many names in show business, who are living in a comparative state of depression, disclosed that it is not unusual for a recent $150,000 year man to have earned under $10,000 last year.

That's why it's interesting to examine attitudes surrounding the new network schedules and the views on the reduction of half-hour programs. There are scales to be balanced if free tv is to win the loyalty of all segments of the industry.

Sam Elber

LETTERS

4½ Year Fight Over

Congratulations on your continuing battle for radio and especially for the excellent article—"Radio: Bigger, Healthier, Prosperous" — in the May 25 issue.

I would be much interested in obtaining at least 1000 reprints of this article and wonder if they will be available.

After four and a half years of battling and a tremendous financial expense . . . we have at long last received permission to move our studio facilities to suburban Richfield south of Minneapolis and beam north over the Twin Cities with 5000 watts day and night and we shall also increase our FM power and go to stereo.

WILLIAM V. STEWART

President
WPBC-AM-FM
Minneapolis

Happy with Crocker

We are most pleased with the recognition we have received in SPONSOR (May 18) for producing the Betty Crocker series for Doyle Dane & Bernbach. As you know, this is the second year this series has received such critical acclaim.

We thank you again, for this and the plaudits for our other award winning commercials. A slight correction, however. In the editorial we were listed incorrectly as Telestudios instead of Tele-Video Productions.

DAN KAHN

Account Supervisor
Tele-Video Productions
New York

Not Tough on NBC

In the May 18th issue of SPONSOR, you had an article in the Sponsor Scope section indicating "NBC's birds-eye view of how agencies feel about it and competition." This article stated that Benton & Bowles is tough on NBC-TV and is partial to CBS-TV.

While this information was presumably passed on to you by NBC, I would like to point out on behalf of Benton & Bowles that this statement is not true. The article implies that if we are tough on NBC we must then be soft on CBS. A look at the record would show that this is not true. During the past year, Benton & Bowles has been agency of record of five of the top 15 shows on nighttime network television. All of these were on CBS. Therefore, this would suggest that our purchasing process has been superior in being able to purchase programs that achieve very high ratings for our clients. If NBC could match this record, we would not hesitate to purchase programs from that network.

We think the important thing to consider is that we and our clients objectively consider all offers from each of the three networks before arriving at recommendation. We do not utilize a different criterion for one network as compared to another. The record confirms our prowess.

We thought you might be interested in our thoughts about this matter.

BERN KANNER

Vice President
Director of Media
Benton & Bowles Inc.
New York

Jeff, Too



. . . even Jeff likes the new SPONSOR format.

ART HECHT

Director of Advertising and Program Promotion
WCBS-TV
New York

ED NOTE: At least it proves his dad takes it home to read. Thanks.



Chicago's pre-eminent Natural History Museum
. . . first to establish a recognized exhibit of animal and plant life from the major regions of the world.

Chicago's WGN—first of all Mid-America radio stations in homes reached—because it offers better coverage of everything, everywhere that interests people.

WGN IS CHICAGO

the most respected call letters in broadcasting



YOU MAY NEVER BE A SEAPLANE PIONEER*—

BUT... WKZO-TV Buoys Up Sales in Greater Western Michigan!

WKZO-TV MARKET
COVERAGE AREA • NCS '61



From takeoff in the morning to touch-down at night, it's fair weather aloft for advertisers on WKZO-TV—seen by more viewers than any Michigan station outside Detroit. Here's how NSI (Nov., '63) logs it:

- 9 a.m. to noon, weekdays, high-flying WKZO-TV has 83% more viewers than Station "B."
- Noon to 3 p.m., weekdays, WKZO-TV glides across the screens of 25% more viewers than Station "B."
- 7:30 to 11 p.m., Sunday through Saturday, WKZO-TV lands in 24% more sets than does Station "B."

Let your hot pilot from Avery-Knodel tell you everything that's Roger about WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTV, WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*In 1919, the U. S. Navy's NC-4 made the first Atlantic aircraft crossing

The Fetzer Stations
RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTV-FM CADILLAC
TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTV CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

June 5, 1964

The heavily detailed reporting of tv program and commercial practices favored by the FCC may trigger a final court test of commission rights over broadcaster programming and commercial decisions.

During last week's otherwise routine oral hearing on the disputed questionnaires, two possibilities were predicted: The FCC may one day be totally barred by the Supreme Court from asking any questions about programs or commercials on renewal or any other forms--or the high court may direct the FCC to maintain surveillance in the public interest.

The court test would be on FCC's right to vault over the freedom of expression guaranteed in the First Amendment to get to the goal of serving the public interest on the licensed airwaves. No question was raised on FCC's right to enforce statutory prohibitions, such as the one against obscenity.

FCC chairman E. William Henry said he would welcome a court test, and wondered why there had been none to date. NAB counsel Douglas Anello said the association would be happy to help any reputable broadcaster with a "good" case against the FCC for coercion in the programming area. But the drama hit peak when two topnotch Washington communications attorneys, Ted Pierson and Harry Plotkin, took opposite sides of the argument of FCC's right to look into programming practices.

Pierson, of Pierson, Ball and Dowd, speaking for RKO-General, Time-Life Broadcasting and others, said his firm was ready to take the proposed detailed reporting form right on up to the Supreme Court if FCC puts it through--on constitutional grounds.

Pierson said that for his clients' sake, he (like all other broadcaster spokesmen at the oral hearing) would prefer the shorter, more general program query devised by the special industry-FCC committee. But if there is to be a court showdown, "the more outrageous the forms, the better for our case."

The attorney had no doubt that he could prove the reporting requirements are coercive and directive, as commissioner Rosel Hyde has consistently held. Citing a roster of cases, Pierson said no court would ever grant the FCC the right to interfere with licensee's freedom of expression on such limitless consideration as "the public interest." Pierson flatly holds that the FCC has no right to inspect programming--past, present or future, "over-all" or individual, entertainment or commercial. He believes high court would decide all of it is off limits for FCC.

Harry Plotkin, speaking for the Station Representatives Assn., was just as sweeping--in the other direction. He feels sure a court test will uphold FCC's right and duty to keep track of programming.

The panel of commissioners froze to complete attention when, at the end of many dragging hours of repetitive comment, Plotkin briefly and bluntly

CONTINUED ON NEXT PAGE

urged them to come right out in the open: "Whether you like it or not, you must and do make programming judgments constantly. . . . Admit it. There is no easy way out. In fairness to the licensees, state your policies and what you think--even if you are heavily criticized for it." But look at programming with "self-restraint," said Plotkin. Arbitrary or capricious decisions would be corrected by the courts.

The five main parts of the FCC's long-form for tv program reporting will be conversation pieces for a good while, perhaps for years, if they hit the courts. So herewith, a brief resume:

Part A admonishes the licensee to be accurate, promise data will be checked with performance at renewal. It asks for report of any "significant" program changes. Real weight of the inquiry is in parts B through E. FCC favors annual reporting but may agree to third-year tally for some aspects.

Part B: Community-Needs Survey. Broadcaster must canvass community leaders and relate findings to his programming for coming year. Survey stays on public record at the station. Program categories number 15 and include a controversial "programming designed for an audience smaller than the general viewing public"--presumably the elite-minority chairman Henry worries over.

Part C: Past and Proposed Programming. Fact sheets needed for eight program types in three composite weeks. Breakouts include local-live, network, minority-elite and children's programs. Also, FCC wants tally of public affairs "specials" geared to broadcaster's own estimate of the "most important" public problems of his license period and also any planned cutback in promised news, public affairs, religious, agricultural and instructional programs.

Part D: Commercial Practices--Past and Proposed. Includes tally of FCC's disputed "interruptions" category (with-in program announcements). Latter may cover public service announcements as well as commercials, and also announcements for future sponsored shows. Industry may have pleaded successfully for delay on this until NAB's clutter studies are concluded.

Again, test base is three composite weeks. Breakout would have to be made by amount of commercial time (in hours and minutes) and by percentages of broadcast segments. Licensee must state his future policy on maximum commercial time and compare it with previous license period.

Part E: General Station Policies and Practices. For programming and commercials, what are they? (No need to submit NAB codes, says FCC.) How much does local management decide, and how much deciding is done by "outsiders," such as absentee owners and nets?

Storer Broadcasting provided a horrendous but careful tally of the more than 135 documents a licensee would need to submit for long-form requirements. "Past and Proposed" program breakdowns alone would require 81 exhibits.

At one point, FCC chairman Henry said the main purpose of having so much detail on record was to catch "misrepresentations" by broadcasters not living up to promises. FCC finds back-and-forth of letter of inquiry too time-consuming. Washington spokesman for ABC, attorney Joseph Kittner, strongly urged the FCC not to burden all tv broadcasters to catch delinquents.

NBC Affiliates Get '64-'65 Story

Network's high command details programing and sales

Beverly Hills, Calif. — Just under 400 affiliates received confirmation last week of what most of them already know about the 1964-65 season of television programs on NBC.

In the network's overdue annual session with its affiliates, delayed by the Kennedy tragedy, 395 affiliates — of whom 192 were from radio outlets — gathered to hear the NBC high command detail the logistics of the fall program schedule battle with the two competing networks.

The usual mild griping that precedes a new season was evident. In corridors and parlor suites members with charts and tables prognosticated how the rank of NBC, ABC and CBS will finish for the season. Much of the disenchantment seemed to be with increases in full-hour and 90-minute shows.

NBC and CBS will both have 14 one-hour shows; ABC, 12. In the 90-minute or over category, ABC will have one, NBC will have four, CBS will have none. A matter of concern was the percentage of new programing out of which the network will get a crack at leadership status. In total number of programs in prime evening time, CBS will have 34, ABC 32 and NBC 25.

But the icing on the cake came from Don Durgin, vice president, NBC television network sales, who told the affiliates that the network will post record sales in all categories for 1964 — nighttime, daytime, news, sports, *Today* and *Tonight* shows.

In reporting NBC's record sales pace, Durgin showed 24½ hours of programing each week on NBC-TV, 12½ hours of which are fully sold. CBS has 14½ hours and ABC 6½ hours, he said.

One reason the sales chief cited for NBC's strong sales pace was that only 25 percent of its schedule (12 of 49 half-hours) represents new, untried programing. CBS will replace 36 percent of its nighttime schedule; ABC, 38 percent.

This year, with six, NBC will again lead other networks in the number of nighttime programs fully sponsored by one national advertiser, Durgin reported.

"Perhaps the simplest way I can summarize the magnitude of NBC-TV's healthy sales trend," he told the executives, "is to tell you that the NBC Television Network's station compensation checks to you for the second quarter will total $2,000,000 more than last year which, as you know, was a record year in sales for the network."

Walter D. Scott, executive vice president in charge of the NBC Television Network, pictured the 1964-65 schedule as "a strong new competitive effort . . . improving

Continued on page 16

Sales Achievements Reported By NBC's Don Durgin

- Today - "Tonight" — sales will exceed $26,000,000 in 1964, an all-time high.
- Daytime — high level of sales has nearly 100 quarter hours per week sold during typical week
- Sports — In NBC's ambitious sports scheduling, NCAA Football is SRO.
- News — Nine of the ten weekly quarter hours in the "Huntley-Brinkley Report" are sold 52 weeks firm through Sept. 1965.
- Nighttime — Automobile expenditures already booked for 1964-65 on NBC exceed $45,000,000.
- Specials — Sales, said Mr. Durgin, followed the web's dominance in this program form. NBC carried eight of the top 15 rated specials during the 1963-64 season.

NBC's McAndrew Proposes All Network Pooling of 1966 Election Coverage

Beverly Hills, Calif. — Pooling coverage of the 1966 elections by the three networks and the major wire services has been proposed by William McAndrew, executive vice president in charge of NBC News.

The proposal, presented to the annual affiliates convention, is actually confined to the collection of election returns and would have nothing to do with the analysis, forecasting, interpretation or with demographic information. It would also not involve the use of computer information by the three networks.

"This [pool coverage] has been discussed informally already by the three networks and one press association," McAndrews said. Safe guess is that the wire service is AP. (See SPONSOR, June 1, p. 18).

"We realize that the die is cast for this year, but we would like to suggest that, immediately after Nov 3, the three network news chiefs and representatives of the wire services meet and discuss the possibility of working out arrangements for gathering returns. It is our hope that, with the cooperation of all concerned, we will be able to work out an equitable arrangement which would be put into effect when we cover the 1966 congressional elections," he said.

Tremendous amounts are currently spent on duplicated work, and the networks would, if the pool can be effected, then have more money to cover other aspects of the coverage job.

McAndrew said that the 1964 convention and election coverage by NBC is budgeted at $6,000,000, and costs for continued advancement in the methods of covering future elections will not decrease.

Affiliates . . .

Continued from page 15

NBC's position across the board, every night of the week."

Scott cited Gulf Oil's complete sponsorship of NBC's convention and election coverage — 15 months in advance — as an example of faith of audiences and advertisers," and that during the past season "our nighttime schedule led in young adult viewers — all adults under 40, housewives under 35 and adult males under 40."

According to chairman of the affiliates group, Louis Read, "we've got problems, but they're in daytime." The prime time schedule, he felt, had more supporters than knockers.

NBC-CBS Look to Future of Net Tv Program Development

West Coast is locale for huddles on what lies ahead for audiences, agencies, advertisers

Beverly Hills, Calif. — Program planning and development was high on the minds of the leadership of networks last week.

While Mort Werner, vice president for programs, NBC Television Network, began his report to the meeting of NBC affiliates in Beverly Hills with the statement that "the two most important words in my vocabulary at this moment are 'program development', CBS-TV leadership began three days of program development meetings in Hollywood with Jim Aubrey, president, and Mike Dann, programing vice president, huddling with West Coast's program chief Hunt Stromberg, vice president John Reynolds and CBS vice president for programs, Harold Graham.

According to NBC's Werner, that network is now looking as far as five years ahead with "active discussions on well over one hundred projects," and is "planning and developing, with suppliers, projects that may not be in the schedule until five years from now."

NBC will utilize at least two such in the coming season, out of four comedy series: one by writer Goodman Ace; one titled *Please Don't Eat the Daisies; Campo 4* (one of 12 projects of NBC Productions); and a half-hour comedy called *Steptoe & Son*.

"As a matter of fact," Mr. Werner said, "it looks like we have about 37 projects in the works at this moment, including hour shows, half-hour comedies and daytime projects."

Over a dozen of the projects came out of the first major meeting with MGM, Mr. Werner said, adding that several program ideas were in the works with Warner Bros. and a long list under discussion with Universal.

Discussions are continuing with over two dozen production companies, including Desilu, Four Star, Goodson-Todman, MGM Revue, Screen Gems and Warner.

Program packagers meeting with the CBS-TV program high command have reps from both New York and Hollywood in on the discussions that are taking an 18 month jump on 1965-66, and setting an early date record for CBS ticketing a full schedule.

Accepting presentations from independent as well as major companies, CBS' confab is reported to include reps from Paramount, Talent Associates, Goodson-Todman, and Plautus Production along with MGM-TV and MCA Universal TV.

Sunday-Through-Saturday on NBC

Following is a Sunday - through - Saturday capsule resume of NBC-TV's fall nighttime schedule:

Sunday: *Profiles in Courage* 6:30-7:30 p.m. ET-PT; 5:30-6:30 p.m. CT). *Walt Disney's Wonderful World of Color* (7:30-8:30 p.m. ET-PT; 6:30-7:30 p.m. CT). *The Bill Dana Show* (8:30-9 p.m. ET-PT; 7:30-8 p.m. CT). *Bonanza* 9-10 p.m. ET-PT; 8-9 p.m. CT). *The Rogues* (10-11 p.m. ET-PT; 9-10 p.m. CT).

Monday: *90 Bristol Court* (7:30-9 p.m. ET-PT; 6:30-8 p.m. CT). *The Andy Williams Show* (9-10 p.m. ET-PT; 8-9 p.m. CT). *The Alfred Hitchcock Hour* (10-11 p.m. ET-PT; 9-10 p.m. CT).

Tuesday: *Mr. Novak* (7:30-8:30 ET-PT; 6:30-7:30 CT). *The Man from U.N.C.L.E.* (8:30-9:30 p.m. ET-PT; 7:30-8:30 p.m. CT). *That Was The Week That Was* (9:30-10 p.m. ET-PT; 8:30-9 p.m. CT). *Bell Telephone Hour* and actuality specials (10-11 p.m. ET-PT; 9-10 p.m. CT).

Wednesday: *The Virginian* (7:30-9 p.m. ET-PT; 6:30-8 p.m. CT). *Wednesday Night at the Movies*: (9-11 p.m. ET-PT; 8-10 p.m. CT).

Thursday: *Daniel Boone* (7:30-8:30 p.m. ET-PT; 6:30-7:30 p.m. CT). *Dr. Kildare* (8:30-9:30 p.m. ET-PT; 7:30-8:30 p.m. CT). *Hazel* (9:30-10 p.m. ET-PT; 8:30-9 p.m. CT). *Kraft Suspense Theatre/ Perry Como's Kraft Music Hall*: (10-11 p.m. ET-PT; 9-10 p.m. CT).

Friday: *International Showtime* (7:30-8:30 p.m. ET-PT; 6:30-7:30 p.m. CT). *Bob Hope Presents the Chrysler Theatre* (8:30-9:30 p.m. ET-PT; 7:30-8:30 p.m. CT). *The Jack Benny Show* (9:30-10 p.m. ET-PT; 8:30-9 p.m. CT). *The Jack Paar Show* (10-11 p.m. ET-PT; 9-10 p.m. CT).

Saturday: *Flipper* (7:30-8 p.m. ET-PT; 6:30-7 p.m. CT). *Famous Adventures of Mr. Magoo* (8-8:30 p.m. ET-PT; 7-7:30 p.m. CT). *Saturday Night at the Movies* (9-11 p.m. ET-PT; 8-10 p.m. CT).

NBC Affiliates Hear: All Radio Systems 'Go'

Dimensions, sales and service get plaudits from Sarnoff, McDaniel, Redd; FC&B's Foote says admen catching up to spectacular trend

Beverly Hills, Calif. — The world of advertisers and agencies is now beginning to catch up with the spectacular trend of radio which is enjoying a tremendous boom in the purchase and use of sets, Emerson Foote, chairman of the board of McCann-Erickson Inc., told the NBC affiliates meeting here last last week.

Mr. Foote warned the meeting executives that skepticism about radio and its place in the scheme of things — on the part of the agency-advertiser world — is not going to die out easily."

In urging the NBC affiliates to put more stress on case histories of successful marketing through radio, Mr. Foote said that the greater use of the time-proved device of the success story should be stressed while "a happy outcome of the radio industry's efforts to set new research standards" is pending.

"Radio," Robert L. Redd, executive vice president, Western Division, Erwin Wasey, Ruthrauff & Ryan Inc., told the meeting, is about to take a giant step in growth "such as you never dreamed . . . because radio is where the ideas are."

Mr. Redd outlined several new dimensions of radio.

"Radio today is irreplaceable: Radio requires only the ears . . . radio is the only medium that steals no time from anyone."

"Radio is everywhere: The age of the Dick Tracy wrist radio is obsolete. This morning we are entering the age of the lapel button radio."

"Radio is proliferating: Pulse modulation . . . the simultaneous transmission over one frequency . . . of several programs," will permit the listener to select news, opera, sports or drama.

Mr. Redd cited a device perfected by M.I.T. that counts radio sets turned on in passing autos and tabulates the station to which the driver is listening. "Radio will adopt accountability: Radio will be able to document its advertising effectiveness to an advertiser's satisfaction," he said.

"Radio will be an integral part in modern marketing theory: New use of automated marketing cannot operate without the mass contact radio can provide economically."

The agency executive said that with listenership up twenty-five percent in only the past two years, radio's financial future is enviable.

In the area of NBC's healthy economy, William K. McDaniel, executive vice president in charge of NBC Radio, claimed that "since 1960, more advertisers have bought more time on NBC than on any other radio network."

"Throughout 1963," he added, "NBC's share of the sponsored hours on all three networks was 38 percent. In the first four months of 1964, we have 40 percent."

It was during the radio sessions that the affiliated radio stations of NBC presented a citation to Robert W. Sarnoff, chairman of the board of NBC, for his "zealous advocacy of quality programing, and for steadfast devotion to the highest ideals in broadcasting." Mr. Sarnoff said, in part, "only radio can keep a person — no matter where he is — continuously in touch with the world, provide food for thought, companionship of music and the excitement of sports competition."

Mr. Sarnoff said he is convinced the most useful broadcast service to the community is performed by network-affiliated stations. And, he added, "If a station can do it better than a network, then the network should not duplicate it."



Emerson Foote told NBC affiliates that admen are awaking to radio boom



Robert W. Sarnoff, chairman of the board of NBC, greeting Jonathan Winters during reception for affiliates, stars and producers in Beverly Hills.

Sarnoff Leaps to Defense of Multi-Ownership



Sarnoff . . . "contrary to realities."

Touching all broadcast bases, NBC chief critical of pay tv and CATV; sees bright prospects for color and educational tv

Beverly Hills, Calif. — Concentrating his fire on critics of multiple station ownership, Robert W. Sarnoff, NBC board chairman, told the network's radio and tv affiliates that foes of multi-ownership indulge in the unwarranted assumption that full and free competition demands maximum dispersion.

Although his address covered the board spectrum of industry problems, pay tv, CATV, government restraint, color tv and UHF, the bulk of the speech was devoted to multi-ownership of stations, including stations owned by newspapers and magazines.

Equating bigness with badness, he said, "has long been invalidated by the experience of our economy and society, which demonstrates that large undertakings demand large resources and combinations of skills — whether in the development of atomic energy, in heavy industry, in mass distribution, in the operation of government."

The position of those who would curb station combinations, he said, is primarily based on the value of multiplicity of voices in news, information and other influences on public opinion — an objective he supports. But, he argued, "diversity of voices has meaning only for the individual market. This is the very principle recognized and amply protected by the 'duopoly' rule, prohibiting ownership of more than one station within a single area. The principle is meaningless when applied to ownership of multiple stations serving separate areas," he added.

Sarnoff decried fears that "a single corporate entity owning stations in separate localities may impose a uniform set of program standards, unrelated and unsuited to the differing interests of these separate communities. This is not only contrary to the realities of experience, but disregards the basic legal responsibility of each station to assess and meet the interests of its own community; and it ignores the compelling economic necessity for each station to follow such a course if it is to compete effectively for local public favor."

In discussing "positive public benefits" of multi-ownership, the NBC board chairman pointed out that these owners have been leaders in the industry, not followers, that they have been in the vanguard of program creativity and have used their financial resources liberally in less lucrative areas of broadcasting such as news, special events, education and cultural programs.

Continuing, he said that a particular value served by multi-ownership by the networks is the financial support it provides for the television network enterprise which operates under "enormous financial hazards." It was this support that enabled the radio networks to weather the years of heavy losses "while adjusting to the realities of television," he said.

Similarly, he said, "the value of newspaper-owned stations is the contribution they make to the economic stability of newspapers and consequently to the priceless institution of a free press."

Other areas covered by the NBC chief in his address

- **Color tv.** "It will lift all of television to a new level, increasing its audience attraction, enlarging its value to present sponsors and drawing to it whole classifications of local and national advertising that television has never captured."
- **UHF.** With mandatory all-channel receivers, with the increasing need for additional stations in scarce-facility major markets and the settlement of government policy on UHF, there is a potential of further sharpening competition, the stimulation of additional sources of programing, multiplying services and increasing opportunities for network affiliations. But, he warned, "we must also be alert to pressures for expediting UHF development artificially and sustaining it synthetically."
- **CATV.** "We believe that the majority of CATV systems have benefited the public by bringing television to small unserved areas and by enlarging choices of programing in other communities with minimum service . . . But now CATV seems to be reaching out well beyond those areas.
- **Pay tv.** NBC continues opposed to over-the-air pay tv that would withdraw frequencies from public broadcasting, but rejects any notion of government protection against wired pay tv "even though we recognize that its consequences can have the same adverse effects as wireless pay tv."
- **Educational tv.** It will "complement the role of commercial broadcasters and provide a continuing test of audience interest in such specialized material." Sarnoff added that if educational programing is effective, it will also stimulate commercial broadcasters.

Client Bonus in NBC Junket Tab

Beverly Hills, Calif. — An early pitch for audiences — a bonus consumer promotion — on behalf of clients who have signed onto NBC's 1964 fall line-up, was underway two days before the network's affiliates gathered on the West Coast last week.

At a tab that could reach $40,000, NBC flew press representatives from all over the nation into Los Angeles and housed them at the swank Beverly Hilton, then began a series of junkets, lunches, dinners and entertainment hinged on the network's best names who were simultaneously available for planned and off-the-cuff interviews and press conferences.



Robert E. Kintner, president of NBC, is receiving line at reception for affiliates, stars and producers.

Copy that will pay off for the Chrysler Corp. in bringing viewers to the *Bob Hope Chrysler Show* began immediately following a golf driving contest and buffet dinner at the comedian's home. While Hope ribbed drivers, duffers and divot diggers alike, Y&R's vice president and associate director of programing, Robert D. Hussey, Hollywood, distributed Chrysler imprinted lighters, key chains, golf balls.

The Hope-tee-do followed a long VIP treatment day at Disneyland which will likely pay off the year around when columnists are viewing and reviewing *Wonderful World of Color*, sponsored by RCA and Eastman Kodak.

An early brunch with Jack Benny, next morning, evoked quips and laugh lines that will be used in columns of reminder-bait bringing viewers to the tube for Benny, Miles Laboratories and State Farm Insurance.

Jack Benny: On Commercial Creativity

Hollywood — Comedian Jack Benny told SPONSOR that top name talent is very aware of the problems and tumult surrounding the word "commercial," just as they are collectively aware of the client's need to get commercial impact that will deliver results.

As Benny sees it, the answer — in part at least — is to bring the creative level of the commercial up to that of the program so that the entertainment values match in a way that will take the "interruptiveness" out of the commercial.

The comedian, whose personal sell for Jello has in many ways been credited with salvaging the product from doom, will be — along with Don Wilson and others on his program — doing integrated commercials for Miles Labs and State Farm Insurance. The sponsor, Benny feels, gets much more out of the integrated commercial performed by the headliner and in-program talent, particularly on a comedy show.

"A whole show," he says, "built around a visit to the client's plant, while commercial in its entirety, could still be very funny." And with Benny's track record, such commercials can pay off well at the cash register. That Benny is cash register conscious is also evident in his retort to the question of why he moved to NBC. Said Jack Benny, "I'm like Irma LaDouce — I go where the money is."

ASI Plans Automated Research Center, Theatre

Hollywood — In tune with the growing qualitative trend in audience and consumer research, Audience Studies, Inc. has plans on the drawing boards for a unique, fully automated research center and theatre aimed at encompassing all phases of research.

The three-story building on Sunset Boulevard is slated for completion by the end of the year and will feature a 450-seat theatre, with each seat equipped with electronic testing equipment to facilitate pretesting of tv programs, commercials and motion pictures.

Still another innovation will be nine individual closed circuit tv systems, linking offices, testing rooms and the theatre — plus an electronic computer which will make test data available within 24 to 48 hours.

Allen Heads Radio-Tv Programing at McC-E

New York — John R. Allen brings 20 years in television to his new job as vice president in charge of the television/radio programing division of McCann-Erickson. Under Ed Grey, senior v.p. for tv media and programing, Allen will handle all tv programing operations for the agency's domestic accounts.



John R. Allen

Formerly vice president of program planning for all McCann-Erickson home office accounts, Allen had, prior to 1960, set up and headed the Midwest division of United Artists Television's syndication operation. This was preceded by three years as broadcast program manager of Latham-Laird and a year as a producer with NBC.

From 1949 to 1954, Allen headed the creative broadcast operations of Lever Brothers which included structuring the blueprint of Lever's transition from radio to television.

Between 1944 and '49, Allen worked with several agencies on radio and tv. He began his career with NBC in July 1941.

Triangle Broadens its Operation With CATV, Syndication Plans

Philadelphia — The entry of Triangle Publications into two broad new areas of operation — all within the past two weeks — advances the Philadelphia-based empire high on the list of total-communicators but also suggests some potential points of confusion, if not actual legal difficulty.

For instance, since Triangle first applied for the CATV system in Binghamton, N. Y., many months ago, the FCC has decided to look into the whole question of joint ownership of community antenna systems and commercial stations. In fact, the Commission has asked for comments on this situation by later this month and plans a full inquiry into the matter. Triangle's move into Binghamton with a CATV system also makes it one of a handful of broadcasters with 100 percent ownership of a local station and a CATV operation in the same market. (Triangle owns the CBS affiliate, WBNF-TV.)

In its second expansion move, Triangle has become the first station group to undertake direct syndication of feature films. Since last fall, when it acquired radio-tv rights to several auto racing classics, Triangle has gotten involved in some 24 tv syndication projects. But syndicators and CATV operators don't usually see eye-to-eye. The syndicators are trying to secure compensation when their programs and feature films are beamed into new markets via CATV. And, in fact, United Artists now has a test case pending in West Virginia where it is trying to collect royalties.

Triangle's feature syndication deal involves a package of 11 predominantly post-1950 features, including "The Magnificent Matador," "Black Beauty" and "The Sword of Monte Cristo." Rights were secured from Johnar Film Productions.

The seven-channel Binghamton venture is being built by Empire State Cable Tv Co., a wholly-owned Triangle subsidiary. New York City's four independents will be brought into the market, which currently has three network affiliates, giving Binghamton, the 72nd market in the country, precisely the same tv service as the nation's number one market. WPIX and WOR-TV will be operational early in August. WNEW-TV and WNDT will be added at a later date. Triangle estimates potential service a 31,000 households.

Whereas there are current some 43 instances of joint broadcaster-CATV interests (includir Storer and RKO General), on 22 occur in the same market ar only six, including Triangle, i volve 100 percent ownership station and CATV system.

"We wouldn't have gone in our own market if our statio was third in Binghamton," said Triangle spokesman. Noting th WBNF-TV averages about 70 pe cent of the total all-day audienc he said that Triangle expects th CATV operation to make mon "at the possible expense of son rating points."

Although there is the abov mentioned precedent for joi ownership in the same market, nor except the pending Cox case a proach in size and importance t Triangle situation. Some see it an emerging "if-you-can't-bea 'em-join-'em" attitude on CAT by larger station operators.

Unorthodox Tv Commercial Pays Off for Chevrolet

Detroit — "Long Play" commercials: viewers like them. Chevrolet likes them, and once again the company will use its time allotment on *Bonanza* (Sun., June 14) or a five and one-half minute sales message at the end of the program.

Jack Izard, ad manager for Chevrolet, declared, "By all odds the travelogue commercial shown on April 19 received the strongest endorsement of any in our experience."

He pointed out that 280 pieces of favorable mail were received, that this was supported by a special six-city study which showed 94 percent of the audience maintained interest during the "long play" commercial. Four percent reported spotty interest, and only two percent registered no interest.

Two factors were cited in the success of the sales message: the idea of an uninterrupted dramatic show and the entertainment value built into the travel theme of the commercial

Tv Film Maker Sees Chicag Attracting More Productio

Chicago — Despite the flight business to the two coasts, creati ity in television commercial wo in Chicago is not dead, declare Fred A. Niles, president of the Fr A. Niles Communications Center Inc., a production firm with offic in Chicago, Hollywood and Ne York. "It's just beginning to com alive," he added.

"There was, and there continu to be, a great deal of work done the city on a national scale," Nil observed. "The problem is that t city just isn't getting the share deserves."

Niles speaking at a screening his own films, conceded that Ch cago never will become *"the* maj center again," but he does belie more work will come to the cit "First, it has as much if not mo creative ability than can be foun elsewhere. And second, the job ca be done in Chicago for less money.

Niles pointed out that his ow company opened up coast offic when business began to drift awa but, he said, "We still consider ou Chicago studios to be as creati and effective as our coast oper tions."

Piggyback soundings increase

Major users of tv piggyback commercials aren't waiting around for the stations to issue policy statements on piggyback acceptance for the fall. These advertisers have too much at stake in marketing strategy and media investment. They want to know as early as possible how stations propose to implement the new code amendments on multiple product announcements: (a) broadly speaking, and (b) as to particular time segments. Advertisers with men on the road questing this kind of information: Lever Bros., Colgate, American Home Products, Alberto-Culver, International Latex. Esty also has a like traveling crew. Point being driven home to stations: piggybacks as they've been known are not being abandoned. Imperatively needed: enlightenment as to whether there's a marked difference in the interpretation of the amendment between these advertisers and the stations.

Benton & Bowles scores

Benton & Bowles outscores the agency field in the number of nighttime tv network shows in the Nielsen top 15 for which the agency is the agency of record. That is, if you use the peak of the season as the yardstick. Here's the way they rank in terms of weekly number of shows and total commercial minutes in that sort of winnowing exercise: Benton & Bowles, five shows, 10½ minutes; J. Walter Thompson, four shows, 10½ minutes; Young & Rubicam, four shows, 6½ minutes; Leo Burnett, four shows, 5½ minutes; BBDO, two shows, 4½ minutes; North, two shows, 3 minutes; Ted Bates, two shows, 2½ minutes; Campbell-Ewald, one show, 6 minutes; Compton, one show, 3 minutes; Esty, one show, 1½ minutes.

Money marks time

Still loads of scatter plan money—in the half million or thereabouts bracket—uncommitted for the fall. Admen can't make up their minds whether to buy tv network night or day or put the budget into spot. Some are holding off in expectation of reduced prices for network leftovers. Among the undetermined: Carter Products, Bristol-Myers, Helena Rubinstein, Brackett Co., Simmons Mattress, Beech-Nut, S. C. Johnson, Thomas Leeming, Coty, Owens-Corning. Pepsi-Cola has some surplus money. P.S.: Alberto-Culver's put aside over $2 million for a summer push on new products.

Queen for a day at liberty

Another pioneer impresario of the daytime emotional strip, Jack Bailey, may have gone the way of the carbon mike. ABC-TV has given his *Queen for a Day* notice. It's giving way to a soaper, *The Many Ways of Love*. *Queen* started on Mutual in the '30s and got its tv espousal on NBC. In both media, *Queen* ranked as the most traveled of programs. Bailey's next avenue could be syndication. In terms of earnings for a daytime show, *Queen* may have set a record for all time.

S&H table manners noted

Chalk up S&H Green Stamps as a spot radio account that's faster than a logger at a boarding house table when there's decision to take off in a market. Operates like an emergency service. Let a district manager holler that he needs help and the word goes out to reps for availabilities that must take off the very next day. S&H may not be among the top 10 national spot customers but for urgency of action it has no peer.

'Proven' specials pay off

Truly a phenomenon of the current tv network season has been Bob Hope's record of audience delivery for Chrysler (Y&R). Total average homes for five specials came to 70.5 million (Nielsen). Divide these into their cost (talent-time) and you get an average CPM of $3.05. Av-

CONTINUED ON NEXT PAGE

other broadcast oldtimer, Bing Crosby, came through with an equally solid per-broadcast average homes and CPM, but the calculation is based on only two specials. Point entertainment specials still make mighty economical pickings, if you latch on to the proven thing.

JWT wrench too big?

Disregard the rumbling in Madison Avenue research circles about the New York office of J. Walker Thompson putting media under research director Paul Gerhold. It's too big a wrench for the old giant and it's a safe bet it won't happen for years—even though it may be a gleam in the eye of JWT's corporate chief of marketing, research and media. When Gerhold came over from EC&B in January, media research head Jack Green was moved into his bailiwick. What makes this somewhat anomalous is that Green holds the title of associate media director, still wears three hats: service print, programing and the account group.

CBS radio takes a stand

CBS radio o&o's have set up some protective barriers in a rather sensitive business area—land development promotions. The strictures: (1) the land being offered must be in process of improvement—roadways, utilities, etc.; (2) checking the people behind the promotion with some local authoritative source—like the Better Business Bureau or a leading bank; 3) the offer must be accompanied by a money-back guarantee. All orders are referred to CBS New York for clearance. The station manager can exercise his own veto.

Garden plans kayoed?

Chances of N.Y. Madison Square Garden boxing being in home tv with the Gillette Co. as sponsor are very slight. Lester Malitz, who produced the ABC-TV fights, has turned in to the Garden a report on his quiz among stations abou carrying a weekly fight on an independent basis His questionnaire got a 40 percent response. South ern stations indicated, because of the civil right situation, they'd rather a breather from broad cast fisticuffs. Midwest and mountain area sta tions were more receptive. P.S.: Gillette has be fore it a plan for a Fight of the Month submitte by group outside the Garden.

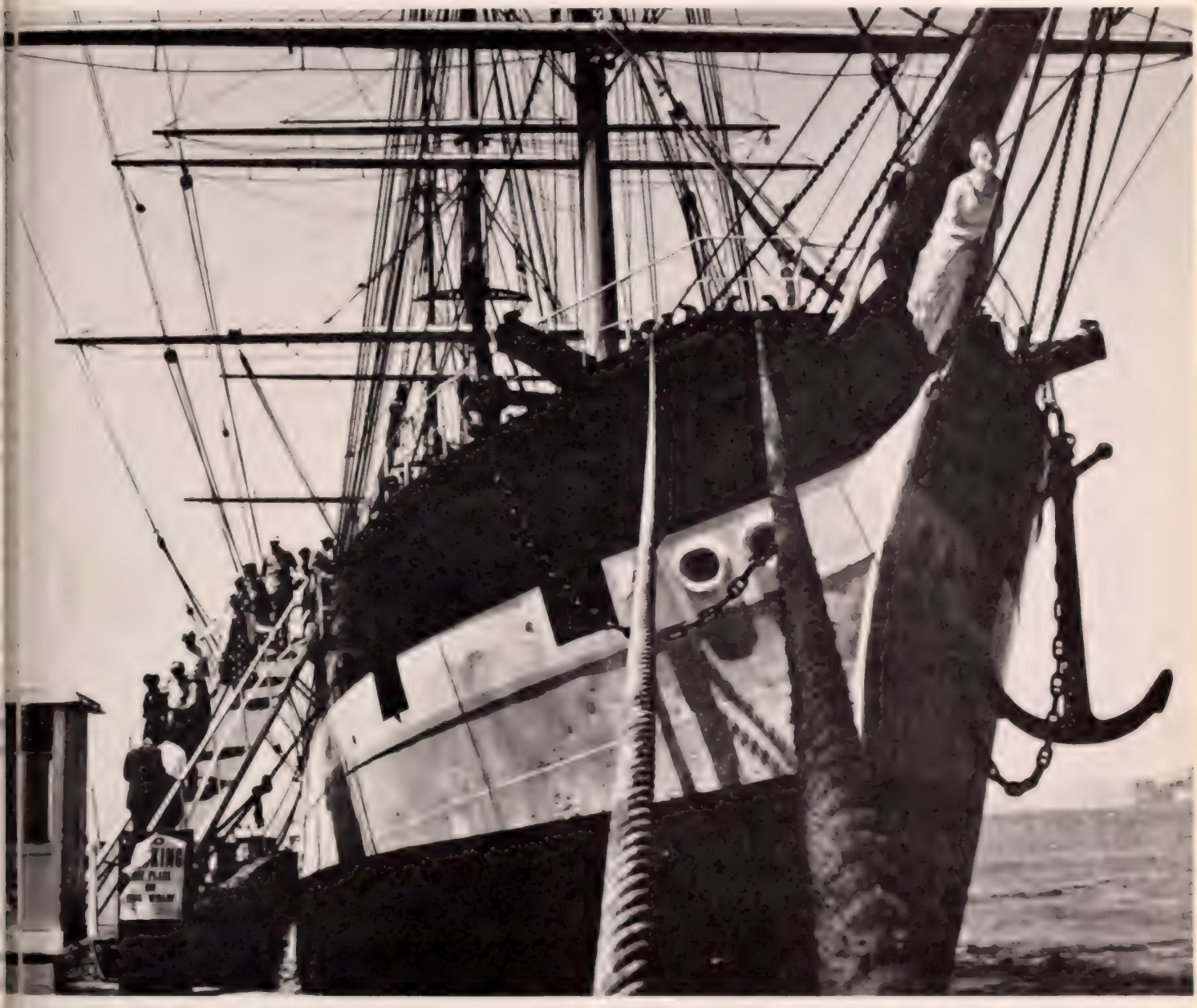
Rate changes more "realistic"

Tv station world is right now awhirl with th process of adjusting ratecards—influenced mor or less by the new March rating books. Rat changes have basically different incentives tha they had a few years ago. Few are the across-the board hikes. Revisions are more and more sen sitive to the audience delivered to specific period of the broadcast spectrum. Also such factors a the actual value of the market, latest competitiv status within the market and the relative shrink ing of audience caused by outside stations. I other words, pricing is carried out much mor realistically and cutbacks can be spotted in a ne rate book almost as frequently as rate increases Suggestion: When advertisers are inclined to grip about spiraling rates they ought to look deepe and note how many have been the adjustment the other way.

Wrigley boosts Kudner billings

All $1.5 million in Wrigley business jus awarded to Kudner Agency is radio and televisio money, and although it's a small slice of the tota Wrigley broadcast expenditure (around $20 mil lion), it adds considerably to the prestige of Kud ner in the broadcast area. (Brands involved ar Spearmint, Doublemint, Juicy Fruit and P.K. Kudner has opened a Chicago office to servic the account. Man in charge is George B. Ander son, until three months ago with Erwin Wasey Ruthrauff & Ryan, Wrigley's agency for 22 years Headquartered in New York, Kudner also has Detroit office. Wrigley has six other agencies.

If you lived in San Francisco . . .



. . . you'd be sold on KRON-TV

CHAMPIONSHIP BOWLING



Going into its 11th straight year-a record for filmed shows. We are not only the No. 1 Bowling Show in America, we have proved that we are the No. 1 program series in the history of TV syndication.

FIRESTONE IS ONE OF OUR IMPORTANT SPONSORS IN 150 MARKETS IN 1964-65.

Here's our 1963-64 Sold Station List →



KXAB-TV	Aberdeen, S.D.
KPAR-TV	Abilene-Sweetwater, Tex.
WAKR-TV	Akron, Ohio
WTEN	Albany-Schenectady-Troy, N.Y.
KGGM-TV	Albuquerque, N.M.
KTVA-TV	Anchorage, Alaska
WAIM-TV	Anderson, S.C.
WAGA-TV	Atlanta, Ga.
WJBF-TV	Augusta, Ga.
KMMT-TV	Austin, Minn.
KTBC-TV	Austin, Tex.
KERO-TV	**Bakersfield, Calif.**
WMAR-TV	Baltimore, Md.
WLBZ-TV	Bangor, Me.
WBRZ-TV	Baton Rouge, La.
KBMT-TV	Beaumont/ Port Arthur, Tex.
WOAY-TV	Beckley/ Oak Hill, W. Va.
KWAB-TV	Big Spring, Tex.
KOOK-TV	Billings, Mont.
WLOX-TV	Biloxi, Miss.
WBRC-TV	Birmingham, Ala.
KIDB	Boise, Idaho
WNAC-TV	Boston, Mass.
WLTV	Bowling Green, Ky.
WKBW-TV	Buffalo, N.Y.
WINK-TV	Binghamton, N.Y.
KAVE-TV	Carlsbad, N.M.
WCHU-TV	Champaign-Urbana, Ill.
WUSN-TV	Charleston, S.C.
WSOC-TV	Charlotte, N.C.
WDEF-TV	Chattanooga, Tenn.
KHSL-TV	Chico-Redding, Calif.
WGN-TV	Chicago, Ill.
WKRC-TV	Cincinnati, Ohio
WBOY-TV	Clarksburg, W. Va.
WEWS-TV	Cleveland, Ohio
KRTV	Colorado Springs, Colo.
WNOK-TV	Columbia, S.C.
WRBL-TV	Columbus, Ga.
WCBI-TV	Columbus, Miss.
WLW-C	Columbus, Ohio
KRIS-TV	Corpus Christi, Tex.
KTVT-TV	**Dallas/Ft. Worth, Tex.**
WICD-TV	Danville, Ill.
WLWD	Dayton, Ohio
WMSL-TV	Decatur, Ala.
KCNC-TV	Denver, Colo.
WOI-TV	Des Moines, Iowa
WJRT-TV	Detroit, Mich.
KDIX-TV	Dickinson, N.D.
KDAL-TV	Duluth, Minn./ Superior, Wisc.
KTSM-TV	**El Paso, Tex.**
KTVC-TV	Ensign, Kans.
WSEE-TV	Erie, Pa.
KVAL-TV	Eugene, Ore.
WFIE-TV	Evansville, Ind.
KTVF-TV	Fairbanks, Alaska
KFNO-TV	Fargo, N.D.
WNEM-TV	Flint-Saginaw/ Bay City, Mich.
KQTV	Ft. Dodge, Iowa
KFSA-TV	Ft. Smith, Ark.
WKJG-TV	Ft. Wayne, Ind.
KMJ-TV	Fresno, Calif.
KNOX-TV	**Grand Forks, N.D.**
WOOD-TV	Grand Rapids- Kalamazoo, Mich.
KFBB-TV	Great Falls, Mont.
WLUK-TV	Green Bay- Marinette, Wisc.
WSVA-TV	**Harrisonburg, Va.**
WHNB-TV	Hartford, New Haven/ New Britain-Bristol, Conn.
KHQL-TV	Holdrege-Kearney, Nebr.
KHVH-TV	Honolulu, Hawaii
WSAZ-TV	Huntington- Charleston, W. Va.
WAAY-TV	Huntsville, Ala.
KHOU-TV	Houston, Tex.
WFBM-TV	**Indianapolis, Ind.**
WDXI-TV	**Jackson, Tenn.**
WFGA-TV	Jacksonville, Fla.
WJAC-TV	Johnstown-Altoona, Pa.
KINY-TV	Juneau, Alaska
WDAF-TV	**Kansas City, Mo.**
WOTV	Battle Creek, Mich.
WFAM-TV	Lafayette, Ind.
WGAL-TV	Lancaster, Harrisburg/ York, Pa.
WILX-TV	Lansing, Mich.
KLRT-TV	Little Rock, Ark.
KHJ-TV	Los Angeles, Calif.
WHAS-TV	Louisville, Ky.
KLFY-TV	Lafayette, La.
WMTV	**Madison, Wisc.**
WTAF-TV	Marion, Ind.
WLEC-TV	Manistee, Mich.
KGLO-TV	Mason City, Iowa
WHBQ-TV	Memphis, Tenn.
WCKT-TV	Miami, Fla.
WITI-TV	Milwaukee, Wisc.
WICN-TV	Minneapolis- St. Paul, Minn.
KORN-TV	Mitchell, S.D.
WALA-TV	Mobile, Ala.
WLBC-TV	Muncie, Ind.
WSIX-TV	**Nashville, Tenn.**
WNOU-TV	New Orleans, La.
WOR-TV	New York, N.Y.
WVEC-TV	Norfolk-Portsmouth/ Newport News, Va.
KNOP-TV	North Platte, Nebr.
KOSA-TV	**Odessa/Midland, Tex.**
KOCO-TV	Oklahoma City, Okla.
KMTV	Omaha, Nebr.
WLBO-TV	Orlando- Daytona Beach, Fla.
KTVO	Ottumwa, Iowa
WJHG-TV	**Panama City, Fla.**
WTAP-TV	Parkersburg, W. Va.
KMOT-TV	Minot, N.D.
WMBD-TV	Peoria, Ill.
WRCV-	Philadelphia, Pa.
KPHO-TV	Phoenix, Ariz.
WTAE-TV	Pittsburgh, Pa.
WCSH-TV	Portland, Me.
WJAR-TV	Providence, R.I.
KATU-TV	Portland, Ore.
WGEM-TV	**Quincy, Ill.**
KOTA-TV	**Rapid City, S.D.**
WXEX-TV	Richmond- Petersburg, Va.
KROC-TV	Rochester, Minn.
WHEC-TV	Rochester, N.Y.
WREX-TV	Rockford, Ill.
WQAD-TV	Rock Island-Moline, Ill./ Davenport, Iowa
KCRA-TV	**Sacramento/ Stockton, Calif.**
KFEQ-TV	St. Joseph, Mo.
KTVI	St. Louis, Mo.
KSTP-TV	Saint Paul-Minneapolis, Minn.
KONO-TV	San Antonio, Tex.
KFMB-TV	San Diego, Calif.
KTVU	San Francisco/ Oakland, Calif.
WBRE-TV	Scranton- Wilkes Barre, Pa.
KING-TV	Seattle-Tacoma, Wash.
KSLA-TV	Shreveport, La.
KELO-TV	Sioux Falls, S.D.
WSJV	South Bend, Ind.
KREM-TV	Spokane, Wash.
WICS-TV	Springfield, Ill.
WHYN-TV	Springfield, Mass.
WHEN-TV	Syracuse, N.Y.
WSUN-TV	**Tampa/ St. Petersburg, Fla.**
WSPD-TV	Toledo, Ohio
KOLO-TV	Tucson, Ariz.
KOTV	Tulsa, Okla.
WTWV	Tupelo, Miss.
WKTV	**Utica-Rome, N.Y.**
WMAL-TV	**Washington, D.C.**
WAFB-TV	Baton Rouge, La.
KWWL-TV	Waterloo, Iowa
WJPB-TV	Weslaco, Tex.
WLAT-TV	Jacksonville, Fla.
WJRT-TV	Flint, Mich.
KANS-TV	Wichita, Kans.
WYOU-TV	Wilkes Barre, Pa.
WYTV	Youngstown, Ohio
KAVA-TV	Yuma, Ariz.
WHIZ-TV	Zanesville, Ohio

Walter Schwimmer INC.

410 N. MICHIGAN AVE. CHICAGO, ILLINOIS 60611 PHONE 467-5220

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Courtesy of The Detroit Institute of Arts

"CONDESA DE GONDOMAR" by FRANCISCO GOYA

in a class by itself

Masterpiece — ***exceptional skill, far-reaching values.*** This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature, and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV

THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

CIGARETS—
new brands, filters take up scare slack

Tar-nicotine content, clearly labeled on each pack, and diversification, such as development of cigaret-sized cigars, are other ladders used by industry in its climb

CIGARETS — "the industry that advertising built" — are shaded by a question that hangs as low and opaque as the smoke in a crowded room: What lies ahead?

Although bothered by likely FTC advertising controls, plus shaky sales, the industry isn't, at least, bewildered. Instead, it's busy finding new ways to put the estimated $150 million that it spends annually on advertising (see SPONSOR, May 4, p. 27) to work fruitfully.

Several factors, each of which will make a big impact via concentrated advertising campaigns, loom as possible aids to the sensitive industry:

(1) FILTERS. Charcoal filters are the latest sales magnet, and they come in a variety of forms — bonded, compressed, granular, powdered. Their popularity clearly indicates that the American smoker is not unaware of health warnings.

Ever since Kent, one of the first really successful filters, was introduced in 1957, filter sales



cigarets . . .

have soared (see box). The trend is welcome to the industry, for it allows greater profits (from increased prices, reduction in tobacco content, use of the reconstituted tobacco leaf). The filter trend is welcome to the smoker because it smoothes his conscience, ruffled by the Surgeon General's January report.

It's also welcome to paper, cellulose and other suppliers, for it gives increased sales to such companies as Celanese, Eastman Kodak, Reynolds Metals and Union Carbide. Well aware of what a real decline in the cigaret industry could, in turn, do to their business, some of these firms already are spending research dollars on tobacco problems.

The question of filters — do they or don't they really help? — also gives the industry a foot in the Surgeon General's door, for, while his committee reported "no opinion" on filters, they were nevertheless described as "a promising avenue of further development" by the industry.

And, industry leaders argue, by not taking a stand on filters, the Surgeon General condemned the whole industry on the basis of only 40 percent of its production — the non-filter smokes. At the time of the Surgeon General's report, it's said, 60 percent of all sales were filter-tipped brands — a figure nearer 70 percent today.

(2) TAR-NICOTINE CONTENT, clearly labeled on each pack, is another subject that is useful in advertising and that the industry is probing in its fight for survival.

Leader in this experiment at the moment is American Tobacco, number two company in the industry with about 25 percent of total output. The tar and nicotine levels of their *Carlton,* introduced last January, are tested periodically by Foster D. Shell (the research laboratory cited in the now-famous *Reader's Digest* article on cigarets), with results published on the *Carlton* package. (Current figures are 2.7 mg. of "tar" and 0.3 mg. of nicotine per cigaret, as against the previous 2.5 mg. of tar and 0.4 mg. nicotine.)

Test data on the *Carlton* package, the company reports, "will result in major advertising changes for the brand" so that all promotional material will conform to the new test data. "This policy is believed to be a first in cigaret advertising."

Carlton, whose air vents were also moved from the cigaret paper to the charcoal filter's overwrap, was introduced via large-space newspaper ads plus local radio. Tv spots and 60-second network commercials are now being added, for the brand has just become national in distribution. (American Tobacco says that "initial heavy demand for *Carlton* delayed our opening of new markets.")

In any event, the success of the tar-nicotine label is being closely watched by the industry and, if it catches on, will undoubtedly produce many imitators.

(3) WHOLLY NEW BRANDS are another industry method for dropping the unwanted associations off the Surgeon General's report. Industry logic on the matter probably goes something like this:

A: If the public does have negative attitudes about the older, unfiltered names, why not introduce new brands that, by being different, suggest newer and better manufacturing approaches to the health problem?

B: Except for a few long-time favorites, brands tend to have limited longevity anyway, a fact heightened by acute competition. Since new sales are usually realized only by luring regular smokers away from another brand, why not employ the same attraction that competition does — a totally new name and pack?

C: Before World War II, introducing a new brand and getting it into black ink took as long as six or eight years and was very expensive. Today, it costs just as much in dollars, but not in time. Thanks to the immediacy, quick coverage and long-pull of tv advertising, a new brand can be successfully introduced in considerably less time. Thus, manufacturers as well as smokers can, so to speak, change brands.

D: As a result of the many new brands current today, brand loyalty has sharply decreased. That, in turn, requires stronger advertising support of each new cigaret—to hold as well as to win over regular smokers. In fact, one authority says, "Success frequently depends on the impact of frequent advertising—at a cost second only to the cost of the tobacco itself."



Thus, if advertising built the industry initially, it's also being called upon (in increasingly larger amounts) to help sustain and develop it.

Both radio and tv are being strongly relied on to launch new cigarets like the following:

Alpine, considered a veteran among the newer names, has been advertised on network tv only since the first of the year. It's from Philip Morris, which realizes nearly 85 percent of its sales from this and other filter models.

Brandon, a 1963 entry from R.J. Reynolds, was intended to compete with American Tobacco's *Pall Mall*, then the leading seller and still a very strong brand. It was decided that *Brandon* was "out of keeping" with the newest trends, however, and it was never moved beyond the test-market stage. (It's still sold in some areas, just as *Cavalier*, introduced in the early fifties, still continues in some markets. Neither receives any ad support at all.)

Carlton (see page 28) is being supported by network 60-second spots, is slated to get "more and more" tv airing.

Devon. Announced May 28, this newest entry of all is a king-sized mentholated cigaret that — unusual for menthols — also incorporates the three-piece, activated charcoal filter that's helped boom the same company's (Ligget & Meyers) *Lark* cigaret. After initial market research studies, *Devon* is now being test-marketed thoroughout Florida, is promoted in part by heavy spot tv schedule "in all major cities there," with more tv scheduled for the future as distribution expands.



CIGARET PRODUCTION*

Year	Total Output	Filter Output	Percent of Total
1952	435.5	5.6	1.3%
1953	423.1	12.4	2.9
1954	401.8	36.9	9.2
1955	412.3	77.0	18.7
1956	424.2	116.9	27.6
1957	442.3	168.3	38.0
1958	470.1	213.0	45.3
1959	489.9	238.8	48.7
1960	506.9	258.0	50.9
1961	528.3	277.1	52.5
1962	535.5	292.5	54.6
1963	550.6	319.1	57.9

*In billions of units

Half and Half filter cigarets were first introduced by American Tobacco in April via newspapers and 10- and 20-second tv spots in Indianapolis and Buffalo. Brand features the *Half and Half* pipe tobacco blend and borrows from that 40-year-old heavy seller's packaging colors, too.

Lark, by Liggett & Myers, introduced to test markets in March, 1963, started the rush to charcoal filters, though it was actually the second such on the market. (First was dual-filter *Tareyton*, whose appearance about six years earlier was too soon for the crest of the filter wave. Even so, *Tareyton* has grown fast, reportedly realized a 25 percent sales increase last year, for example.) *Lark* was tested in Columbus, Ohio, and New York's tri-city area (Albany, Troy, Schenectady) and has had "tremendous growth from the start," thanks to generous use of tv spots. It's especially strong in New England, New York and Florida, has been national since August.

New Montclair, also from American Tobacco (currently, the leading innovator), was first marketed about May 11 in its new revised version (with perforations in its activated charcoal filter). It is being widely promoted via spot tv and, like the same company's *Carlton*, has tar-nicotine test results showcased on package.

Paxton, first out in February 1963, appears on Philip Morris network tv on a rotating basis with other house brands, features double filter and humiflex plastic package. In fact, package-variations are big at P. Morris, which produces just under 10 percent of total U. S. output, thus ranks fifth among cigaret companies.

Philip Morris Multifilter has activated charcoal filter and sport pack. It started March 15 in Minneapolis-St. Paul, Milwaukee, St. Louis, Lexington (Ky.) and then New England, is currently moving across country with the help of radio and tv spots, some print.

Saratoga, from Philip Morris, was market tested about the same time as same company's *Paxton* a year ago, is reportedly expanding locally but hasn't gone national.

Tempo, a king-size cigaret with a bonded charcoal filter, is chief entry of R. J. Reynolds, the largest cigaret company and reportedly the one with the greatest product successes. *Tempo* was introduced March 30 in upper New England, moved into New York a month ago, is now entering middle-Atlantic markets. Devised before the recent Cigaret Advertising Code, the new brand's package copy explains that "No health claim is made for *Tempo*."

As the greatest cigaret spender on tv (some $35 million a year), Reynolds has spurred its new product with a strong broadcasting arm — for example, local station cut-ins with *Tempo* films on the network



cigarets . . .

Huntley-Brinkley Reports, rotation showcasing (with *Camels, Winstons, Salems*) during Yankee baseball coverage and good local tv and radio spot. Leading from its radio-tv strength is an introductory pattern for new brands that Reynolds established with *Winstons* in 1954 and *Salems* in 1956. *Tempo* similarly will go national "as soon as we can."

York, heavily advertised both via network and spot broadcast promotion since its debut a couple of years ago, is now being test-marketed in a filter version. Spot tv is being employed in the California-Arizona-Neveda region, plus 22 counties in northwestern New York.

Since the cigaret industry provides the tv industry with an estimated 8 percent of its annual gross, just about every tv market receives some cigaret advertising. Similarly, new brands expand their generous tv placements as they progress from test to regional to national distribution.

(4) DIVERSIFICATION is the fourth ladder the cigaret industry is using in its climb. Primary efforts lie in developing tobacco products other than cigarets. Public doubt about the ultimate effects of continued cigaret-smoking, for example, has cleared the way for the current boom in small cigaret-sized cigars. And the cigar market is up 40 percent or so already this year. Manufacturers have been quick to latch onto that new trend with these entries:

Little Sano, from U. S. Tobacco, makers of the famous *Sano* cigarets. Launched in January 1963, it's in major markets only "due to insufficient supply" and has not yet been promoted by broadcast media.

Omega, a filter-tip small cigar by P. Lorillard, is "just starting" on its way, still being tested for product impact and proper media mix (newspapers and/or broadcast). Announced in New York in mid-May with newspaper ads, it is scheduled for further Manhattan emphasis with tv spots, to begin shortly. *Omega* next bowed in Chicago May 19 (newspaper only), will move to several other markets within the next few weeks, each via a different media mix.

Puritan Cigarettos, from Philip Morris, hit the tobacco counters April 7 in Washington and Baltimore, relying on local tv for test marketing. *Puritans* have filters made of pipe tobacco and, instead of cigaret paper, an all-tobacco wrapper. Thus, they lean about as far away from cigarets as possible, except for the reminiscent name and, of course, their small size.

Little Roi Tan, from American Tobacco Co., is a new and smaller version of what's long been the largest selling 10-cent cigar. Just out, this new entry is being boosted with tv spots on the West Coast. American Tobacco, which tabs some $50 million annually from cigars, ranks third or fourth in such production.

Cigaret companies aren't limiting diversification to tobacco products only, however. In fact, the newest horizons lie well beyond the tobacco field.

The leader here is Philip Morris, whose severe marketing problems a decade or so ago undoubtedly taught its top management to be alert for inventive changes. Now the cigaret company also manufactures packaging materials and specialty papers through its Milprint division (a natural tie-in), as well as specialty chemicals through its subsidiary Polymer Industries. Its American Safety Razor division (Personna and Pal blades) is going great guns, especially since Personna reportedly grabbed off a third of the double-edge blade market in 1963.

More recently, Philip Morris has acquired Clark's Gum Co. and Burma-Vita men's toiletries. Latter division is repackaging the Burma Shave line of toiletries and may shortly use tv to promote the Burma Bey lotion. Philip Morris is said to reap some 17 percent of its $580 million sales from non-tobacco diversification.

Reynolds, the giant, is said to receive only "a nominal sum" of its $1.7 billion revenues from other sales, chiefly from its Hawaiian Punch. Nevertheless, a likely sign of future activity is this: The company currently has several acquisitions "under serious consideration," at least one of which is expected to occur before the year's end.

In still another form of diversification, tobacco companies are moving into manufacturing operations abroad, may well use foreign broadcast media to promote their stock brands further overseas. Right now, Liggett & Myers makes L&Ms in Switzerland, is reportedly seeking further foreign associations. Lorillard participates with locally-owned companies in cigaret production in Luxembourg and, interestingly, in Hong Kong.

Thus, the cigaret industry, celebratedly nimble in the face of never-ending competition, is not without answers to its present problems.

Continued on page 58

AGENCIES FOR RECENT BRANDS

Company, Product	Agency
AMERICAN TOBACCO	
Carlton	Gardner
Half & Half	SSC&B
Little Roi Tan	Gardner
New Montclair	SSC&B
LIGGETT & MYERS	
Devon	JWT
Lark	JWT
P. LORILLARD	
Omega	Grey Advertising
York	Lennen & Newell
PHILIP MORRIS	
Alpine	Leo Burnett
Paxton	Benton & Bowles
P M. Multifilter	Leo Burnett
Puritan Cigaretto	Leo Burnett
Saratoga	Benton & Bowles
R J REYNOLDS	
Tempo	Wm Esty
U S TOBACCO	
Little Sano	West, Weir & Bartel



Style, warmth, appeal.
This picture has all
the ingredients for successful
selling but one. What's missing?



Here an advertiser makes a powerful
selling point. But it needs one more
element to make it complete.
Can you guess what?



'olor is so essential to the successful
identification of this brand,
that it is even part of the name.
ht can be added to get maximum impact?

How can these TV commercials be made to work harder, sell more?

turn the page and see . . . →



Color! Color adds the ingredient that gets women involved with home furnishing products. Here Mohawk Carpet Mills adds brilliance and life by using appealing color commercials.



Color! Upjohn relates the attractive coloring of its Unicap Chewable® vitamins by showing how color appeals to children; also uses the color to get maximum package identification as well!



Color! S&H Green Stamps use color commercials to put the green where consumers can identify it . . . and react! Color enhances identification, reinforces selling points!

COLOR . . .
makes the difference!

Here are just a few of the many benefits you get when you use commercials in color:

1. Strongest possible trade name identification
2. Greater consumer involvement
3. You stand out from your competitor
4. Your best prospects see your products at their best
5. Less cost increase for color than in print media
6. Black-and-white viewers see even better pictures

The whole country is going color . . . more stations, more and more home sets. Work in color now and you get the greatest possible benefits in terms of experience *and* better home reception, even in black-and-white! Want to know a lot more about the benefits of working in color? Just contact: Motion Picture Products Sales Department **EASTMAN KODAK COMPANY**, Rochester, New York 14650

S&H GREEN STAMPS: Advertiser, Sullivan, Stauffer, Colwell & Bayles Agency. **UPJOHN COMPANY:** Advertiser, McCann-Marschalk Agency. **MOHAWK CARPET MILLS:** Advertiser, Maxon Inc., Agency.

For COLOR . . . EASTMAN FILM

Promoting a promotion

Advertisers spending big bucks on tv sponsorship back them up with penny-weight tv log insertions



Paul Master on executive v.p. of National Tv Log, Inc.

■ WHAT CAN a newspaper's program listings do for a tv sponsor?

They can serve as:

- "Point-of-purchase" promotion — i.e., help influence the viewing decision at the very moment it's being made.
- Audience insurance, in that program logs offer a low-cost way of reaching potential views just prior to program time, the period when most of them check newspaper listings.
- Reinforcement of sponsor identification, if he chooses, because the product name can be printed right there in the tv schedule for everyone to see.
- Final wrap-up of the advertiser's over-all promotion package, which has probably earlier included display ads, on-air promotions, publicity, etc.

These factors have, in the past couple of years, led a number of advertisers and agencies to consider the paid tv-log insertion a good deal.

Among them: U. S. Steel, General Electric and duPont, placed through BBD&O; Consolidated Cigar, which signed for 13 weeks via Lennen & Newell; Clairol and Lever Bros. (when the agency held that account), through Foote, Cone & Belding.

The approach varies, however, with a few sponsors signing direct, instead of "bothering" their agencies with what, billing-wise, they consider a minor detail. Pillsbury and Eastman Kodak, for example, are two advertisers that signed for promotions on their own.

And their purposes vary, too. When Prudential contracted for tv program listings on behalf of *20th Century*, they specified that the Prudential name *not* be mentioned. They wanted only to promote the program, figuring that the program, in turn, would promote them in the careful terms worked out by their agency.

The above advertisers and agencies have been using the 50-plus newspaper logs available through National Tv Log, Inc., a firm that packages uniform listings under executive vice president Paul C. Masterson. The company started on a local basis in Los Angeles in 1957, has been operating nationally just two years.

This relatively new, but undeniably shrewd, promotion was employed to give extra advertising weight to at least 20 network programs last year. Among them: *Dr. Kildare*, *Danny Kaye*, *The Andy Williams Show*, *Farmer's Daughter*, *duPont Show of the Week*, *The Gary Moore Show*, *Bing Crosby Specials*, plus a number of one-shot presentations, such as *Opening Night of the New York World's Fair*.

Yet, tv logs aren't the exclusive province of national advertisers. More and more local sponsors are also taking to them for local emphasis, especially in markets like New York, Philadelphia, Detroit, St. Louis, Dallas or major cities on the West Coast.

"Paid listings make everybody happy," Masterson explains cordially. "The advertiser can billboard his show in newspapers, even though the program is carried on a competing advertising medium. The local station, as well as its network, is projected into greater prominence within the log. And the viewer is better informed."

As yet, no one has actually measured the audience-pulling results of paid program listings, but surveys show that television listings have an average 44 percent readership.

Other shows that have been promoted this way are *Wonderful World of Color*, *Burke's Law*, *Mr. Novak*, *Arrest and Trial*, *Eleventh Hour*, *East Side/West Side*, *Stump the Stars*, *Route 66*, *The Vivian Vance Show*, *Celebrity Game*, *Ensign O'Toole* and *Jack Paar*. ■

Advertisers show an increased interest in "trademarks in sound," but definitions, ingredients, uses, costs and merits for broadcast advertising still are vague



The "W" for Westinghouse appliances is formed with a series of graphic parts, the musical logo that goes with the "W" was designed by Eric Siday.

The ABC logo is only two and one-half seconds in length, utilizes electronic music equipment.



AUDIO LOGOS: an image



Eric Siday, (l) sound designer and musician, discusses possible audio idea to complement the design for AT&T graphic logo, which was designed by George Rosenfeld, the artist.



Siday listens to recording of electronic music. The speaker is shown in background.



Siday adjusts the music for proper image with his electronic organ and special equipment he had imported to use in making sound logos.

■ IN THE TUG-OF-WAR of abilities between sound and print, the theme song for the contest might well be "Anything you can do, I can do better."

One of the last bastions for print has been the logotype or "logo," as it is commonly known.

As a symbol used to represent the cumulative elements of an organization in a single image, the logo is no longer exclusively the "shorthand" of a graphic society.

The "sound logo," which is creating some new talk in the advertising industry, can be as memorable as a graphic logo. The belief that it can is backed with substantial dollars by a growing number of advertisers. Westinghouse, ABC, General Motors, Autolite and the Chemical Bank are among those who have used and are using the idea of a "sound" trademark.

In its simplest explanation, the sound logo is described as a trademark three to seven seconds long, simply designed, to create an identification with a company or product. While the idea is not new it is just now grabbing the attention of more and more advertisers.

Among the more famous sound logos — all long-established — are the NBC chimes, the Jell-o musical crescendo and the Bromo-Seltzer choo-choo imitation.



Jell-o started out as a musical phrase with letters; now the sound alone is associated with product —thus, a sound logo.



Sound logo for the Chemical Bank of New York was done by Tony Schwartz.

in seven seconds—or less

As with other services, the cost of the sound logo can vary as greatly as the abilities of the people creating and performing them. Much of this is a result of the newness of the field to the advertiser and his lack of familiarity with all of the elements of a sound logo. To be sophisticated in the field, one must be familiar with music, advertising, the graphic relationship to the sound logo and, in many cases, electronic sound.

Distinctive sounds made with known instruments are hard to come by. To get something distinctive, really new, sound logo designers feel that electronics offer a virgin field, but since it is as unfamiliar to advertisers—and to the public—as "pop art," sound men are very cautious in their use of it.

To create a successful tiny logo in sound is difficult. According to Eric Siday, a musician and sound designer pioneering in this field, there are too many limitations in sound."

"People do not find sounds as distinctive as graphics," says Siday. Many cannot tell the difference between a clarinet and a flute. Sounds have to be very different for the average person. Like a drum and a horn, almost. Only when they are heard together can most people discern differences in similar sounds. That's why you need something *really* different each time," he concludes.

Siday, who has done logos for Westinghouse (You can be *sure* if . . .) and ABC-TV, is now doing one for a major automobile manufacturer which he feels will be something new and different.

A key problem, Siday believes, is that the field is limited. Each time a sound logo is made and sold it deletes part of a limited supply, so to speak. "Only so many people can use them, and then we'll be out of business," he says. "There may be many sounds available, but none unusual yet simple enough for the consumer to remember."

"Very soon one logo begins to sound like another. And when this happens, you're dead," Siday says. "An artist not only has design, but color. If a designer uses a shade of red once, he cannot use that distinctive shade again. But a sound designer could not use *any* red again. He must deal in primary colors.

"Commercial music is designed to sell, point out the content of copy. A logo is an immediately identifiable image. It's the most exacting work I've ever done. The logo must be brief. It must catch the ear. It is as simple as a crisp jewel, according to the sound designer.

Because the work is so exacting and limited, Siday feels, it should not be sold cheaply. The sound men who sell their logos cheaply are selling themselves out of business, he says. Advertisers should learn that sound is an art like graphics and should pay at least as well, he says. "When the company spends millions to advertise around the world, it should pay adequately for the ideas that make that advertising work," Siday contends.

The sound logo must be presented well with the visual and copy, says Siday, or the full value of the logo is lost. He emphasizes that all three elements of the commercial don't have to be of equal weight, and shouldn't be. The Go-Go Goodyear commercials, with no copy, were cited as an example.

People working with sound logos often use electronic music because the sounds are more unusual. Siday feels that one should stick with tonal logos as opposed to atonal ones, however, because they are in most cases more memorable. An exception might be a jet plane or a bird call, for instance, but these sounds are not unique, which is the criterion for a distinctive sound image.

Siday uses electronic sound for

all his work, sometimes combining it with known electronics or *musique concrete*. The sound designers contend that electronic music combines well with standard instrumentation music.

The term *musique concrete* applies to music made from natural sounds, like dripping water, knocking, a typewriter. The Maxwell House coffee sound is an example. It was created with tempo blocks and the sophisticated editing of tape. Bufferin, among others, also employs *musique concrete*.

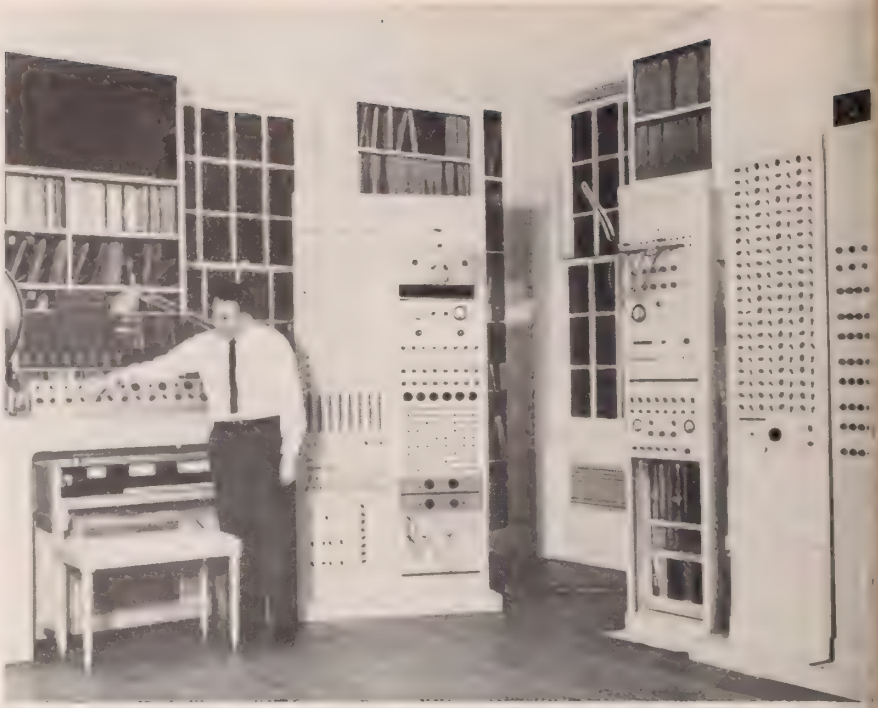
"But what can we use after electronic music and *musique concrete?*" asks Siday. "Maybe silence, but that's already been used."

Raymond Scott, another sound designer, well known in the past as the musical director of *Hit Parade*, feels differently. Scott contends that the field of resources and ideas for sound logos—audio logos he calls them—is not limited. "Utilizing electronic sound is like adding a new kind of piano with 88 million keys," he says. "So many combinations of sound that are possible are still unknown to us. We are just learning about them. And you don't tell an advertiser we will never use a piano again for a logo or jingle. You just say you will not re-use the same sounds in the same combinations."

Scott maintains about $250,000 worth of sound equipment at home. One of the devices he has to help coordinate the sound with the visual on a tv commercial is a closed circuit tv system. When scoring a commercial or designing a logo he uses this system to bring the picture from an editing moviola to the piano. By flicking remote control switches he plays and replays the scenes at will, then tests his scoring on a nearby quarter-inch tape recorder. Then he throws another switch and interlocks the tape and the film and checks the result.

In addition to Scott's work with music and jingles, he does a great deal with electronic music. Siday works with electronic sound and *musique concrete*.

Among the audio logos done by Scott are Autolite, Macabees, "Futurama" for General Motors and Listerine. Although the firm did all the work for the "Futurama" commercial, only the sounds at the top and bottom of the commercial are



Raymond Scott, well known in the past as musical director of the "Hit Parade," mai tains a complete array of sound equipment—worth approximately $250,000—at hom

to represent the image of the company. The rest is considered dramatic underscoring. If the logo works as a logo should, the sound could be used sometime in the future without the words and be identifiable.

The Listerine sound of taste and feel (taste and feel the difference) could be called an example of sound association, rather than a sound logo.

The definition of an audio logo differs between Scott and Siday, primary designers in the field. To Siday it represents a corporate image, an umbrella, like his work for Westinghouse and ABC. By the same token he talks in terms of a cigaret corporation logo to cover all the brands and bring the image of the parent company to the foreground. This corporate thinking forces him to consider his Maxwell House coffee sound something other than a logo.

Scott disagrees. He says a sound logo can be for either a product or a corporation. He could consider the Maxwell House sound a logo.

Scott also suggests that a jingle, when it becomes well enough known, can be played in part without words and be termed a sound logo. This is true with musical phrases also, he contends. He points out Jell-o. At first the Jell-o sour was a musical phrase with letter later became so identifiable wi sound alone that it became a sour image, or logo.

The cost of audio logos varie With Scott they may cost $2000 $5000 for a product, with half aga the price for use with another pro uct. The price with Siday is for corporate image — thus, alread covering numerous products. H charges considerably more.

Once more, with Scott's work t price on the sound logo varies a cording to the size of the locale which it is going to be used. Mac bees Life Insurance paid less f its sound logo for use in Detr than General Motors for the "F turama" commercials aired in Ne York area. The price would va according to national use of t logo as well.

The Jell-o sound, another of t first sound logos, could not traced by Young & Rubica agency for the General Foods pro uct. A copyright was attempted b was not accepted as the tones a simply on a scale and considered common usage. The musical depa ment estimates it has been in u since the 1930s. And it is st being used.

Today, sound logos are taki on added interest as compani

strive to obtain a distinctive image.

Right now there are very few people doing sound logos at a high professional level, especially with electronic music, say sound men in the field. Many people are now fascinated with the use of electronic music for logos but do not have the knowledge of music, electronics, advertising or the money to buy the necessary equipment. A spokesman for Raymond Scott suggests that sometimes people go out and ask an engineer to give them some different sounds by using a sound oscillator. He does this and a sound is chosen for a logo. This is an attempt at a sound logo.

Tony Schwartz, another well-known sound designer and consultant, believes that the use of a logo or sound identification is not always a good thing. Himself the designer of sound logos for Elgin, Buick, Mercury and Chemical Bank, Schwartz feels that if the commercial is good the whole thing rubs off. If it is bad the whole thing is bad.

Time plays a role in radio and television which it doesn't in print. A commercial usually lasts a minute; you don't get the logo but once or twice. But there is the whole commercial that counts. If the beginning, the middle and the end are not good, the logo is not going to do anything, he suggests. It is the whole that counts.

Schwartz feels that the total commercial should be a logo, that a set sound is a hindrance. A logo should be a feeling, not words, a particular sound or visual pattern. An example Schwartz gives is with a copy slogo. The Chase Manhattan logo, "You have a friend," should not be said, as a sound logo, but put across with a friendly voice in a relaxed way.

Johnson & Johnson commercials, for example, do make more friends, he says. The same is true in sound. Instead of a short logo to identify a company, it should be a whole commercial idea that gives the feeling and image of a company.

I try to discourage sound logos whenever it is possible, says Schwartz.

It is clear that the use of, definition of, cost of and merits of the sound logo indicate a need for some "sound" thinking among advertisers. ■



NBC chimes, one of first and most memorable sound logos

O. B Hanson, manager of technical operations at NBC, with the electrical chimes



History of an audio logo

■ THE NBC CHIMES, one of the first sound logos, were conceived in 1926 by Phillips Carlin, an executive with the NBC Red Network. The chimes — the notes G, E and middle C — are still played on NBC Radio to mark the hour.

The chimes were purchased from Lesch Silver Co. for $48.50. Before the chimes, an announcer handled the station break by saying the stations carrying this program were "WEAF, WRC, WNAC . . ." But when the network expanded, this became impractical. The chimes were substituted to cue local stations to give their own call letters.

Originally, seven notes in the chimes were used. When all seven were first used, some announcers got the note order wrong. Three notes were dropped in 1927, only the notes GGGE remained. In 1930, two Gs were dropped and the C added.

On Sept. 17, 1932, the chimes were electrified. In the summer of 1938, various railroads used the NBC chimes as dinner bells.

During the war, the chimes were used by the NBC News Department to alert staff members to an emergency. A fourth note — GECC — was rung signaling all newsmen to come immediately to the newsroom in New York because a big story was breaking and help was needed. This was first employed in 1937 when the dirigible Hindenburg exploded. In 1938 it was used a second time as events in Europe peaked toward war. In 1941 it was used when the Japanese attacked Pearl Harbor, and in 1944 it signaled the launching of D-Day.

In January, 1950, NBC applied for and received a "service mark" from the U.S. Patent Office, the first purely audible trademark ever registered. The patent office officially described the chimes as "a sequence of musical chime-like notes which, in the key of C, sound the notes G, E, C, the G being the one just below middle C, the E the one just above middle C, the C being middle C, thereby to identify the applicant's broadcasting service."

One report says the chimes are heard throughout the world about 20 billion times a year. ■

Check list for reps —

■ A PITCH IS A PITCH, and from reps and station men calling on media supervisors and timebuyers it's often a case of "I've heard that song before."

Too often it's out of tune.

When a station representative arrives at a timebuyer's office, however, there should be certain "standard" information in his attache case.

But what?

The question was put by SPONSOR to a number of media supervisors and buyers at leading advertising agencies. Several reps were also asked about the materials and data they "must have" when calling on a buyer. Here's what SPONSOR learned.

It's only fair to mention that a "check-list" of items the rep or stationman should not be without is necessarily generalized. Each specific case, of course, varies, depending on such factors as past dealings between the buyer and the seller, the buyer's knowledge of the market, the size of the market, whether it is a radio buy or a tv buy, etc.

First, the standard basic material most buyers want is simply a list of availabilities and the latest rate card. (Although station rates are available in source books, the latest rate card may contain some additional or revised information.)

The rep should also, at this point, inform the buyer of changes at the station — such as in power, antenna height, or program format — that have taken place since their last meeting.

Contour maps appear to be out of favor with buyers, who feel such maps are expendable. (The best that was said for it was that "a sponsor preparing a sales promotion plan might want a contour map for use in his merchandising plans," and for this reason, a rep should have it with him. Otherwise, buyers see little use for it today.)

Three fields stand out as essential information the representative should have with him:

1. The market audience.
2. Product data.
3. Program format.

Here's the situation in more detail:

MARKET AUDIENCE. The rep should have ready figures from the latest market survey, prepared by a recognized research house, that list the number of listeners tuning-in by time periods and the average audience for each time period. Classifications of the audience by age, sex, economic level and other such breakdowns, when available, can be most useful. When the representative is making a "product pitch," knowing that the buying plan calls for coverage of his station's market, he will tailor to the product the data he presents.

If, on the other hand, the pitch is aimed at selling the market, the rep will have with him economic facts and figures for the area generally, including types of industry, the makeup of the labor force, income levels, etc. The station manager, may in this case, accompany the rep to offer first hand his knowledge of the station's operation.

In radio, outside the top markets and even at the fringes of the major markets, there is often little information to work with. One media supervisor suggested that individual radio stations should pool their expenditures for station promotion and use the money to hire an established research firm to conduct market studies. ARB's recently announced entry into this area of market research should provide much-needed information within the near future. On the other hand, there is usually a good deal of tv market data available, but it is the rep's responsibility to have the pertinent facts ready for the buyer.

PRODUCT INFORMATION. In a product call, the rep should be thoroughly familiar with the item (its use or uses, how packaged, etc.) and know where it ranks in sales in his client's area. The representative should also have a knowledge of the competition in the market area, such as rival products, their sales and ranking in the area in question, how advertised, and what commercials for these products are like. Such information can be of immense value, and may play a part in a decision to increase coverage for the product in the market of the rep's station.

If not making a "product pitch," the representative, nevertheless, should have some marketing information with him concerning types of products, regional brands, sales figures, etc. A good representative always sells the market as well as his station's advantages in it.

PROGRAM FORMAT. Here the representative should bring with him an idea of methodolgy involved in the station's programing. He should know intimately the type of program or programs for which he is selling availabilities. He should be aware of the talent on these

Alert station reps should not call without specific market, product and program data, plus price and availabilities lists, contour map, rates, declines

the buyer's view

shows, the talent's standing in the community, plus data on appearances, sales appeal, following and product promotions.

Ratings, needless to say, may play an important role in the buyer's selection. Also, knowledge of his station's view on clutter and piggybacking will be of aid to the rep in selling the buyer on his station.

There is variance among timebuyers as to just how much information they want from a representative at any given time. Some buyers, familiar with a station and its market, may only be interested in a list of availabilities. Others may want the rep to have with him *all* information for the station and market.

Any additional data, such as merchandising and promotion plans, special studies or market studies undertaken by the rep firm, can be helpful.

How does this budget yardstick compare with the information station representatives actually have with them when making calls? Generally, a rep's kit will contain most of these data and forms. For example, a typical Katz Agency kit (this one for an independent tv station) contains those items shown at the right.

Future needs and changes that occur as a result of computerization and increased research should provide the timebuyer with the additional tools and information he will need to do a more thorough job.

Here the station rep will play an ever more important role of providing the buyer with the right information to enable him to make the right decision. ■

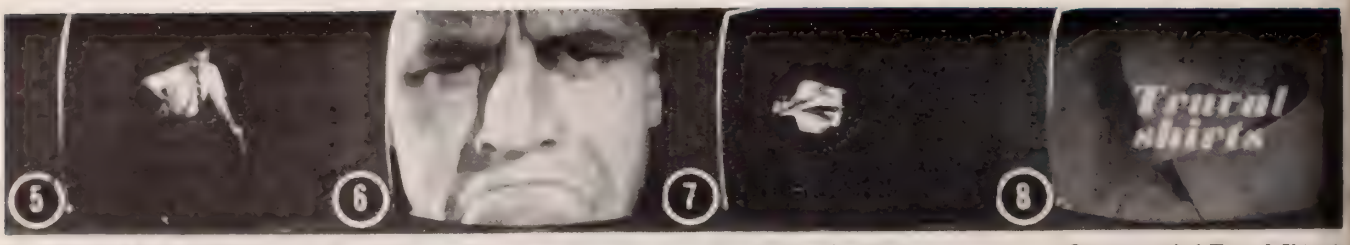
A TYPICAL KATZ AGENCY KIT CONTAINS:

1. A ready reference summary with a coverage map of the station's area; its market rank; economic background; facilities; station logo; address and personnel; and merchandising, promotion and publicity done by the outlet.
2. Availabilities form.
3. The latest rate card.
4. A list of rate policies of the various stations represented.
5. The station's programing schedule.
6. A list of live announcement charges of the various represented stations.
7. Merchandising and audience promotion services available on the stations.
8. A list of participation programs directed to women's audience.
9. Participation programs directed to children's audience.
10. Tape status of Katz stations.
11. Post-1948 feature film packages (and, where known, features used by competitive stations.)
12. Highlighted titles (with their stars) from feature film packages, listed alphabetically by director.
13. Color status of represented stations, listing network relay and origination facilities for slides, film, tape and live programing.
14. Restrictions on beer, wine and malt liquor advertising.
15. Program profile for specific shows.
16. Forms covering political broadcasts.
17. New code provisions for consecutive spots and piggybacks.
18. "Spot Radio Today," a Katz pamphlet designed to sell spot radio as an advertising medium.
19. "Launching Your New Product," a pamphlet counterpart of the above designed to sell spot tv as an advertising medium.



CHANT: Tall dads, short dads, thick dads, thin dads,

Truval shirts



young dads, old dads, happy dads, grouchy dads, busy dads, lazy dads. Give your dad Truval Shirts!

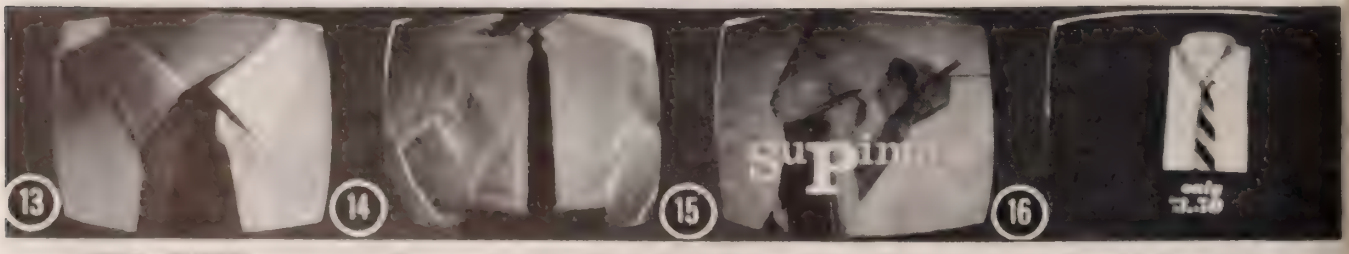


(IN CLEAR) Truval for handsome Father's Day gifting.

(MUSIC-DERRING-DO TYPE) Makes dad feel Truval dashing.

(MUSIC - TANGO) Truval devilish.

(MUSIC-NEW YORK) Truval distinguished.

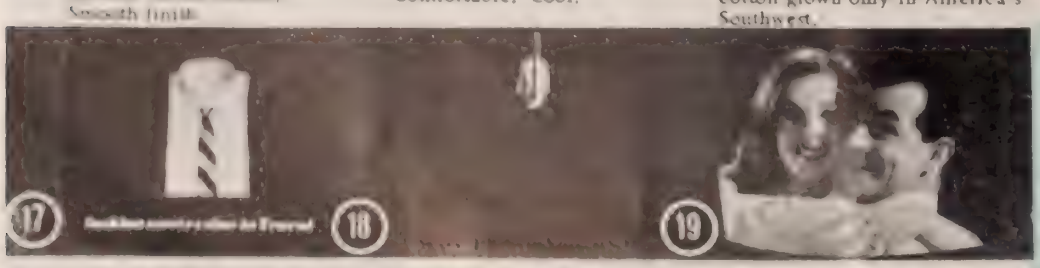


(MUSIC - BREEZY) Take Truval Shirts of SuPima cotton batiste. Smooth finish.

Smart workmanship. Short sleeves. Of course. Comfortable. Cool.

Wash and Wear. Tailored by Truval of SuPima, the fabulous cotton grown only in America's Southwest.

Truval SuPima batiste white shirts. Only three-fifty...



[illegible] fashion meets value in Truval dress shirts, wash 'n wear shirts, sport shirts and shirt

CHANT: (REPRISE OF FILM BEGINNING) So give your tall, short, thin, thick, young, old, happy [illegible] busy, lazy,

wonderful, lovable, kissable dad—
GIRL: Truval shirts'

Commercial is fast-moving and packed with information. It points out that the shirt is wash-and-wear, cool, comfortable, inexpensive, fits every man and is made of special cotton.

makes first tv plunge

Company uses fast, light commercial and a special camera lens; sets spots for network women's programs prior to Father's Day

■ THE MEN'S SHIRT INDUSTRY has never gone much for tv as an advertising medium — until recently. The Van Heusen commercials over the last few years proved that tv can be effective, however.

Van Heusen's demonstrations with twisted collars, athletes in action and a young man walking out of the ocean or into a car-wash made shirt advertising dramatic. Before that, shirts had only been thought of in terms of handsome lounging models or stacks on the shelf, suitable only for print graphics.

Now, Truval Shirts is entering television. The company launches its first campaign this month, with a three-week schedule on six network daytime shows. The campaign represents a big spring push leading up to Father's Day.

Truval is a $300,000 to $400,000 account with the Zlowe Co. The budget is divided more or less equally between spring and summer promotions. The June campaign represents about one-fourth of the spring advertising allocations. Truval is currently working on commercials for a new "proportion shirt" which are slated for network tv this fall.

Competition in the field of men's shirts is getting hot. Dozens of companies are vying for the dollars going to Arrow, Manhattan and Van Heusen, the top brands. At the bottom of the scale are low-priced, unknown brands with private labels marketed in discount stores and basement departments. Truval aims squarely in between the top brands and the unknowns, with a popular-priced, smartly-styled, nationally-advertised line.

Lee Babin, account executive on Truval at the Zlowe Co., looks on the position favorably. "The top brands are pricing themselves out of the mass market. The low-end shirts have no brand appeal. Truval is sandwiched right in the middle for the middle-bracket millions."

Truval has been trying to upgrade its image, while keeping its price low ($3 to $4). When the account went to Zlowe about three years ago, it was still selling in small stores. Stores that never gave Truval a tumble in the past are now giving sales reps a hearing. Some of its retail outlets now include Saks 34th St. in New York, L. S. Ayres in Indianapolis, Emery Bird Thayer in Kansas City, L. Bamberger in Newark, F&R Lazarus in Columbus and Harris Co. in San Diego

Much of this has come about with a new advertising approach through Zlowe: departure from the usual men's advertising with long copy, literate tongue-in-cheek, which risked going over the head of the average reader.

Truval's entry into tv has also been a departure from the flock of shirt advertisers. And so are the commercials themselves

The Truval shirt commercials are fast-moving, demonstrative and informative. They employ a special camera lens which distorts shapes and gives the illusion of many different kinds of dads — tall, thin, heavy—all of whom should have Truval shirts.

It is the only known time the special lens has been used in a commercial. Originally, it was developed in Hollywood for super-spectacular movie scenes. Stars and Stripes Forever Ltd., producers of the commercial, located one on the East Coast to use for Truval.

The lens saved Truval from using many actors to illustrate the many different kinds of dads. Originally a call was put out for eight or ten different types of actors and models to fill the bill. With the lens, one actor and one actress were enough. Miss Babin points out that it cut down on the residuals that would have been necessary with many actors.

The commercial is one minute long and will be aired on ABC's "Operation Daybreak," six daytime programs which include *The Price is Right, Queen for a Day, Tennessee Ernie Ford, Get the Message, Missing Links* and *Day in Court*. During the three-week campaign, about 13 messages are scheduled for each program.

Since research has shown that women buy a great number of men's shirts—between 60 and 75 percent

. . . Truval shirts

Truval wanted to buy into tv shows which have a large female audience. Women's magazines were considered, but it was thought that magazines were picked up any time, often when there were many people around and many distractions. During the day a woman is usually alone without the kids and her husband and can think and absorb more, Miss Babin feels.

The copy in the commercial, written by Don Sheerin of Zlowe, is female oriented. It points out that a Truval shirt 1) is comfortable and cool, 2) is wash-and-wear, 3) costs only $3.50, 4) is made of SuPima cotton, grown only in America's Southwest, 5) fits every man.

The 60 seconds of copy are accompanied by many different picture changes. The commercial reads as follows:

> (CHANT) Tall dads, short dads, thick dads, thin dads, young dads, old dads, happy dads, grouchy dads, busy dads, lazy dads, give your dad Truval shirts! (IN CLEAR) Truval for handsome Father's Day gifting.
>
> (MUSIC — DARING-DO TYPE) Makes Dad feel Truval dashing. (MUSIC — TANGO-LOVER TYPE) Truval devilish. (MUSIC — NEW YORK,' NEW YORK TYPE) Truval distinguished.
>
> (MUSIC — BREEZY, UNDER) Take Truval shirts of SuPima cotton batiste. Smooth finish. Smart workmanship. Short sleeves. Of course. Comfortable. Cool. Wash-and-wear. Tailored by Truval of SuPima, the fabulous cotton grown only in America's Southwest. Truval SuPima batiste white shirts. Only $3.50. Proving fashion meets value in Truval, dress shirts, wash-and-wear shirts, sports shirts, any shirt.
>
> (REPEAT CHANT) So give your tall, short, thick, thin, young, old, happy, grouchy, busy, lazy, wonderful, lovable kissable dad — (GIRL) Truval shirts.

Print advertising, with the same free and easy tone, is also being used in magazines like *Playboy*, *Esquire* and the *New York Times Magazine*. The print advertisements have no headline, short copy, and are conversational with an unexpected twist. The idea is to stop the reader, register quickly with the brand name.

Miss Babin, account executive on Truval, is also account executive on Essley shirts, Olympian bowling shirts and Bruxton shirts for boys, other divisions of the Publix Shirt Corp. She is well versed in the men's clothing industry. At one time she was director of the Men's Fashion Guild of New York. "There were always about 25 men there; I was the only woman. At first they resented it, but later accepted me as a business woman with a common interest and not particularly as a woman in business."

Of Miss Babin's present accounts, Truval is the largest. The company's entry into tv is significant because tv is still relatively new to the shirt industry, and completely new to Truval.

When the commercial was shown to Truval salesmen they "flipped for it," Miss Babin says. "The client is very pleased and enthusiastic, and so is the agency. Once more, things look good in the industry. Retailers are making plans to tie-in on local television stations with the Truval network spots." ■

Special lens developed in Hollywood was used to distort actor and give illusion of different kinds of dads, also cut down on residuals.



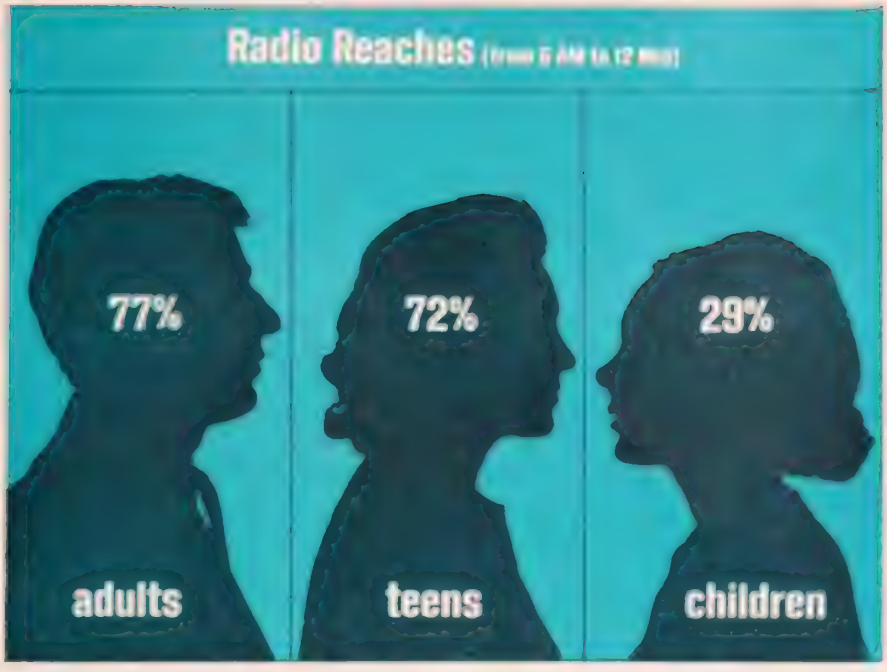


Chart 1

The B-I-G Reach: Radio

Long appreciated for frequency and saturation, radio is now upheld for its reach — as well as buying ease — in new Group W study of 89 top stations in 30 top markets

■ UNUSUAL COVERAGE, the usual price breaks and an easy buy—that's what the sponsor and his advertising agency get from the "combined audience" method of buying radio.

"Combined audience?" What does that mean?

It means buying the top several stations, together, in each market to get a good broadside at their combined audiences. The assumption—well borne out by statistics—is that leading stations complement each other to give effective penetration into all segments of the population.

Facts of life

The concept makes good sense in light of the "big three" facts of life about radio today:

(1) People don't listen to programs any more (because airtime usually isn't divided into 15-minute programs). Instead, they listen to stations.

(2) Different stations appeal to different groups. Typically, today's station specializes in one format (whether rock-and-roll, good music, talk programing or music-and-news) that attracts its own kind of audience (young teens, young adults, women, older adults, and so on). (See SPONSOR, May 25, p. 25.) A few stations, of course, manage to attract a cross-section.

(3) Because the format rules rather than the program, listeners tend to pick their station, then pretty much stay with it throughout the day—or week. The listening average is two or more hours each day, six days out of seven.

To the advertiser, that means a lot of potential customers, each roosting with the rest of his flock at his habitual listening post. But how does a sponsor conveniently involve the whole bunch, not just one group?

By buying the "majority" of their listening posts—i.e., as many radio stations as he needs in a market until their combined coverages provide 50 percent of the total audience.

Since the identity of these stations is easy to establish (by referring to rating reports), the buy is considered simple and relatively free from paperwork.

A matter of reach

One of the facts that's most interesting about "combined audience" buying, however, is that a few stations can be made to go a very long way.

Consider the top 30 markets. Just 89 stations (of the 348 located there) give a 50 percent share of their metropolitan-area audiences. And in only one market (New

Radio . . .

York) would it be necessary to buy time on five different stations (see box on page 47).

In seven of these top markets, four stations would provide the coverage; in 12 other cities, three stations each will deliver half their radio listeners: in 10 markets, the sponsor can reach half of all listeners by buying time on just two stations each.

Just what does this 30-market sector represent?

- Some 44 percent of all radio homes in the United States.
- Nearly 22 million radio families.
- An estimated 48.5 percent of America's effective buying income.
- Some 46.2 percent of total U.S. retail sales.

By buying time on 89 radio stations in those markets, the advertiser gets a good crack at this kind of a sales target:

- Over 50 percent of all listeners in those markets during the average quarter hour.
- Entry into some 11.6 million different homes each day—two out of three in which the radio's turned on.
- A substantially greater audience than is delivered by the 30 largest newspapers (combined circulations: 9.6 million) in those same markets.
- Almost twice the circulation of the widest selling magazine (six million) in those markets or three times the circulation of each of the next four leading magazines.

(Note: Since market figures are for metropolitan areas only, true coverage and sales potential is considerably greater. And since radio's circulation is based on daily, rather than weekly or monthly, totals, this too, is a minimum.)

To consider actual time buys on these 89 stations: A schedule of six random announcements on each station would reach an estimated 7.3 million unduplicated homes, each of them an average of 1.9 times, for a total of 13.8 million home impressions. Cost would be $21,000.

A schedule of 12 random announcements would reach 9.5 million impressions. Cost: About $38,000.

"Size" was a prod

The "combined audience" buying method was devised and supporting statistics compiled by Group W (Westinghouse Broadcasting Co.), partially in answer to the timebuyer's worry that it's difficult to buy radio wisely and well

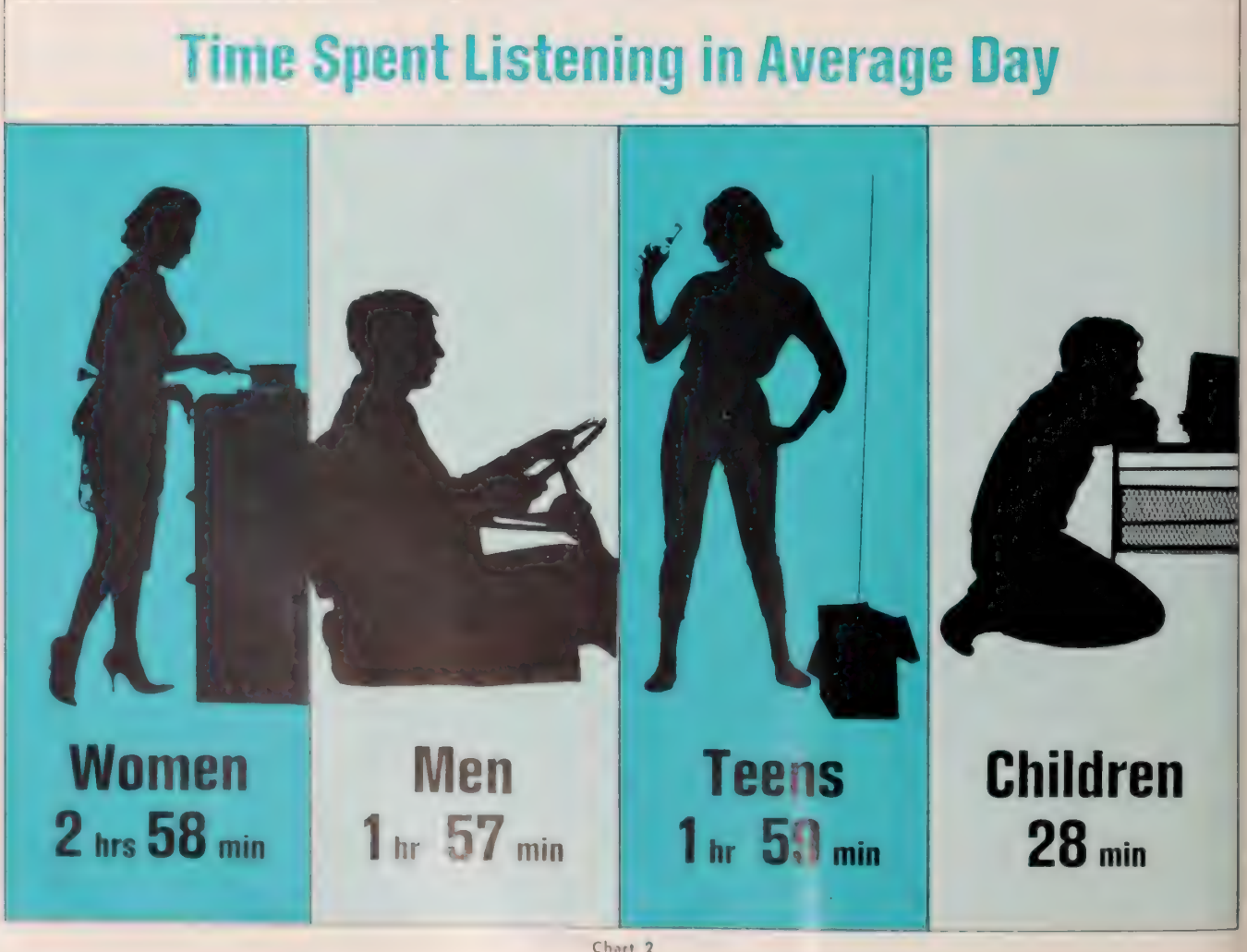


Chart 2

because of the medium's very bigness:

Between 6 a.m. and 12 midnight, radio reaches more than three out of four adults, better than seven out of ten teenagers and almost one third of all children (see chart 2).

Women listen nearly three hours a day, men, close to two hours; teenagers, two hours; children, half an hour (see chart 2). Since this continues throughout the year, Group W researchers report that "radio reaches practically everybody the advertiser is trying to sell, and it holds listeners for hours, every day." As a result, it's misleading to measure radio in terms of 15-minute segments, a hold-over from former programing methods.

If network grosses have dropped $100 million since tv's advent in 1948, spot radio revenues have made up that $100 million (by adding that amount to their former grosses), and local sales have increased radio's till by still another $250 million (see chart 3). Thus, from 1948's annual advertising take of $416.8 million, radio has risen to well over $665 million today.

The first stage

At the start of its analysis, Group W naturally looked to its own and focused attention on WIND Chicago.

WIND seems to have a good cross-section of the Chicago radio audience by age group—14.0 percent of listeners under 18; 19.5 percent of those between 18-34; some 20.0 percent of those in the 35-49 bracket; 18.5 percent of those over 50.

Another Chicago station attracts 43.0 percent of the under-18 group, thus was identified as a vehicle for the young set. A third station relates more to mature audiences, attracts 29.0 percent of listeners 35 years old and over.

But the WIND study showed an interesting fact. The top three radio stations in Chicago, combined, deliver about 50 percent of *each* age group!

Figures for the combined audience of all three stations are as follows: 18 and under, 63.5 percent; from 18-34, 50.0 percent; from 35-49, 47.5 percent; aged 50 and over, 47.0 percent (see chart 4).

That allowed the Group W research team to form a tentative theory: *Stations that, in combination, deliver 50 percent or more of all radio homes in their market also tend to deliver 50 percent (or greater) of listeners in each age group.*

But would it apply to other markets—and for other audience characteristics?

The team rushed to find out. They extended the Chicago study to four other markets served by Group W—Boston, Cleveland, New York and Pittsburgh.

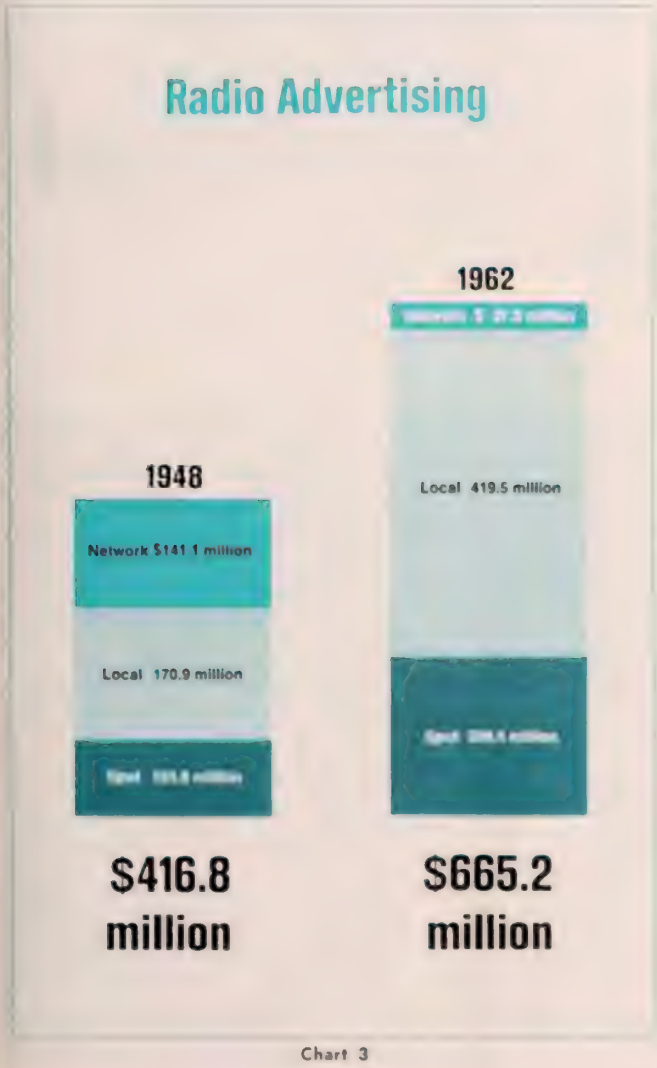


Chart 3

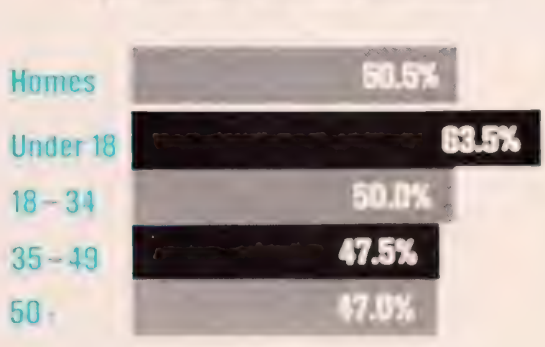


Chart 4

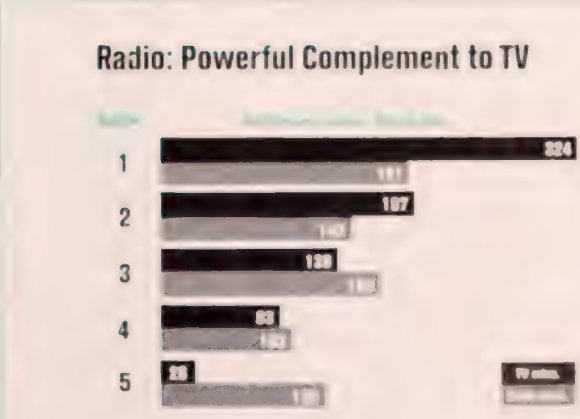


Chart 5

Radio . . .

In each study, they started with the station with the highest share-of-audience in the average quarter hour. Then they added another—and another—until they had a group that, together, represented 50 percent of radio homes listening. Then, of course, they studied the characteristics of these combined audiences.

Findings were remarkable and similar. A consistent and parallel pattern also emerged in Cleveland. And in Boston and Pittsburgh. It also seemed true in New York. The researchers took spot checks in other markets. Again the pattern came through.

In short, they verified that if you get half the radio audience, you'll also get half the teenagers listening—or half the women—or half the families composed of three or four people. Simple as the theory sounds, to advertisers it has major significance. It pinpoints a moving sales target, almost regardless of what that target might specifically be.

To avoid monotonous repetition market by market, the Group W research team drew up a composite picture of the 16 leading radio stations (and their audiences) in the five markets they studied closely. It comes out like this:

Homes reached: 54 percent of those with radios on in the average quarter hour.

Audience: 80 percent adult.

Women reached: Over half of those listening—51 percent.

Men reached: Even more, well over half—53.0 percent.

Family composition: 46.5 percent of 1-2 person families, 56.5 percent of families with 3-4 people, 54.5 percent of those with 5 or more members.

Listeners by age group: 69.5 percent of those under 18, some 55.0 percent of the 18-34 group, 50.5 percent of those between 35-49, and 47.5 percent of those over 50.

Notice that in all the above classifications, the results are very close to 60 percent, and in some cases, over.

Thus, the theory was proved at least accurately enough to serve as a very helpful timebuying guide.

Competitive pulls

During the course of the study, some interesting discoveries were also made in terms of competitive media.

Comparing the "leading" radio stations in the top 30 markets with daily newspapers there, the study disclosed that 89 stations reached approximately 11.6 million radio homes.

Collectively, the largest morning papers in the same markets reached just 8 million homes; the largest afternoon papers, 7.9 million; the 30 papers with the greatest circulation (regardless of when they appear) reached a total of 9.6 million.

The divergence was also notable when radio was compared with magazines. (One research problem is that the magazines were computed on the basis of paid annual circulation while most of the radio data was based on The Pulse's daily figures.) While radio reached 11.6 million homes, the top-selling



Group W president and chairman Donald H. McGannon (l) goes over details of radio study with A. W. Dannenbaum, sales vice president.



Now making presentation to agency people are James Yergin, research director (l), and Ralph Glazer, national radio sales manager.

Reader's Digest reaches six million. Other best-selling magazines in these markets include *Life*, 3.6 million; *McCall's*, 3.3 million; *Look*, 3.1 million, and *Family Circle*, 3.1 million.

In terms of television, the study indicated that 12 announcements (on 89 stations in the top 30 markets) reach some 9.5 million homes, thus topping the audience of *any* tv program in the same cities. Even a six-announcement schedule (7.3 million homes) outreaches the audiences of such tv programs as *Ben Casey* (7.2 million), *What's My Line?* (7.0 million) or *Beverly Hillbillies* (6.8 million).

Of that, Group W says, "The figures are not offered as evidence to persuade advertisers to drop television for radio. But the numbers do dramatize the tremendous reach of leading-station radio and do remind advertisers that radio can be used as a powerful complement to television."

As proof of that pudding—that radio is fine sauce for the tv plum—they cite an R.H. Bruskin study in which the adult tv audience is divided into five groups (or quintiles), based on the time they spend watching television. Bruskin also measured the time people in each group spend listening to radio. He learned that, except for adults in the top two quintiles—the heaviest tv viewers—people in the bottom three quintiles spend more time with radio than with television (see chart 5).

Those results reportedly hold true for men as well as women when studied separately.

The new, "combined audience" approach to station selection can be used by any national or regional advertiser, A. W. Dannenbaum Jr., Group W's vice president in charge of sales, explains. "It can be used on the 30 markets we studied. It can be used in more, or in fewer. You can shoot for all segments of the market or for a special audience group, if one group is more important to you. We sincerely believe that buying a 'combined audience' by buying leading stations is the way to use radio today." ■

[illegible] prepared by the Radio Advertising Bureau, Group W, Westinghouse Broadcasting Company.

The secret that dollars don't keep

In radio, as in all advertising, money is spent where results 'talk'

■ NO ADVERTISER ever spent a dollar with any medium or any given newspaper, magazine, radio station tv station — or rock planting company — if he believed that a dollar could be spent more intelligently elsewhere."

Those are the words of A. W. Dannenbaum, vice president, sales, for Group W (Westinghouse Broadcasting Co.), in reference to his organization's "combined audience" study.

"I predict that advertisers who make radio a significant part of their total media mix will become more and more numerous and the efficiency of their total advertising outlays will be greatly improved and most satisfying."

For some time, advertisers have been spending more dollars on radio than ever before, Dannenbaum points out.

In fact, Group W station revenues first topped the so-called "Golden Years" (before tv came on the scene) in 1956 and have added more dollars for the same radio stations every year since.

There are very few advertisers who have not been aware of the frequency and saturation possibilities afforded by radio advertising. Fewer advertisers have realized the tremendous reach possibilities. This presentation, for the first time, indicates a simple and tested way of buying radio to secure its great reach. It works because it matches the listening pattern of radio today." ■

BUYS YIELDING 44 PERCENT OF ALL U.S. RADIO HOMES

No. of Markets	Stations per Market	Total Stations
10	2	20
12	3	36
7	4	28
1	5	5
30		89

THE CHECKLIST

Visual

1 POINT OF VIEW: Is it from the eye of a woman, a man, a child, a dog, a personalized inanimate object, etc?

2 VISUAL STATEMENT: What is the visual excitement (White Tornado, Cup and a Half of Coffee, Hertz Puts You in the Driving Seat, etc.)? What involvement in an action does the product have? Does it carry out the advertising phrase adequately, succinctly or efficiently? Is it the most dynamic, related part of the commercial, and, if it is not, why isn't it? (That is, it could be that there is an emphasis on merely beautiful, photographic effects.)

3 VISUAL FLOW: Do the images relate in meaning, in speed, in amount of information from one to the other? In other words, is there a flow and a balance of the material that is satisfying or fitting to many other images for the eye to absorb and the mind to perceive or perhaps to view?

4 VISUAL TRANSITIONS: Are there inventive passageways from one idea to the other in the commercial that are planned and are subtle enough to bridge statements without calling attention to themselves but getting out of the way of the heavy film quotations we have seen—for example, wipes, long dissolves, flips, etc?

5 PHOTOGRAPHIC QUALITIES AND COMPOSITION: In lieu of, and sometimes in concert with, visual statements, it is important to plan for attractive backgrounds and other graphics that must be located and composed well to support the actors — European locations, big city activity, clouds and seascapes, etc.

6 GRAY SCALE INTEGRITY: Do all the picture elements have a fairly stable gray scale quality to avoid heavy contrasts for television transmission, etc.?

7 SIZE RELATIONSHIPS: Do the products and the people in all images keep a special relationship which is understood and not confusing to easy perception?

Audio

1 NARRATIVE TRACKS: Are the voices warm, friendly, supportive of the visual?

2 MUSIC: Has music been planned, canned or original? Music is as important as any other quality for the commercial; it evokes mood and atmosphere and rhythm to provide dynamic cutting.

3 EFFECTS: Are they set to highlight abstract to personalized activity of the product?

4 BACKGROUND NOISE: Is this to be picked up or composed to create a special atmospheric feeling?

the tv commercial . . .

12 time-

■ FOR THE PAST SIX MONTHS, commercials shot at the busy, thriving New York commercial house known as Filmex, Inc. have been quietly checked against a list which many admen would do well to paste inside their attache cases.

The project, hatched by Robert Bergmann, one time Transfilm executive who formed Filmex in late 1959, has been under security wraps for two good reasons:

(1) The television film commercial business is a highly competitive one, and

(2) Few agencies like to be told that some commercial storyboards on which much time and attention have been lavished will produce commercials that wouldn't sell a scalp knife to Geronimo.

One by-product of Bergmann's new checklist procedure may become part of industry vernacular: "flowboard."

What's a flowboard? As Bergmann, a former vice president of the Film Producers Assn., explains it, "a 'flowboard' is a sort of storyboard in depth. Each second of a commercial is transformed, by one of our own artists, to a frame of a storyboard, instead of the usual storyboard approach in which a frame is used for every three or four seconds.

"This enables us to make a close analysis of each second of each commercial we do. It also enables agencies to get a better idea of what, exactly, the final product will look like."

After analyzing dozens of flow-

and-dollar savers to check before shooting

A leading New York film house has developed new "checklist" technique to improve spots

boards produced at Filmex, Bergmann discovered that agencies tended to repeat similar basic errors each time certain problems occurred.

From this over-all analysis, Bergmann and his staff proceeded to draft a checklist of visual and aural points. Now, incoming commercial storyboards are checked against the list. If they fall short, Filmex diplomatically calls it to the agency's attention.

"We're not trying to show how smart we are," says Bergmann, "even though a film commercial producer must function as a creative businessman. We've found that agencies are generally anxious to strengthen any given commercial, if it can be done with a minimum of delay in the pre-production stage . . . particularly if it may save them, and their clients, money in the long run."

Bergmann's checklist is shown, paraphrased somewhat by SPONSOR for general application.

Readers who feel themselves creatively but not mathematically inclined may well have noticed that there are eleven, not twelve, points in the Filmex checklist. But there *is* a final checkpoint.

"The final point which we check," explains Bergmann, "is a subjective one — does the commercial help set a trend, or merely follow it? There are cycles in the commercial business. Right now, helicopter shots and the use of still photographers — who generally have no feeling for dialogue and whose idea of a 'typical' woman is a model smashed with light — are very 'in,' but are becoming cliche.

"There is still too much stress on talk-talk in commercials and there is not enough emphasis on visuals."

What should agencies keep in mind as the most important thought concerning working relationships with commercial producers?

States Bergmann: "Commercial planning is like a telephone call, the more interference there is along the line, the less comes through in the end." ■



Robert Bergmann, president of Filmex, Inc., evolved special checklist to help agencies evaluate tv commercials in pre-production stage. Bergmann, invited by ANA to lecture admen on commercial cost control and to prepare ANA-FPA film workshops, often directs location jobs

Hazel Bishop Hits Record Earnings, Plans Spots

Although Hazel Bishop's broadcast expenditures have been rather limited in the past, record earnings for both the three months and six months ending April 30 indicate they may be increased. The cosmetics company is putting an especially heavy push behind its two products introduced so far this year —Setique hair setting lotion and hairspray and Sudden Change antiwrinkle lotion—and plans to introduce several more new products within the next 12 months.

Spot television, which benefited from $277,250 in Bishop billings last year, will be a main vehicle in the multi-million dollar advertising push which started June 2 for Setique (SPONSOR, May 25, page 18). The top 150 markets are involved.

As for Sudden Change? Despite prospective government action against wrinkle removers, Hazel Bishop's version is selling so well, according to president Morton Edell, the company "is finding itself hard-put to maintain sufficient production in view of the continued demand for the product." A saturation campaign is also planned for Sudden Change.

Earnings for the second quarter ending April 30, were $935,891, up substantially from $128,651 for the three months ending April 30, 1963. This amounted to 52 cents per share vs. 7 cents, based on sales this quarter of $8,255,446 compared with $5,696,547 for the same three months the previous fiscal year.

Six-month sales for the period ending April 30, 1964, were $12,693,300 (vs. $10,581,507) and net earnings were $1,040,261 (vs. $10,068). Earnings per share rose from one-half cent to 57 cents.

Sales and earnings of Setique and Sudden Change are not included, to any appreciable degree, in these figures.

ADS HELPED SPIRAL SALES 30 PERCENT



Compared with an industry-wide increase of only 2.8 percent, Pearl Brewing Co. (John W. Shaw) saw a 1963 sales increase of 30.6 percent over 1962. Company credits its two-time award-winning advertising for the boost. Here (l-r) sales manager of the Country Club Malt Liquor Div. A.P. McEachern, ad director Robert Jornayvas and vice president A. J. Range sport the gold Clio trophy, awarded by the American Tv Commercials Festival for the best tv commercial in the beer and wine industry (r) and Hermes trophy of the Chicago Federated Advertising Club for black and white newspaper campaign. Campaign also won merit award in the Chicago competition in the tv and consumer magazine categories

Ballantine's Farrell

The new president of P. Ballantine & Sons, John E. Farrell, ha been with the Newark brewer



C. W. Badenhausen



John E. Farre

since 1941 in various executiv capacities. He succeeds Carl W Badenhausen who, in 1933, bough the brewery from the heirs of Pete Ballantine. Badenhausen moves u to chairman of the board.

A graduate attorney, Farrel brings a primarily administrativ background to his new post. H joined the company in 1941 a assistant secretary and counse and, after three years in the Ai Force, returned to Ballantine i 1945. He was appointed secretar in 1951, a position he held until h was named vice president of th firm in 1954.

Ballantine spends over $6 mil lion in broadcast media, most o it in spot tv and radio. In fact it ranked number 12 among spo radio users in 1963, according t RAB, with an outlay of $2,925, 000.

Candy Firm Goes Network

The success of a 10-market tele vision campaign earlier this yea prompted Murray-Allen Imports t try network tv to promote its lin of Regal Crown sour fruit candy rolls. Spot radio will supplement.

Vehicles are NBC-TV's *Toda* and *Tonight* shows, with the form er schedule beginning June 23 an the latter June 30. Live lead-in and sales pitches will be delivere by Johnny Carson, Ed McMahon Hugh Downs, Frank Blair an Jack Lescoulie.

The 10-week radio push run from June 9 through Aug. 15. Min ute spots will run in morning an afternoon programs in Chicago Cincinnati, Columbus, Los Angeles New York and Philadelphia.

Bauer, Tripp, Foley, Philadel phia, is the agency.

Friendliest stop-sign on the road

(It invites you to relax, have some fun, and save some money.)



Smart motorists stop at the Sheraton sign for: Free TV and radio. Free family plan (no charge for children in your room). Insured reservations. Guaranteed rates. Free parking. (Many Sheratons even give you free launder-in facilities, free coffeemakers, free ice cubes, free swimming.) Rooms are comfortable. Rates are sensible. Restaurants and lounges are well-run, congenial, right on the spot. You'll find Sheraton Motor Inns in or near New York, Los Angeles, Boston, Chicago, Baltimore, Tampa and other major cities coast to coast in the U.S.A. and in Canada. For Insured Reservations call any Sheraton Motor Inn, Hotel, or Reservation Office.

85 Sheraton Hotels & Motor Inns

Coast to coast in the U.S.A., in Hawaii, Canada, Jamaica, Puerto Rico, Venezuela, Nassau, Mexico, Tel Aviv.

Sheraton shares are listed on the New York Stock Exchange • Diners' Club card honored for all hotel and motor inn services.

Goal Is Labor Peace At Plautus-Union Meet

All appeared sweetness and light on the television production labor front after an unprecedented meeting between Herbert Brodkin, head of Plautus Productions, and the Joint Council of Eastern Motion Pictures Productions Unions.

Nub of the news coming out of the meeting was an agreement that in the future the council would meet to prevent labor disputes involving a single craft.

Plautus, producer of *The Defenders* and *The Nurses*, the only two major network film shows produced in New York City, fled to the West Coast as a result of a strike by United Scenic Artists.

Plautus indicated that union difficulties had been patched up and the shows would return to New York.

In meeting with the Labor Council, Brodkin said, "We would like to produce in New York and will do so if the conditions make it feasible to produce here effectively and efficiently under stable labor relations, without recurring labor crises."

The council, for its part, promised cooperation, called for regular meetings with the producers "so that mutual problems can be resolved, making New York a greater film production center."

Maxon Forms Public Relations Company

MCI (Maxon Communications Inc.), a wholly-owned subsidiary of the New York-based agency, has been formed to handle public relations and product promotion for Maxon clients. Outside clients may be accepted as well in the future.

"Public relations is a function which complements and yet is wholly separate from an advertising program," noted newly-named agency president C. Terence Clyne. "For this reason, we feel the affiliate concept represents the best approach for an advertising agency to this kind of communications."

Clyne will act as president of MCI, with Robert McElwaine, now director of product promotion for Maxon, becoming executive vice president. Harold Strauss will be secretary-treasurer.

ALL-AMERICAN HONORS ALLSTATE AGENT



Basketball star Ed Macauley (l), who handled color on the KPLR-TV St. Louis NBA telecasts and also did the Allstate commercials, awards trophy to insurance agent Earle Dickson, one of two winners in sales contest staged by station and sponsor. Bob Blumberg was the other winner.

CAUSE TO CELEBRATE



Broadcast supervisor Vera Brennan (r) wa one of over 7000 agency media people t pin on a yellow rose in recent celebratio of the fourth anniversary of WLS Chicago "Miss WLS" herself, Kim Kendall, came t New York to do the honors. She gets a assist from Monty Lang of Blair Radio, whic represents the ABC-owned outlet.

Small Tv Investment Pays Off for Hallmark

Hallmark Cards has emerged in the last few weeks as a classic illustration that a well-planned and executed, if less than prodigious, investment in television really pays off.

The greeting card company, via Foote, Cone & Belding, Chicago, spends under $1 million in network television. Yet in recent weeks Hallmark's advertising, marketing and programing have been honored with awards from such diverse groups as the Sales Executives Club of New York and the American Baptists. It also walked off with two Emmys.

The Sales Executives Club named Hallmark one of the top four marketing strategy companies of 1963, specifically for basing its approach on a "quality image." In accepting the award, v.p. and director of sales Donald Gray credited "prestigious advertising" as a main reason for Hallmark's success. "Hallmark was the first greeting card publisher to advertise nationally," noted Gray, and it "has earned plaudits from both the public and the critics for its award-winning tv drama series, the *Hallmark Hall of Fame*.

Supporting that claim, the NBC-TV series, now in its 13th season and oldest of the network drama

specials, won two of the five Emmys for which it was nominated: Performance by a supporting actress award went to Ruth White for *Little Moon of Alban*, and art direction, scenic design, to Warren Clymer for his work in the entire series this year.

The American Baptists Convention presented its Radio-TV Award for "quality television" to Hallmark. There is a touch of happy irony in president Joyce C. Hall's accepting telegraph: "We are encouraged by the effective effort of your clergymen and laymen to upgrade television programing. Sponsors of quality tv aren't often honored. We usually just get the bill. So this is a happy surprise."

The other three companies honored by the Sales Executives for marketing strategy: Merrill, Lynch, Pierce, Fenner & Smith; Chrysler; Menley and James Laboratories.

UA Readies for 1965-66

Having secured return engagements for three of its shows on the 1964-65 network marquee, and placed one new entry — *Gilligan's Island*—with CBS, United Artists-Tv is now turning its full attention to the 1965-66 season.

Along these lines, it signed an exclusive joint venture agreement with Andrew J. Fenady who, as head of Fenady & Associates, will be concerned with series development, both writing and producing. Fenady and UA-TV executive vice president of programing Norman Glenn are currently discussing casting and will be ready with both formats and stars shortly.

The UA-TV shows returning in the fall: *Outer Limits, Patty Duke, The Fugitive.*

Broadcast Boost for New Old London Pretzels

Acquired about six months ago by Old London Foods, Pretz-L Nuggets is getting its first broadcast exposure. Spot and network tv and spot radio are being used and, according to agency Richard K. Manoff, it's the first time pretzels have been advertised on network television. Schedule started in late April on NBC-TV's *Bullwinkle* which Old London has been sponsoring for two seasons. Some 15 to 20 spot markets are involved.

Agencies Merge

Smith & Dorian has merged with Taplinger-Millstein. The combined company—which will be renamed shortly—boasts some $15 million in broadcast billings.

Sylvan Taplinger, formerly president of Taplinger-Millstein, becomes senior vice president and creative director of the merged agency. Ezra Millstein has resigned to devote full time to Millco, his privately-owned agency in Miami.

Meredith-Jerrold Launch Florida CATV System

Latest community antenna tv system on the spectrum is Florida Tv Cable, Inc., co-owned by Meredith Publishing Co. and Jerrold Electronics Corp., which has opened the first of several systems it will operate in that state. This initial venture is located in Ormond

WAGA-TV HAS MORE QUARTER HOUR FIRSTS THAN THE OTHER TWO STATIONS COMBINED!*

We've asterisked time periods where we're not only FIRST in homes delivered, but have more FIRSTS than the other two stations combined. Add Daytime to Prime time, and again . . . more FIRSTS! Check our chart and your copies of MARCH '64 ARB and NSI reports!

PRIME TIME ¼ — Hour FIRSTS 7 PM — 11 PM Sunday thru Saturday

Station	WAGA-TV	Station "B"	Station "T"
Nielsen (March)	59*	38	15
ARB (March)	52	48	12

DAYTIME ¼ — Hour FIRSTS 9:00 AM — 7:00 PM Monday thru Friday

Station	WAGA-TV	Station "B"	Station "T"
Nielsen (March)	130*	70	00
ARB (March)	105*	95	00

5 atlanta waga-tv

STORER

CINCINNATI
is the 27th U.S. city,* but—
WHO RADIO
DES MOINES
gives you America's
23rd RADIO MARKET!
Radio stations in only 22 U. S. markets give you a larger audience than WHO Radio, Des Moines. 354,050 homes reached weekly — 12% of *all* homes in 117 counties (Authority: NCS '61.) Thus WHO Radio belongs on *every* list of "the top 25" markets in America. Ask PGW for the proof.
*Sales Management, June 10, 1963
WHO, DES MOINES
50,000 WATTS • CLEAR CHANNEL
NBC
Peters, Griffin, Woodward, Inc.
National Representatives

Beach and carries six channels: WESH-TV, WDBO-TV, and WLOF-TV Orlando-Daytona Beach, and WJXT and WFGA-TV Jacksonville, in addition to a local closed-circuit channel providing 24 hours of continuous time and weather information.

More than 1500 residents applied for the cable service prior to its June 1 opening.

Meredith and Jerrold are also building a system in Melbourne-Eau Gallie, Fla., and within the past few weeks got a city council go-ahead to begin construction in nearby Satellite Beach. The two companies also seek permission to do business in Daytona Beach and South Beaches. Meredith is in the process of constructing its 100-percent-owned system on Merritt Island.

Owned and operated Meredith stations are: WHEN (AM & TV) Syracuse; KCMO (AM-FM & TV) Kansas City; WOW (AM-FM & TV) Omaha and KPHO (AM & TV) Phoenix.

Major Move at Filmex

An all-out bid for a bigger piece of the commercials film market is being made by Filmex. Expansion steps toward this end include the addition of four people to the creative staff and the completion of a newly equipped studio.

Joining the staff are Chick Green, director; Irwin Scharf, writer-director-designer; Randy Monk, art director-scenic designer; Carl Lerner, writer-director.

A year of designing, building and outfitting has gone into the new facilities, located in a converted garage at 240 E. 45th St. In addition to a fully equipped shooting sound stage, there are facilities for set construction, storage of sets and props, conference and screening rooms.

Filmex has done work for most of the leading tv agencies. Among its achievements are Hertz (puts you in the driver's seat); Continental Palmolive soap, filmed on location in Rome, Paris, Nice; Oxydol (slice of life); and Simca, shot in Paris, a first-prize winner in its category at the recent Tv Commercial Film Festival.

NEW EQUIPMENT



ABC News correspondent Lisa Howard watches herself on tv in scene taped minutes before on new self-contained Ampex 600 recorder, one of several new transistorized units network will use in coverage of the political conventions.

Rinse Away to JWT

Alberto-Culver, giant broadcast advertising spender with a partiality for tv, announced switch of the Rinse Away dandruff-remover account from Compton Advertising, Chicago, to same city's J. Walter Thompson. The account, which amounts to some $3 million annually (no media figures revealed), was to move at once, rather than 90 days later, as usual.

Rinse Away actually accounts for three products, all marketed under same label. First introduced was liquid rinse, on market since 1962, which accounts for major activity. Second variation is jell, packaged in tubes. Third is shampoo, tried in test markets until now but specifically cited as "going along" with others, thus will shortly be marketed nationally, too.

Word of the change was issued by Leonard H. Lavin, dynamic head of corporation, who built Alberto-Culver from scratch to its current $80 million annual gross in just nine years (see SPONSOR, April 27, p. 50).

Network Tv Summer Push For Sara Lee Line

One of the biggest tv campaigns in its history will be launched by Kitchens of Sara Lee July 26. Schedules in one NBC-TV and six ABC-TV daytime programs will continue through the end of August to promote five all-butter cakes

New Agency in New York

Robinson, Donino & West has been formed in New York to handle both consumer and industrial accounts in all phases of advertising, sales promotion and public relations.


Clark Robinson

All the principals have been active in the advertising industry and one has concentrated particularly in television. When the client list is announced, it will undoubtedly include broadcast billings.

Clark L. Robinson is president of the new agency. He was formerly vice president and creative director at Ketchum, MacLeod & Grove, senior art director with Fuller & Smith & Ross, executive art director at McCann-Erickson and group art director at Cunningham & Walsh.


John L. West


Laurence Donino

Laurence F. Donino and John L. West are the two other principals, both vice presidents. Donino, formerly an account supervisor at KM&G, also worked at K&E, Ted Bates and Al Paul Lefton. West, more recently with the Special Projects Div. of Blair Television and Continental Baking as assistant advertising manager, was formerly an account executive at Y&R.

Takes New Name

To reflect the agency's over-all growth in clients, billing and services over the past few years, Wesley Associates has changed its name to Wesley Advertising, Inc.

Billings have almost doubled since 1961, rising from $7 to $13 million by the beginning of this year. Wesley expanded into the international and industrial fields in January, 1962, through the acquisition of the Mann-Ellis Agency with offices in New York and Geneva. In December of 1962, Wesley acquired the Wendell P. Colton Co., a 50-year-old advertising agency specializing in tourism, resort and transportation advertising. Early in the fall of 1963 Wesley established a public relations division called the Transcom Co.

Moving Day Is June 30 For Photo-Cine-Optics

New quarters are in store for the expanded S.O.S. Photo-Cine-Optics, Inc. The 38-year-old firm will move to 387 S. Park Ave. in Manhattan about June 30.

The new headquarters boasts over 18,000 square feet on one floor with the newest display room in the industry, according to company president Alan C. Macauley.

50 KW Denver Outlet to Blair Radio

KOA Denver will be sold by Blair Radio starting July 1. It is currently represented by Henry I. Christal.

Owned and operated by Metropolitan Television Co., the station is a 50 kw NBC affiliate. It broadcasts from 8 a.m. to midnight Monday through Saturday and from 7 a.m. to midnight on Sunday.

Sister tv station KOA-TV, is handled by the Blair Television Div.

In other representative changes, WSBT (AM-FM & TV) South Bend appointed Ohio Stations Representatives as regional rep for Ohio and Indiana.

Welch Grape Juice Zooms Spot Outlay for Summer

Welch Grape Juice Co. will top itself this summer in the extent of its spot expenditure and coverage.

The target is about 120 stations in 100 markets at the rate of around five tv spots a week, starting in June.

One of the reasons for the extra-massive push is the forthcoming extension of Welch's apple-grape drink into national distribution. The brand's been limited to the East the past two years. Welch's spot expenditure last year was $2.2 million. Account is also on ABC-TV daytime as well as the *Flintstones*.

Richard Manof is the agency.

MPO FINE ARTS EXHIBITION



Tv producers, copywriters, account executives browse at the 1964 MPO Videotronics Fine Arts Exhibition, a show designed to demonstrate the high level of creativity which exists throughout the advertising industry. Lee Savage, creative director of Elektra Film Studios, took first prize. Second prize went to freelance artist Jerry McDaniel and third prizes to Nelson Howe, a free lance artist with NBC, and Don Ivan Punchatz, assistant art director at Ketchum, MacLeod & Grove, Pittsburgh. A total of 292 works were submitted. Honorable mentions went to Earl Goodenow of Fletcher Richards; Mickey Goldstein of West, Weir & Bartel; Leonard Ruben, Compton; Kurt Weihs, PKL; Andrew Nelson, JWT; Zeke Ziner, Robert Brian; Jack Freeman, Scott & Scott; Kay Chin, Bates; Martin Slattery, Compton; Robert Bidner, FSR; William F. Early, Armstrong Cork; Thomas Naegele, JWT.

AB-PT Sets Up Graduate Communications Program

Two annual fellowships of $2,000 each in communications management have been established by American Broadcasting-Paramount Theatres at The Annenberg School of Communications of the University of Pennsylvania.

As a result, the school will offer a new two-year course leading to the degree of Master of Arts in Communications Management, thought to be the first to combine collegiate programs in communications and management. It will be offered by the Annenberg School in cooperation with the Graduate Division of the Wharton School of Finance and Commerce at Pennsylvania.

The first of the fellowships, which may be awarded to one entering and one advanced student each year, will probably be given this fall. It may be renewed during the recipient's second year of studies, while an additional student will be awarded a fellowship in the fall of 1965.

Purpose of the program, according to the school: to provide the student with the same basic training in the arts and sciences contributing to the communications between men that is provided in the regular curriculum of the Annenberg School. In addition, the program will include enough specific training in advanced business courses at the Wharton School to qualify candidates for positions in management and business administration.

Students in the master's degree program will study theory and history of communications, advanced business systems, management accounting, legal aspects of business, economics and public policy, mass media in America today, and personnel and labor management.

FELLOWSHIPS



Leonard Goldenson (l), president of American Broadcasting-Paramount Theatres, Inc., does the honors—signs grants for two annual fellowships of $2000 each in communications management. With Goldenson is Dr. Gaylord P. Harnwell, president of the University of Pennsylvania. Fellowships will make it possible for graduate students to study at the University's Annenberg School of Communications.

RAB Recruits Harvard In College Plan

"Radio is making tremendous strides as an advertising force, and as we continue to grow in importance to advertisers, the need for highly motivated, college-trained young men may soon be our most serious industry problem."

In outlining this future possibility, RAB president Edmund Bunker told the Miami Advertising Club that Harvard University is the most recent school to enroll in the Bureau's "college plan." A number of other schools are already involved in the project, designed to give "individual radio broadcasters a unique opportunity to contribute tangibly to the future of the radio industry."

RAB makes its sales material available to participating schools and stations, such as WBBF Rochester in the case of Harvard, which agree to underwrite the "college plan" service for various schools.

Bunker's appearance in Miami was one of the several he made in connection with the May observance of National Radio Month.

Rep Appointments

Mid-West Time Sales appointed regional representative for KSAL Salina. **Savalli/Gates** will handle five more country and western music stations — WMIN Minneapolis, WMIL (AM & FM) Milwaukee, KAOH Duluth and KBXX Provo.

APPRECIATIVE GRADS



For his talk on "The Computer's Role in Advertising," Edwin Metcalfe (l), sales and operations director of CKLW Detroit, received a commemorative scroll from the graduating class of the Electronics Institute of Technology. It is presented by vice president S. R. Gardner. Metcalfe predicted that "every major media recommendation from an advertising agency of the near future will be supported by computer analysis.

Time-Life Promotes 'Grass Roots' Radio

Out-of-town radio stations continue to promote their "home town" programing in New York City, often with an eye toward picking up more revenue from Madison Ave. as well as impressing visitors from their listening areas with a New York showcase. Latest to join the act are the Time-Life stations, which have launched a special exhibit at the New York Time-Life building. It has some similarity to an exhibit used by CBS Radio.

The exhibit features a series of six booths, each representing a T-L station. Before each booth is a tv-shaped screen, an earphone and a mike. When a visitor to New York picks up the earphone, a sound color film appears on the screen, with greetings by a station personality.

Visitors are also told they can record greetings to listeners back home (impressions of the New York World's Fair, etc.). The tapes are forwarded to T-L stations and processed for broadcast. The installation of the system was done for T-L by Audio Techniques, a New York studio which has been the site of the NANA Radio "revival" of radio drama, and which is active in stereo radio recordings.

Tv Tribute to Broadcast Sportsman Craig Smith

Network television departed from tradition and took valuable air time to pay tribute to the man who, perhaps more than any other, has been responsible for building today's multi-million - dollar broadcast sports bonanza.



A. Craig Smith

A. Craig Smith, as advertising vice president of Gillette, has involved the razor company in almost all areas of tv and radio sports. In recent years, the bulk of Gillette's $17 million-plus network tv investment has been with ABC-TV, which delivered the tribute on the May 30 *Wide World of Sports* program. Although the 1964-65 season will see a departure for Gillette—it's bought movies on NBC-TV and ABC-TV in place of its *Fight of the Week* series on ABC—the latter network expects Gillette will continue sponsorship of several other sports programs. The company also spends more than $6 million in spot tv.

With Gillette since 1937, Smith's association with the company actually stretches back more than 30 years during which time he worked with Gillette's advertising agencies. An original portrait of him by noted sports artist Robert Riger was presented on the air.

FC&B Strengthens Its International Base

Several moves have been made by Foote, Cone & Belding aimed to strengthen its international advertising operations.

The Paris office is being expanded to operate as a fully staffed agency.

John D. Hayes has been appointed assistant to the chairman of the agency's international committee, comprised of five directors of the parent company.

A European operations committee, consisting of the heads of the four Foote, Cone & Belding offices in western Europe and members of the agency's international committee, has been set up to parallel the organization of domestic offices.

HEARTY WELCOME



On his contract-signing trip to Denver, H D (Bud) Neuwirth (l), v p -director of Metro Radio Sales, is greeted by Ken Palmer (c) and Tom Duggan, general manager and sales manager of KIMN. Station becomes eighth on Metro Radio Sales list and only the second outside the Metropolitan Broadcasting group. The other is WDRC Hartford

Dad's Day Drives Prove Boom for Broadcast

Razor companies, tobacco manufacturers, clothing companies and a host of others have taken to radio and television in annual Father's Day promotions. Among those reporting concentrated campaigns is Consolidated Cigar, via Compton Advertising, on behalf of El Producto cigars.

Five network programs are involved, supplemented by spots in seven major markets: Baltimore, Boston, Chicago, Detroit, New York, Philadelphia and Washington. Schedules, which started June 3, run through June 16.

all over America, people of all ages are listening to the radio again, to

THE LIVES OF HARRY LIME
Orson Welles

CAPT. HORATIO HORNBLOWER
Michael Redgrave

SCARLET PIMPERNEL
Marius Goring

THEATRE ROYALE
Laurence Olivier

SECRETS OF SCOTLAND YARD
Clive Brook

THE QUEEN'S MEN
Royal Canadian Mounted Police

THE BLACK MUSEUM
Orson Welles

7 network series . . . 364 radio dramas . . .
irving feld, 230 park ave., new york mu 9-5857

NBC Radio Adds Three

WLDB Atlantic City, KVGB Great Bend and KBMN Bozeman have all affiliated with NBC Radio.

Owned by Leroy and Dorothy Bremmer, WLDB operates with 1 kw days, 250 watts nights. Bremmer was an engineer with NBC when the network started in 1926. KVGB is owned by KVGB Inc. and operates with a power of 5 kw. KBMN, owned by KBMN Inc., operates with 1 kw days and 250 watts nights.

Testing Outfit Expands

Audience Studies, Inc., the tv program and commercials pre-testing subsidiary of Screen Gems, has added and promoted people in its New York, Los Angeles and London offices.

Marilyn Beaudry, with ASI for almost two years, has been named director in charge of research operations in Los Angeles. Irwin Tuchfeld, who has spent the past two years in an executive capacity in the firm's Los Angeles branch, has transferred his headquarters to the continent and is currently stationed in London as overseas client service supervisor. He'll be in charge of developing ASI's continental testing facilities. (Present plans call for a branch to be opened in West Germany next year.)

Also headquartering in London is Dennis DeWitt, newly added to the ASI staff as a client service executive. DeWitt spent the past year with a research consultancy firm and prior to that was with Schwerin for four years.

In the New York home office, John Marting and Robert Kohn have joined the sales staff in executive capacities. Marting was previously media director of MacManus, John & Adams, while Kohn was with Audits & Surveys.

Frank Adrana, communications research specialist out of J. Walter Thompson in Chicago, heads the ASI Chicago office, opened in March of this year.

Zenith Returns To Night Network Tv

Placing its first order in nighttime television in several years, Zenith Radio Corp., via Foote, Cone & Belding, Chicago, has purchased sponsorship in five NBC-TV programs for 1964-65.

Involved in the order are: *The Andy Williams Show* and the *Jonathan Winter Specials* (Mondays 9-10 p.m.), *The Virginian* (Wednesdays 7:30-9 p.m.), *The Jack Paar Program* (Fridays, 10-11 p.m.) and *Saturday Night at the Movies* (9-11 p.m.).

ENGLAND'S AAAA SEES MADISON AVENUE



Segment of the 149 visiting members of IPA (Incorporated Practioners in Advertising) 44 Club, London's version of the 4As, boards bus to the Walt Whitman Shopping Center in Long Island, part of five-day behind-the-scenes look at U S advertising and marketing techniques. James K. Forget, Ted Bates v.p. and marketing director, who coordinated the trip with English admen, briefs visitors on the shopping center phenomenon. Visits to several agencies, addresses by luminaries like Arno Johnson, John Crichton, Marvin Harper and David Ogilvy, and tv commercials presentations were all included in the week-long program.

CIGARETS . . .

Continued from page 30

Moreover, several factors add the glint of optimism to the industry's future:

- Although it's likely the FTC will impose advertising rules (even though the manufacturers have already composed and adopted their own), it's anticipated that restrictive steps will be moderate.
- Through thick and thin, cigaret consumption in the U.S. has traditionally increased by about 3½ percent every year, thus keeping ahead of population increases. And 1963 was no exception. Last year's record of 524 billion packs sold means about 217 packs for every living adult in the United States.

If sales for this year seem threatened, veteran observers point out that only the first quarter has passed and sales still have almost three quarters in which to recover. That's happened before.

- If sales increases prove difficult to build, however, profits will likely continue to rise (thanks to price hikes, automation, improved management measures, etc.), thus continuing the industry's profitability. Well aware of what advertising can do to protect such profits, the industry will up — not cut — ad budgets, whether sales go up or not. That means topping last year's advertising record, of which at least $120 million was spent on television.
- Health scares have been met — and survived — before. The first cancer warning, sounded in 1954, caused a sales fall-off that was only temporary. In fact, current cigaret sales are triple the volume of that first scare year.

Further British warnings in 1962 didn't seriously affect the market. And although the U.S. government has now issued its own warning, many tobacco men emphasize that smoking remains a satisfying habit. Confirmed smokers aren't likely to give it up.

Taking all in all, it's obvious that whatever happens to the tobacco-tipped cigaret, the industry is ready to jump — and in several different directions. Whichever way it goes, you can be sure it'll use advertising — especially television — to help it get there. ■

ADVERTISERS

Richard Lockman, director of advertising, resigned from Helena Rubinstein, Inc. after 20 years as a marketing executive in the drug-cosmetics-toiletries field. Prior to joining Helena Rubinstein, he was senior vice president and general manager of Mogul, Williams and Saylor.

Carlyle Farnsworth named second vice president of Virginia Life Insurance Co., Huntington, W. Va. He was formerly consultant to client banks for the company.

Harold J. McDonald named vice president and general manager of the Forbes Lithograph Div. of Diamond National Corp.

Robert E. Lory joined Reynolds Metals Co. as editor of "Reynolds Review" magazine. For the past three years he has been associate editor of the employee publication for the New York State Gas & Electric Corp.

Kenneth L. Hand named marketing manager for Peerless Roll Leaf Co., Union City, a division of Howe Sound Co. He joined the company five years ago as sales manager for Howe precision products.

Ralph M. Watts appointed by Lever Brothers Co. to post of premium development manager for consumer products. Formerly he was merchandising manager of the company's household products division.

Harold Fleit, Peter G. G. Delahunt and **George Hase** appointed manager of sales, field sales manager and manager of marketing of the Climatrol Div., respectively, for Worthington Air Conditioning Co. Fleit was most recently manager of sales for the company's air conditioning division. Since joining the company in 1949, Delahunt served as technical sales representative for the water treatment division and sales manager of Decatur Products. Hase joined the Climatrol Div. in 1949.

Alwyn W. Knight named director of public relations for D. P. Brother & Co. He comes to the company after 16 years with N. W. Ayer in various creative and public relations capacities. Most recently he served as manager of Ayer's Honolulu office.

Arthur O. Dietrich, group advertising and sales promotion manager, Honeywell Inc., Philadelphia, elected international president of the Sales Promotion Executives Assn. Elected first vice president of the organization was **Irwin Towers,** who is director of training for the Interpublic Group of Companies.

Louis F. Bantle named advertising manager for Tuckersharpe Pen Co. He will also continue his present duties as advertising manager of Circus Foods and Lummis & Co., both companies being divisions of United States Tobacco Co. Prior to joining the company he was an account executive for Donahue & Coe, which is now West, Weir & Bartel, Inc.


Kenneth Hand


Ralph M. Watts


Arthur Dietrich


Louis F. Bantle



He'll grow on you ...

"Sunny" is a family man . . . his children go around singing "you've been more than a Daddy to me . . ." because . . . well, you see . . . it's like this . . . the male Hippocampus is the producer in his family.

Sunny's audience includes the entire herd! (That's what you call a seahorse family.) He's got something for everyone, the only criterion being that *it must be the best.*

He produces SALES too. Maybe it's time you dropped something in his pouch . . . he'll grow on you!

WSUN

TELEVISION ABC RADIO

TAMPA - ST. PETERSBURG

Gone out for seahorse food. See

Nat Rep. [illegible]

SE Rep. [illegible]

Herbert M. Stein resigned as vice president, marketing, U. S. Consumer Products Div. of Ronson Corp., to form his own marketing consultant company. **Milton S. Pohl** appointed vice president of Ronson's electric appliance division, U. S. Domestic sales. He has been directing salesmen's product training programs. **Gerald Weinerman,** credit manager, appointed vice president of the lighter, LP-gas products and packaged items division, U. S. domestic sales. **George Keyko** and **Elliott Messinger** named national sales managers of electric appliance division and lighter, LP-gas products and packaged items division, respectively, for Ronson. Keyko was formerly regional sales manager in the electric appliance division, while Messinger served as midwestern regional sales manager of the same division.

Janis Hoffman named director of the convention department for National Food Brokers Assn. A member of NFBA's staff for four years, she succeeds Mrs. Burdetta Johnson.

AGENCIES

Edward L. Bailey and **Harold Johnson** elected to the board of directors of Leo Burnett Co., Toronto. Bailey is vice president and creative director; Johnson is vice president and account supervisor.

Donald A. Campbell, vice president and account supervisor, and **Edwin H. Mammen,** vice president, elected to the board of directors of Meldrum and Fewsmith, Inc., Cleveland.

Louis W. Griffith joined MacManus, John & Adams, Minneapolis, as director of research. Formerly he was senior market research analyst for Colgate-Palmolive Co., New York.

John McCormick appointed European marketing director of BBDO International. Formerly he was international marketing executive with Procter & Gamble in Europe.



Jack Sidebotham



John P. Hoag, Jr.

Jack Sidebotham joined C. J. LaRoche & Co. as senior vice president of art and broadcast commercial production. Most recently he was vice president of tv art and production for Young & Rubicam.

Wim van der Graaf named account executive for Griswold-Eshleman Co., Chicago. Formerly he was account manager for Waldie & Briggs and account executive with Roche, Rickerd & Cleary.

Thomas Sancton appointed vice president for Walker Saussy Advertising Agency, New Orleans. Prior to joining the agency as director of public relations a year ago, he was public relations director of the Louisiana Heart Assn.

Richard E. Benson appointed media supervisor at N.W. Ayer, Philadelphia. He was formerly assistant media director for BBDO, Pittsburgh.

Davis R. Davies joined Wellman Co., Cleveland, as account executive. He was previously vice president and manager of the Erie office of Meek & Thomas.

Edward D. Lonergan appointed account executive at West, Weir & Bartel. He came to the agency from Ted Bates where he served for the past eight years in the same capacity.

Paul D. Seabrook joined Henderson Advertising Agency, Greenville, S.C., as account executive. Formerly he was account supervisor with Bert S. Gittins Advertising, Milwaukee, and vice president, Farm and Ranch Publications.

Marshall E. Becker, former vice president of Marketways, Inc., joined Bronner & Haas, Inc., Chicago, as an account executive.



Leo Harrington



Lincoln Wright

John P. Hoag, Jr., Leo A. Harrington and **Lincoln D. Wright** elected to the board of directors of Hoag & Provandie, Inc. Hoag is vice president-marketing, Harrington is vice president-creative and Wright is comptroller.

Robert E. Layton joined Lynn Baker Inc. as senior account executive. He came to the agency from BBDO where he served as an account executive.

Maureen Murray joined Charles W. Hoyt Co. as a media buyer. Previously she was with Gumbinner-North Agency.

Robert A. Olsen joined Fuller & Smith & Ross as an account executive. He was formerly general marketing supervisor for BBDO, New York.

Erwin Mark named director of media planning and market development for Erwin Wasey, Ruthrauff & Ryan, Philadelphia. For the past eight years he was with Arndt, Preston, Chapin, Lamb and Keen, Philadelphia, as director of media and market development.

Charles O. Puffer joined Burton Browne Advertising, Chicago, as vice president. Previously he was executive vice president for Beaumont & Hohman.

David E. Edmunds joined Clinton E. Frank, Inc. as art director. He came to the agency after seven years with Young & Rubicam, Inc.

George B. Anderson joined Kudner Agency, Chicago, as vice president and office manager. He is currently president of A & A Productions, and comes to Kudner from Erwin Wasey, Ruthrauff & Ryan, where he served as vice president and radio/tv director.



Lon C. Hill



Emmett Faison



Robert O Jordan



Paul J Paulson

Lon C. Hill promoted to vice president, copy director, of Chirurg & Cairns, New York. He came to the agency in 1962 from J. Walter Thompson Co., where he was senior writer.

Louis S. Petersen joined Clinton E. Frank, Inc., as vice president and account supervisor. He came to the agency after eight years as vice president and account manager for Erwin Wasey, Ruthrauff & Ryan, Los Angeles.

Rudolph Maffei, Herman Raucher and **William D. Watson** elected vice president-media director, vice president of the creative department and account supervisor of Gardner Advertising Co., New York. **Dale L. Kirchoff, Ralph Pasek, Albert Quinlan, Terrill Rees, Jr., Richard J. Winkler,** all elected vice presidents of the creative department, headquartering in Gardner's St. Louis office. Also in St. Louis, **William H. Mallison** and **J. Bruce Swigert** elected vice president-account supervisor and vice president-U.S. manager of the International Div., Intergard.

James F. Lloyd named public relations account executive at Byer & Bowman Advertising Agency. Formerly he was a reporter for the "St. Petersburg Times" and a writer on gerontology for Mobilife Corp.

John T. Gray and **Peter Allegaert** appointed account executive and media supervisor, respectively, for Guild, Bascom & Bonfigli, Inc., San Francisco. Prior to joining GB&B in 1963, Gray was with Honig-Cooper & Harrington, San Francisco, where he served as account executive. Allegaert came to the agency from Dancer-Fitzgerald-Sample where he was head timebuyer.

Emmett B. Faison, Robert O. Jordan and **Paul J. Paulson** elected vice presidents of Compton Advertising. Faison joined the agency in 1959 as account supervisor. Jordan began as a trainee in the research department in 1956 and later switched to account handling. Paulson joined Compton in 1959 as account supervisor.

Herbert F. Scharff appointed midwestern merchandising representative for Honig-Cooper & Harrington, Chicago. Previously he was with Schlitz Brewing Co.

Edgar M. Griswold joined Maxon Inc. as senior vice president and corporate director of account management. He resigned recently as senior vice president at William Esty Co.

Leon F. Wahlbrink named assistant director of personnel at Gardner Advertising Co., headquarters in St. Louis. Formerly he was assistant to the director of personnel at Ralston Purina Co.

Loyal S. Watterworth joined Mogul Williams & Saylor, Inc. as account executive. Formerly he was an account executive with MacManus John and Adams, New York.

Terry Galanoy, Taylor H. Rhodes, Vance M. Trueblood, A. Roy Menzies, Robert L. Webb appointed senior vice president and director of media, vice president and account supervisor, vice president, special projects, and merchandising executive for Erwin Wasey, Ruthrauff & Ryan, Inc., Los Angeles. Galanoy comes to the agency from Leo Burnett Co., Chicago, where he was associate creative director. Formerly Rhodes was vice president and director of media and research for Foote, Cone & Beld-

WWDC radio salutes Washington's finest



Back in 1927, a young man came to Washington from the ranch lands of Utah and opened a small root beer stand with $500 in savings. Today, the root beer stand opened by that young Westerner—J. Willard Marriott, president of Hot Shoppes, Inc.—has mushroomed into a national chain of 114 restaurants, cafeterias, luxury motor hotels and airline and institutional feeding services. Mr. Marriott has made Hot Shoppes' "Food for the Whole Family" a dining-out tradition with the help of hard-hitting advertising programs, including saturation usage of highly distinctive radio spots. WWDC thanks Hot Shoppes and its agency, M. Belmont Ver Standig, Inc., for the privilege of playing an important part in this success story through the years. Hot Shoppes restaurants have a family appeal—and WWDC is the "station that keeps *people* in mind."

Represented nationally by John Blair & Company

BLAIR GROUP PLAN MEMBER

ing, San Francisco. Menzies was with Tatham-Laird Inc., Chicago, where he served as vice president of marketing. Trueblood served as brand supervisor for Leo Burnett, Chicago. Webb comes to EWR&R from Ralph's Grocery Co., Los Angeles, where he was general merchandise sales manager.

D. M. Marshman and **Wells Spence** named vice presidents at Young & Rubicam. Marshman joined the agency in 1961 as account executive in the contact department. Spence came to the agency in 1962 from McCann-Erickson where he was vice president and account supervisor.

TV MEDIA

Donald A. Pels and **Carl T. Hogan** elected directors of Capital Cities Broadcasting. Prior to joining the station in 1959 as treasurer Pels served as business manager for WABC-TV New York. Hogan is president of Wood & Hogan and C. T. Hogan & Co. as well as treasurer of Alumiseal Corp.

Albert E. Bobo retired from CBS-TV as assistant supervisor of operations, network transmission facilities, after 37 years of service. Since joining CBS in 1940 he served in their traffic department, as assistant supervisor of operations, network transmission facilities.

Horace W. Ray, manager of Storer Programs, named general manager, and **Paul Raymond,** general sales manager, appointed station manager of WAGA-TV Atlanta.

Peter M. Affe resigned as station manager of WNBC-TV New York. **Theodore H. Walworth Jr.,** vice president and general manager of WNBC-TV, will assume the duties of station manager.

Bill Osterhaus named assistant program manager of KPIX San Francisco. He was formerly assistant program manager of KYW-TV Cleveland.



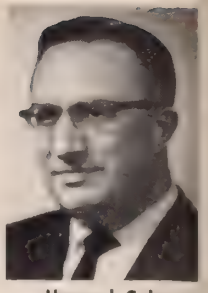
Carl J. Myers



Charles E. Gates



B. H. Berentson



Howard Coleman

Carl J. Meyers, Charles E. Gates and **Benjamin H. Berentson** elected senior vice president, and vice presidents, respectively, of WGN, Inc. Meyers joined WGN Radio in 1925 as manager of engineering, and since has served as a member of the WGN board, and director and vice president of KDAL Duluth. Most recently Gates served as director of WGN-Televents. Since 1961, Berentson has been station manager of WGN-TV.

Joseph K. Abrell promoted to director of special news projects for WTVJ-TV Miami. Prior to joining the station a year ago as documentary and editorial assistant, he served as midwestern correspondent for "Newsweek".

RADIO MEDIA

Joel Glassman appointed to the sales staff of WRFM-FM New York. Formerly he was on the sales staff of Production Facilities and Fred Niles Productions.

Klee C. Dobra named account executive for WTOP Radio Washington. He was formerly sales manager for a Florida radio station.

Jack S. Sampson appointed general manager of KXOK St. Louis. He is vice president of Storz Broadcasting, and formerly was general manager of KOMA Oklahoma City.

Frank McNally joined the sales staff of WHN Radio New York. He came to the station from RKO General New York, where he served as account executive.

James Clawson joined KUDE-FM Oceanside, Calif., as program director. For the past six years he has been with a radio station in Phoenix.

SYNDICATION & SERVICES

Howard W. Coleman joined Nielsen Co. as director of sales promotion for the Nielsen Station Index. For the past four years he has been advertising and promotion director of WTCN Minneapolis- St. Paul.

Arnold Friedman appointed television advertising and promotion manager of the Television Div. of Embassy Pictures Corp. Entering the motion picture industry in 1957 with Columbia Pictures, he was a member of United Artists' advertising department prior to joining Embassy's advertising department in 1962.

Dorothy May appointed executive director of the Point-of-Purchase Advertising Institute. Since joining the Institute 14 years ago, she has been administrative assistant to the executive director and director of member services.

Milton T. Raynor named executive vice president of Henry G. Saperstein Enterprises, UPA Pictures, Inc., and Television Personalities. Previously he was a partner in the production of such television shows as "Championship Bowling" and "All-Star Golf." He also served as general counsel for the National Assn. of Theatre Restaurants as well as the National Vendors Assn.

Daniel S. Eisenberg elected vice president of finance and administration for Movielab. **Morris H. Haber** succeeds him as treasurer.

Harold L. Friedman joined Elektra Film Productions, New York, as executive producer. Formerly he was producer at MPO Videotronics.

The merry world of make believe

By Bea Adams
tv creative director,
Gardner Advertising Agency

■ THE AZALEAS ARE IN BLOOM where I live. And they are for real. There are buds on the rose bushes. They are for real. And on the tv screen there are commercials which blossom for a handful of seconds. Are they for real?

If the commercial is persuasive enough, the viewer buys the food, the cosmetic, the detergent, the floor cleaner—whatever it is that promises her glamor, convenience, recognition, an easier way to do a household chore, a new way to dewrinkle her face, or whatever. She buys it and then comes the Moment of Truth. Then comes the discovery of whether or not it is for real.

I've no notion of listing the items I have purchased with all the great expectations of a Mrs. Christopher Columbus, only to find that the claims far exceeded the performance. This happens over and over again. And no matter how skillfully you woo her, once you've fooled her it will take a long time before you can began to build back her faith in you.

The list of "commercials with integrity" is a long one. The list of commercials that promise more than can be delivered is also a long one. A pity.

To agency creative people I make a plea. Please, whoever-you-are, if you have any talent, any pride, any self-respect, do not fall into the trap of thinking you must supply a product with a make-believe virtue. Have the backbone to tell the client that his product has nothing to shout about competitively or any other way, if that be the truth of the matter.

But don't stop there. You have an obligation to the client. Face up to it. Have the good grace and the good sense to suggest ways in which the product might be improved, ways to change the product so that it will, indeed, have a competitive advantage. This is your business just as surely as writing persuasive commercials is your business.

Any product, however mediocre, can be sufficiently glorified via tv techniques and selling know-how to make it desirable in the eyes of the beholder. So what? If Mr. or Mrs. Consumer becomes disenchanted, if the product stays on the shelf after that first burst of falsely-injected enthusiasm, if it simply can't deliver those lavish promises you made, you're vulnerable. And you're guilty. Watch it.

To clients, a small but worthy suggestion: If you have an agency which is adept at gilding the lily, real sharp at insinuating a nonexistent competitive advantage, quite clever at making your product sound like something it isn't, look twice before you leap up and down with joy. One purchase is all it takes for a consumer to discover that the claim is a phony. And one purchase per customer followed by disillusionment isn't going to add up to very much in the stockholders' report.

If your own organization has integrity in its blood, if your agency has built-in integrity, never lose sight of it for a single minute. Feed it. Encourage it.

Take off your blinders and take a good long unbiased look at the products you have to advertise. Are they better than anything competition has to offer? Honestly? To quote William Bernbach, "Don't look for tricks to sell merchandise. The best trick in the world is a better product."

Too often, those involved in digging out the desirable difference in a product stop just short of finding that difference even when it's there. Result? A product all dressed up with no place to go. If it's there and you know it, don't be satisfied with anything less than an advantage that's for real.

Ladies and gentlemen! Integrity is a great thing. Never underestimate it. It will work for you long after the jangle and jingles of today are forgotten. Imagination and inventiveness are devoutly to be wished for, but don't let them travel alone. Strengthen and sustain them with integrity. That means you and you and you and don't let any lazybones talk you out of it. ■



BEA ADAMS,

tv creative director, has been with Gardner since 1935 when she started as a copywriter. Nine years later she was named a vice president. She has also served on the agency's board since 1946.

CALENDAR

JUNE

Intl. Radio & Tv Society, first Legion of Honor presentation dinner, at Waldorf-Astoria Hotel, New York (8).

Advertising Federation of America, 60th annual convention, Chase-Park Plaza Hotel, St. Louis, Mo. (to 10).

International Advertising Assn., 16th annual world congress, Waldorf-Astoria, N. Y. (to 10).

American Academy of Advertising, annual convention, Chase-Park Hotel, St. Louis (to 10).

Special Libraries Assn., 55th convention of advertising and publishing divisions, Sheraton-Jefferson Hotel, St. Louis (to 11).

United Artists Corp. annual stockholders meeting, New York (9).

Non-Sectarian National Bible Communications Congress, Sheraton Park Hotel, Washington, D. C. (10-13).

New York Chapter of Broadcast Pioneers, final meeting, Park Lane Hotel, New York, (11).

Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A: SPONSOR!

Want full details? Write SPONSOR, 555 Fifth Avenue New York 10017

Colorado Broadcasters Assn. meeting, Lodge at Vail, Vail Village, Colo. (11-13).

Mutual Advertising Agency Network, national business meeting, Bismarck Hotel, Chicago (11-13).

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (13-16).

National Assn. of Display Industries, Trade Show Bldg. and New Yorker Hotel, New York (13-18).

North Carolina Assn. of Broadcasters, meeting, Governor Tryon Hotel, New Bern, N. C. (14-16).

National Community Television Assn., annual convention, Bellevue-Stratford Hotel, Philadelphia (14-19).

National Assn. of Broadcasters, board of directors meeting, Statler Hilton Hotel, Washington, D. C. (15-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Film Festival, Palazzo del Cinema, Venice, Italy (15-20).

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Television Advertising Workshop, Plaza Hotel, New York (17).

Virginia Assn. of Broadcasters, meeting, Ingleside Inn, Staunton, Va. (17-19).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

International Design Conference, Aspen, Colo. (21-27).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (21-26).

Radio-Television News Directors Cherry Hill Inn, Cherry Hill, N. J. (22-26).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, Cherry Hill, N. J. (22-26).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

Florida Assn. of Broadcasters, 29th annual convention, Deauville Hotel, Miami Beach (24-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Wisconsin Broadcasters Assn., meeting, The Abbey, Lake Geneva, Wis. (26).

International Film Festival, Berlin, Germany (26-July 7).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

British Institute of Radio Engineers and **Institute of Electrical and Electronic Engineers,** international conference on magnetic recording, Savoy Plaza, London, England (12-18).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (30-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).



The next thing you see will be a pampered commercial.

The simple truth is, we pamper your TV commercial. We see to it that it's in good company. Every Group W station holds to a high standard of continuity acceptance, set and supervised by a central Continuity Acceptance Office. All the commercials that run on Group W stations meet or exceed TV Code Standards. Another thing: the rate structure is the same for everyone. And if your commercial is scheduled to run at, say, 10:29:30, that's when it runs.

You might think there's nothing particularly unique about high standards of continuity acceptance, or about firm rates, or about commercials running on time. But they are unique when they represent a larger policy of Group W stations—to provide outstanding and consistent service to advertisers.

In a way, you have everything running for you when you use a Group W station . . . all the above, as well as an operating philosophy in your interest.

Why do we go to all this trouble? We believe it's the right way to run a business. It's what helps make every Group W station a good station to do business with.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

WBZ • WBZ-TV BOSTON • WINS NEW YORK • WJZ-TV BALTIMORE • KDKA • KDKA-TV PITTSBURGH • KYW • KYW-TV CLEVELAND • WOWO FORT WAYNE • WIND CHICAGO • KPIX SAN FRANCISCO



Thank you, U.S. Conference of Mayors and Broadcast Pioneers for selecting our station as the national winner of your first annual local community service award, presented at the New York Hilton Hotel, May 25, 1964.

Joseph L. Brechner

Joseph L. Brechner
President and General Manager
WFTV, Channel 9 – ABC-TV
Orlando, Florida

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 15, 1964 PRICE 40c

ucking the summer tv selling trend 27
otton Council uses tv in textile battle 30
pecialists on commercials boost cost to advertisers . . 34

• NEWSPAPER • NEW

NBC GENERAL LIBRARY



Why WTEV bought Volume 9 (Parts 1, 2, 3 & 4) of Seven Arts' "Films of the 50's"



Mann Reed
WTEV Operations Manager
Providence • New Bedford

Says Mann Reed:

"Until now, WTEV has been running movies on weekends only from Friday through Sunday. Accordingly, our purchases have been restricted to the best small packages available. When we recently decided to expand our evening feature film schedule across-the-board, we began to evaluate all available feature packages in terms of quantity and qua[illegible]

The 215 Universal Post-50's in Seven Arts' new Volume 9 (Parts 1, 2, 3, and 4) proved to be an overall outstanding value in terms of potential rating power and sponsor appeal for the Providence Market. In fact, we might add, our comprehensive research of each title, star value and box office performance showed Volume 9 to be the best balanced large feature package ever released for telev[illegible]

Thanks to these Seven Arts' 'Films of the 50's' we now have the

PROGRAMMING STRENGTH FOR A BRIGHT COMMERCIAL FUTURE

in the feature business."

7 SEVEN ARTS ASSOCIATED

"Seasoned to Please!"



WKRG-TV

Mobile—Pensacola

Channel 5

Represented by H-R Television, Inc.

or

Call C. P. Persons Jr., General Manager

Ad Men Get Commerce Nod on Report

Self regulation record saluted; committee calls for more information to business, public and schools

Washington — Advertising accomplishments in the field of self regulation have been compiled in a report put out with the blessing of the Commerce Department. The report on "Self Regulation in Advertising" is the work of a specially appointed advertising advisory committee, under chairmanship of Peter W. Allport, president of the Association of National Advertisers, and a roster of top-level advertising and media executives.

The committee has compiled case histories of the ethical approach taken by individual advertisers and individual companies, by industry groups, by advertising trade associations and by advertising media. The report is more of an examination than a judgment, says Secretary of Commerce Luther H. Hodges, and is not an official view of his department. However, he recommends it as a guideline handbook for "those people and those industries who wish to see the self regulation of advertising reinforced and expanded."

The committee recommends more spotlight on the scope and achievements of advertising's self regulation. The Rx program would include (1) an information program for business, (2) an education program for the public, (3) a special program directed at schools and colleges and (4) a continuing reappraisal of business practices to discover more areas where self regulation seems called for.

The report emphasizes the close relationship between the American economy of private competitive enterprise and advertising, which is its "active voice and energetic servant." The committee feels that the best hope for the future of the system is more self regulation. But the report is not intended to be "a special pleading . . . in favor of total self regulation at the expense of any type of government control." Its broader focus is on "business ethics in contemporary life, and the assumption of personal ethical responsibilities by vigorously competing private business men."

Committee membership included: John Crichton, AAAA president; LeRoy Collins, NAB president; Charles W. Collier, vice president of the Advertising Association of the West, and Mark Cooper, Advertising Federation of America president.

Hill Hearing on Tv Violence Conjectural

JD subcommittee would like revisitation with network presidents to learn what has, hasn't been done re tv's effect on delinquency

Washington—Sen. Thos. J. Dodd (D., Conn), chairman of the special Juvenile Delinquency Subcommittee, would like to hear network heads discuss what they have or have not done to take the S&V (sex and violence) out of television since their last meeting with the Senator — but tentative June 18-19 dates are very shaky.

The Senator's office says committee would like a "revisitation" with networks on the subject of tv's effect on juvenile delinquency in the two years since the last go-round. But debate on the Civil Rights bill now going on in the Senate will be the deciding factor in timing.

The committee staff has consistently held that trade expectations were exaggerated and that there would be no hearings for a good while to come. However, networks let it be known that their presidents had been invited to appear — and Senator Dodd's own office obligingly confirmed the intent to hold hearings.

The committee staff also wonders what ever happened to the promised scientific study to be made of any possible connections between violence on TV and juvenile crime. Study was reportedly to have been made by a panel of representatives of networks and universities, with an assist from psychologists and media specialists — all under supervision of HEW. Staff says nothing was ever heard from it.

No report ever came out of the Juvenile Delinquency committee, either, on its hearings of two years back.

NBC's Kinter Marks 20 Years in Broadcast

New York — A broadcast milestone for Robert E. Kinter, president of NBC, as he celebrates his 20th year in the business June 15.

After a stint with the NEW YORK HERALD TRIBUNE in Washington, Kinter joined ABC in 1944 as vice president. He later became president, and on January 1, 1957, made the move to NBC. He was elected president on July 11, 1958.

Piggyback Screening Results Released

Washington — The NAB has just released its list of commercials screened between January and April to determine which are piggyback and which are integrated. The list, which will appear in the June TV CODE NEWS, shows that 42 of the 77 commercials studied were piggyback, while 35 were integrated. In many instances, companies have commercials falling into both categories, with similar products being advertised.

A case in point is Franco-American. The company advertised mushroom gravy and its gravy line in an integrated commercial — at the same time advertising mushroom gravy and chicken giblet gravy as a piggyback. In the latter, there was apparently no attempt to tie the similar products together.

Integrated commercials screened include: American Home Products, 1 commercial; Colorforms, 1; Foremost Dairies, 1; Franco-American, 3; Green Giant, 4; Kellogg, 5; Kenner, 4; Mattel, 2; Morton's, 4; Pillsbury, 3; Proctor & Gamble, 1; Schlitz, 1; A. E. Staley, 1; Tussy, 1; Union Carbide, 2; Wham-O, 1.

Piggybacks: Bissell, 2 commercials; Brillo, 2; Campbell Soup, 3; Coty, 1; Dr. Scholl's, 1; du Pont, 6; Max Factor, 4; Foremost Dairies, 1; Franco-American, 1; General Mills, 5; International Latex, 2; International Salt, 1; Johnson & Johnson, 1; Lever Bros., 1; M&M Candies, 2; Noxzema, 5; Pillsbury, 1; A. E. Staley, 1; Whitehall Labs, 2.

CONTINUED ON NEXT PAGE

ABC Radio Launches Research On Commercial Effectiveness

Two-phase study by Daniel Yankelovich, Inc., aims to provide advertisers and agencies with new information on best use of medium

New York — Radio as an advertising medium will come under the research microscope in an ABC-sponsored study which will try to answer the question, "How can radio be used most effectively?"

The study, aimed at finding radio's proper place in the advertising sun, will be conducted by Daniel Yankelovich, independent marketing research firm, and will be carried out in two phases — first in the laboratory, then in the field.

Phase One will determine the actual components of a commercial, what makes it tick. Cases in point cited are the Julie London radio-only spots and Homer and Jethro, both extremely successful for their respective advertisers.

"At the end of Phase One," Robert R. Pauley, president of the ABC radio network, declared, "the radio industry and its advertisers should be better aware of what makes a good commercial and which ones are moving products."

In Phase Two the research team will leave the experimental laboratory and take to the field with the results of the initial study to determine what kind of commercials are effective — where, when and to whom.

The cooperation of advertising agencies will be needed in step two to provide a wide variety of commercials for testing, the research firm said. The samplings taken in the field will be on a random basis and their results will be reported sequentially.

Possible drawback here might be that in covering a cross-section of the best radio commercial product, some of the newer and more experimental approaches could be left out.

Although ABC-sponsored, the results are expected to be of value to the entire radio industry if it can find out what elements of entertainment, communication and public persuasion radio actually possesses as opposed to other media, isolate those elements and put them to work for the industry.

ABC's president pointed out that "it is radio's responsibility to provide advertisers with as much accurate information about our industry as we can. The appointment of the Yankelovich organization represents a pioneering effort in the area of radio commercial analysis."

NC&K Hits $70 Million in Billings, Opens Agency Office in Madrid

New York — Norman Craig & Kummel, Inc., hit the $70 million mark in worldwide billing. In releasing the figure, the agency also announced the acquisition of all Colgate-Palmolive advertising for Spain and the opening of a full-service agency in Madrid.

The move is part of a continuing series of acquisitions and partnership ventures in NC&K's three-year-old plan for complete coverage of the European market. Billings in Europe now total $20 million, making the agency network among the largest operating there, the firm states.

In commenting on the new Spanish office, a spokesman pointed out that the very first person hired was a radio-tv producer, and that, while figures are not available, the company encourages its overseas people to use radio and tv wherever possible. In the U. S., 70 percent of NC&K's billings are in broadcast.

In addition, it was pointed out that the carefully controlled expansion of the agency on the continent is moving forward at a pace dictated by the ability of the agency and its partners in Europe to "acquire and train qualified personnel capable of representing [its] style of marketing and emphatic advertising without putting a strain on [its] basic operations in New York."

When Father Calls, Moppets Respond

New York — Father is boss i the home, and it's the male "father voice on tv commercials aimed a children that gets the best result argues Melvin Helitzer, president o Helitzer, Waring & Wayne, Inc.

Speaking at the first annual "Ac vertising for Children" conferenc Helitzer said the difference in th voice of the narrator of a moppe slanted commercial can affect th results as much as 25 percent, adc ing that children will react mor positively to the "father" voice tha they will to those of either a wc man's "mother" voice or those c other children.

Reasons for this, according to th agency's research findings: whateve Mother thinks, Father's voice is sti the final authority in the home; th male voice in a sales message is mor noticed because female voices pr dominate a child's home and schoc life and the male announcer is ger erally more articulate.

LA Ad Exec Raps NAB, Calls for Appeals Board

New York — Unhappy with NA "censorship," Jack Roberts, execu tive vice president and creative dire tor for Carson/Roberts, declared th advertising needs a creative appea board as a counter-weight against th NAB code board which "decidec the rules for tv commercials.

"Of course, we need a code an guidelines for radio and televisio commercial advertising," Roberts a mitted, "and the Code's original i tent (to protect the viewer) is a nece sary self-policing service."

The ad executive added, "Hov ever, who is going to protect th viewer from the massive mediocri that will certainly result from e cessive regulation, formula procedu and unenlightened judgment?"

Speaking at the New York Con munications Conference, Roberts sa that what is needed is a creative a peals board which would be compose of a "group of professionals who cou render a proper evaluation on th inevitable conflict between regulatio and innovation."

Contacted, NAB had no offici comment on Roberts' remarks. It understood that difficulties have ris in recent months between the NA and Carson/Roberts.

all new for '64!

WMAL-TV'S STRAW HAT PLAN

When you buy WMAL-TV's Straw Hat Plan in '64, you not only get WMAL-TV's BIG audience all summer long, but important additional audience exposure at NO ADDITIONAL COST. This year's Straw Hat Plan (June 1 to August 31) is the most generous we've ever offered, gives clients a sizable bonus for every dollar spent.



HERE'S HOW IT WORKS:

IF YOU SPEND PER WEEK	YOU GET IN ADDITION			
	ID's Day or Night		20's and/or 60's Day or Night	
$ 300-599	4	2	3	1
600-899	7	3	5	2
900-1199	10	4	6	3
1200-1499	13	5	7	4
1500-& Over	16	6	8	5

The number of bonus spots allowed an advertiser will be determined by the weekly dollar volume of any single product scheduled on the air between June 1 and August 31. All bonus spots are fixed with the exception of those in preemptible areas. Contact your WMAL-TV Salesman or Harrington, Righter & Parsons, Inc.

wmal-tv Evening Star Broadcasting Company, WASHINGTON, D. C.

Affiliated with WMAL and WMAL-FM, Washington, D. C.; WSVA-TV and WSVA, Harrisonburg, Va.

Represented by: HARRINGTON, RIGHTER & PARSONS, Inc.

Sponsor JUNE 15, 1964 • VOL. 18, NO. 24

27 Bucking the summer tv selling trend
Canadian station refuses to devaluate the summer minute; sponsors "eat" reruns, CJOH-TV pays tab for new programs

30 Cotton Council uses tv in textile battle
Network spot backs 25 local department stores using tv to promote cotton on fashion shows; Council foots bill

34 Specialists on commercials mean cost increases for advertisers
Increasing sophistication by viewers forces advertisers to spend more to get unusual and effective commercials

AGENCIES

39 Easy profit answers to hard food questions
Wearing two hats in the world of food advertising and selling, John Kluge sees better ways to do it

TIME/BUYING & SELLING

42 Whose representative is the station rep?
A never-ending concern to improve the spot schedule obligates both agency and rep to act in the best interests of the sponsor, says B&B media director

TV MEDIA

44 Skippy tests 10-second spots
Leader in peanut butter field tries IDs in local test to complement network schedule on "The Flintstones" employs cartoons and humor

SYNDICATION & SERVICES

46 Slapstick series is a syndication 'sleeper'
A few Madison Avenue admen would get a real jolt if they knew what was being unreeled in several local feature shows — but it's in their interest not to

DEPARTMENTS

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What makes a great salesman?

On a hot July afternoon in 1831, a 22-year-old Virginia farmer gave the first public demonstration of a mechanical reaper that harvested grain four times as fast as a man with a cradle and scythe. This young farmer-inventor was Cyrus Hall McCormick . . . his crude reaper was the beginning of a billion-dollar agricultural implement industry. Yet, McCormick's talent for sales, advertising and marketing proved even greater than his inventive genius.

In the early 1850's, McCormick became the first major manufacturer to introduce consumer credit: a farmer could buy a $125 McCormick reaper for $35 down at harvest time, the balance due December 1. He became the first American manufacturer to guarantee absolute satisfaction or return of purchase price. McCormick was one of the first advertisers to use testimonials. And he was one of the first direct-mail advertisers.

Cyrus McCormick was an innovator who benefited mankind. The Storer stations are innovators, too, with a long list of "firsts" to their credit. Public-interest broadcasts, vital editorials, and programming keyed to local interests not only make them highly respected members of their communities — but turn more listeners and viewers into buyers. In Los Angeles, Storer's great salesman is KGBS, an important station in an important market.

STORER
BROADCASTING COMPANY

LOS ANGELES	PHILADELPHIA	CLEVELAND	NEW YORK	TOLEDO	DETROIT
MIAMI	MILWAUKEE	CLEVELAND	ATLANTA	TOLEDO	DETROIT



Get me Joe Floyd, Evans Nord, H-R, ANYONE!

He wants KELO-LAND TV.

He wants it right now! And there's a reason for his rush! Somebody just put the new ARB figures on his desk.

ARB's Audience Summaries tell a story that's worth a bundle to the advertiser. They reveal how KELO-LAND TV, by completely enveloping the Sioux Falls-98 County Market, puts in your lap more tv homes than you could possibly amass with a single television facility in any of these other midwestern markets.

KELO-LAND TV delivers 35.3% more tv homes than the highest rated station in Des Moines.

KELO-LAND TV delivers 18.3% more tv homes than the highest rated station in Duluth-Superior.

KELO-LAND TV delivers 23.1% more tv homes than the highest rated station in Omaha.

Sioux Falls has been elevated to the top tier of the nation's tv markets by KELO-LAND TV's three transmitters, operating as one station. Your one film or live commercial whips out from KELO TV Sioux Falls to all 98 counties. Only KELO-LAND TV matches your advertising to the market's actual full distribution flow.

And no other station — or group of stations — can!

Source: ARB Audience Summaries. March '64 9 a.m. to midnight, 7 days. Submitted as estimates, not exact measurements.

5-STATE TELEVISION

KELO-LAND

CBS • ABC

KELO-tv · KDLO-tv · KPLO-tv

(interconnected)

JOE FLOYD, President

Evans Nord, Executive Vice-Pres. & Gen. Mgr.

Larry Bentson, Vice-Pres.

Represented nationally by H-R

In Minneapolis by Wayne Evans

General Offices: Sioux Falls, S.D.

A MIDCO STATION

Publisher's Report



Travel is broadening

■ EVER TRY TO GO TO CALIFORNIA by way of Florida—if you start from New York?

It's easy if you work for SPONSOR.

My current trip, just completed, took in Winston-Salem, Greensboro, Atlanta, Tampa, Oklahoma City, Beaumont, Los Angeles, Omaha and Lansing. Trace that on your map and you'll note why some of the airlines are making money. This week I'm at the NAB Board meeting in Washington.

Somebody said that broadcasters are the travelingest bunch in American business. That's easy to believe when you consider that a few thousand station men are constantly flying to New York, Chicago, Detroit, Dallas, San Francisco and other dens of the timebuyer in search of national spot. And a heavy complement of broadcast service salesmen representing everything from syndicated tv programs to radio equipment is calling on stations all over the globe.

I'm for more airline advertising on tv and radio stations. They deserve it.

Besides helping out Eastern and United, I like to travel for other reasons. When you see a station man in New York he doesn't spout ideas and questions as he does across his desk at home. On Madison Avenue his thoughts seem to gravitate elsewhere.

I came home from my two-week travels with a notebook full of comments and questions. To wit:

From a station manager: How do the networks shape up, in your opinion, next fall?

From an agency account executive: Why can't the stations cut back on their promos? Maybe there wouldn't be so much talk about clutter if they did. There seems to be a station compulsion to fill every possible opening with a station pitch.

From an agency tv/radio director: We're interested in your computer articles. Will the media directors and media supervisors who know stations pave the way for computer buying or is a new class of media experts in the making?

From a station manager: You ought to do a profile on Milton Shapp, head of Jerrold. He'd make a fascinating study with respect to the growth and future of CATV.

From a promotion manager: You wrote in your column that every station that has a promotion manager ought to have a research manager. Can he be one and the same person?

From an ad manager: How soon do you think UHF will be a buyable medium in most markets?

From a station manager: J. Walter Thompson is requesting stations carrying cigaret advertising for their client not to schedule announcements adjacent to a juvenile audience. What is the criterion for "juvenile audience" and who is the judge? Besides, doesn't the agency pick the location in the first place?

As I said, travel is broadening.

Norm Glenn

What in New York produces rats, disease, delinquency, drug addiction, hunger, and despair?



Poverty.

And WNBC-TV recently brought home its consequences and costs in a conscience-stirring special program, *Poverty Is People.*

The program did not merely describe the problem; it vividly showed what poverty does to the men, women and children in this country who are its victims.

Poverty Is People focused its cameras on a section of New York called "The Triangle," a neighborhood of 10,000 people bounded by East 125th Street, Park Avenue and the Harlem River. As NBC News correspondent Edwin Newman said in the program, "The wonder is not that there is despair in 'The Triangle' and in those places like it—the wonder is that there's any hope at all."

A reviewer said, "*Poverty Is People* conveyed (the facts) in a journalistic style that did not at all gloss over the ugliness of the situation. The viewer felt...that this was the bitter truth."

Through such programs as this, WNBC-TV's award winning series, *New York Illustrated,* uses all the resources of television reporting to bring what may sometimes be "the bitter truth" to the people of the community we serve. We regard this as one of the most important responsibilities of a television station in a democratic society.

NEW YORK'S COMMUNITY-MINDED STATION

WNBC-TV 4

OWNED



THE SELLING GAME

IF THERE IS ANYTHING the seller seems to have learned in the broadcast advertising business, it's that if there is a "game" in the air-advertising league at all, it's being played in the buyers' ballpark.

Perhaps it's the latter's incessant probing of past performance, the constant exercise of new methods and the tireless practice of fresh techniques in the placement of advertising dollars that have given the advertiser and his agency the advantage of making a lot of — as well as interpreting all of — the rules.

But in place of the "game" we're finding a science to which more sellers of broadcast time are becoming dedicated day by day.

Over the past six weeks the pages of SPONSOR have carried more evidence of it than ever before. Station after station, group after group, as well as the networks, have come into the marketplace with information that details the shape, size and chemistry of the consumer. It's a grass-roots start for what must eventually become a national portrait of the American broadcast advertising market. The studies and information now being made available delineate the whole of a local or regional area, and the individual sell is only a part of it.

What we are witnessing is the development of the computer fodder so necessary to the growth of broadcast media and the economic soundness of its future.

The Crosley, Group W, NBC and CBS studies are only a part of what is crossing our editorial desks. There's much more on the way to SPONSOR's pages that will provide precision instruments for our readers.

Sam Elber

LETTERS

Through Other Eyes

I have just finished reading the feature story on Westinghouse in your May 18 issue.

It is always interesting and often helpful to observe our activities through the eyes of someone outside our company.

My compliments to you and your staff for an exceptionally fine job of reporting.

Naturally, I am particularly proud that you selected Westinghouse for your story.

D. C. BURNHAM

President
Westinghouse Electric Corp.

. . . And More

. . . it means a great deal to Westinghouse to have its advertising efforts recognized in the splendid way that you handled the story of our television program.

I know this took a lot of work on your part. And I know, too, that it was quite unusual for SPONSOR to cover one company in the depth that you did.

J. EMMET JUDGE

Vice President
Westinghouse Electric Corp.

• We certainly were all thrilled with the wonderful series of articles about Westinghouse that ran in SPONSOR (May 18).

Needless to say our entire organization has seen the article, and are excited about it.

We are all pleased at this recognition from such a fine magazine.

ROGER H. BOLIN

Director
Marketing Communications
Westinghouse Electric Corp.

• With the exception of my picture — that was a swell issue (May 18).

As a reader of SPONSOR, I would be interested in more in-depth pieces like the Westinghouse piece.

WILLIAM W. MULVEY

Senior Vice President
McCann Erickson

Sales Higher than Report

I was going through SPONSOR, June 1 issue, from cover to cover, as usual, when I came to pages 46, 47, 48 and 49. These were particularly interesting because I am manager of Divco-Wayne's West Coast News Bureau. Divco-Wayne Industries is the world's largest manufacturer of mobile homes, with 11 plants in the U.S. and Canada, and more building.

On page 49 you state: "Last year 128,000 people lived in mobile homes and there were $26 million in sales in the U.S."

Actually, in 1963 there were 128,000 units sold, and sales for 1964 should approximate 150,000 units. Almost 5,000,000 persons live in mobile homes, and $26 million is only a fraction of Divco-Wayne's sales in any given year.

The industry as a whole is well over the $750,000,000 mark and reaching for a billion in sales, if it will not hit that figure in 1965. At current rates one in every six new single unit nonfarm buildings sold is a mobile home, and Divco-Wayne alone builds better than one in every 100 such units, or one in every ten mobile homes built.

I hope you will find space to correct this statistical injustice to a great industry. And thanks for articles such as this.

JACK KNEASS

Jack Kneass Advertising-Publicity
Long Beach, Calif.

Sponsor, Wrong Agency

Re: "Alcoa Enters Battle of Bottles vs. Cans (SPONSOR, June 1) and " . . . Alcoa, via Fuller & Smith & Ross, is prepared . ."

Whoops!

The agency in the marketing program reviewed is Ketchum, MacLeod & Grove, Inc.

KM&G-prepared Easy-Opening Beer Can Promotion includes: 14 spots on NBC-TV "Huntley-Brinkley Report;" 100 radio spots on each of 210 CBS stations; 70 radio spots on each of 296 ABC stations; 140 radio spots on each of 28 stations in top market areas; full page ad in NL and AL baseball programs (covering 1,377 games); full page ad in NL and AL football programs (147 games); 16 ads in 8 business publications.

The program was detailed in a beer stein mailing (copy attached) to brewers. We're sort of proud of the mailer and program and thought you would want to know.

JAMES F. WOLFE, JR.

Account Executive
Public Relations Department
Ketchum, MacLeod & Grove, Inc.

How did little Tommy Rohlfing make his debut on Philadelphia television?



Naturally.

Natural childbirth—delivery without the aid of anesthetics—is not typical subject matter for the family television screen. Avoiding the obvious pitfalls of over-coyness and sensationalism is quite a challenge in itself that challenge was skillfully met by WRCV-TV's prime time public affairs series, *Concept*.

For nearly six months, *Concept* cameras filmed the preparations of Mrs. James Rohlfing for natural childbirth, right up to the fulfilling moment when her son, Tommy, was born. Particularly dramatic was the conversation between doctor and patient during the actual delivery. Public reaction was overwhelmingly favorable. Viewers felt the program was both informative and a service to the community.

As winner of many awards and citations, this producer-host's *Concept* cameras cover everything from surgical operations to the examination of prisoners.

To acquaint Philadelphia WRCV-TV viewers with their community resources, Mr. [illegible] *Concept* cameras cover everything from surgical operations to the examination of prisoners.

Clearly, such a series has a [illegible] on its community. WRCV-TV is proud that *Concept* has so many [illegible]

PHILADELPHIA'S COMMUNITY-MINDED STATION

WRCV-TV NBC OWNED 3

Networks, AP in Close Harmony on Election Pool

Formation of Network Election Service means simultaneous vote tally on ABC, CBS, NBC, plus end to viewer confusion

New York — Against a backdrop of uncommon cooperation, the three major networks have put an end to election night coverage duplication and confusion with formation of the Network Election Service aimed at pooling all results, with each network retaining its right of analysis.

A team of about 100,000 will be in the field gathering returns for the new service which will also have the cooperation of the Associated Press. United Press International is also expected to give its nod to pooled coverage.

Bulk of the cost of the pool, $1,600,000, will be carried by the networks. AP's share will be approximately $160,000, but the entrance of UPI could alter the amount each of the participants will bear.

What will pooled coverage mean to advertiser, broadcaster, viewer?

• **Advertiser.** Undoubtedly no rate reduction, but it could mean a more consistent audience — less prone to check the tabulation on the other channel. Cost of election coverage package is generally below break-even point. Any reduction in coverage cost would probably be ploughed back into the over-all operation. Rather than "fustest with the mostest," future advertisers can buy on basis of personalities involved, the species electronic prognosticator and the image of the network of his choice.

• **Broadcaster.** He still has his problems — samplings, analysis, etc., but cost will probably be lower, if not astronomically so. Network sources have denied reports of possible savings in the "millions." By eliminating the competitive factor in coverage, he will be able to deploy some of his forces in other areas, concentrate his promotion effort and buildup on his men and machines rather than on the statistical merry-go-round of returns.

• **Viewer.** Apparently would have everything to gain — except for the extreme partisan who channel-hops to find returns favorable to his own candidate. Would be able to stay with Huntley, Cronkite, Smith, depending upon preference and not worry about tabulation on other networks. Exception here is the emergence of electronic devices as a factor in the competition for audience. But certainly the basic confusion would be eliminated.

The Network Election Service will be administered by a triumvirate consisting of Arnold Snyder of ABC, William Eames of CBS and Frank Jordan of NBC. The AP will participate as a non-voting member, as would UPI if it decides to join.

Fifty-one statewide headquarters will be established for coverage, with each of the networks collecting returns in 11 or 12 states and the AP in 16. Again, UPI's participation would alter the setup somewhat.

Returns will be reported simultaneously to each of the networks on a state-by-state basis in their studios on election night. In addition, state-wide totals will be relayed to a single tabulating center in New York which will be responsible for the running national tabulation on presidential returns. The center will then transmit its totals to each network so that the same figures will be available simultaneously.

Commenting on the pooled coverage, the three network news chiefs, Elmer Lower of ABC, Fred W. Friendly of CBS and William R. McAndrew of NBC, and Wes Gallagher of AP, declared:

"The creation of Network Election Service, is, we believe, a great step forward in the gathering and dissemination of news. The American voter and the public at large will be the beneficiaries of faster and more comfortable returns from the new system."

CBS-TV Denies One-Sided Sale of Political Time

New York — In an indirect rebuttal to a report in a show business publication, CBS-TV has announced the purchase of network time by both the Republican and Democratic parties — ten five-minute political broadcasts for each party on the network.

The original report indicated that the deal had only been made with the Democratic Party because of the "close personal relationship" between CBS chief Frank Stanton and President Lyndon B. Johnson. Network sources deny the personal intervention, pointing out that the "practice of making five minutes available at the end of programs for political purchases was established by all three networks in 1956" and that William Fagan, manager of CBS-TV network sales, had actually received an order from the Republican Party before the Democrats had selected their advertising agency. Later, after negotiation with the Democratic Party's agency, a similar arrangement was made. Both orders, for identical time periods, were accepted simultaneously. "Dr. Stanton was in no way involved. He did not know of it until *after* the orders had been accepted," a network clarification memo said.

Washington, D.C. is a singular town; it leads a double life.



And so do we.

Events, words and ideas from the nation's Capital affect almost three billion people on earth (and possibly beyond). But WRC-TV never forgets there's another Washington, D.C., one that is home town to five million people living in this area. And we serve these five million in a personal way.

*Reprieve,** a recent half-hour special of ours, got very personal indeed. It was about heart attacks, and its message to past and potential victims was simple but urgent: "Don't be afraid, don't give up after a heart attack!" General Dwight D. Eisenhower isn't seen on television very often; he apparently thought this message important enough to warrant an appearance on *Reprieve*, during which he candidly discussed his own illness.

The Washington Post said, *"Reprieve* is an important program, one that will be useful for many years." We like to think that most of our programs are important, but "useful" is the key word here.

Recognizing the city's global character, WRC-TV fully covers the momentous happenings at The White House, State Department and Pentagon. But we know, too, that the greater Washington area is also a local community, and that those who live here view us as the community-minded station

WASHINGTON'S COMMUNITY-MINDED STATION

WRC-TV NBC OWNED 4

*Produced with the George Washington University Airlie Center

Meyner Gets Nod as Cigaret Code Czar

Appointment hinges on Justice Department clearance; NAB's Bell praises choice

New York — A new role opens for former New Jersey Governor Robert B. Meyner with the announcement of his selection as Administrator of the Cigaret Advertising Code with "complete and final authority to determine whether cigaret advertising complies with the standards of this code and to enforce this code in all other respects."

Only possible hitch: Justice Department clearance of the code under the antitrust laws. Meyner's appointment will become effective after that clearance.

Commenting on the Meyner appointment, a man who knows a great deal about industry self-regulation, Howard Bell, director of NAB's Code Authority, declared, "I feel confident Governor Meyner will prove to be an excellent choice. I have known him for years. He is competent, courageous and has a deep understanding of public needs."

Bell added that NAB will continue to administer its own code on cigaret advertising, while maintaining informal liaison with the cigaret industry.

Under terms of the code, no advertising may be used unless it has been submitted to the administrator and given his stamp of approval.

Among other things, the Cigaret Advertising Code, first made public in late April, prohibits advertising that suggests cigaret smoking is "essential to social prominence, distinction, success or sexual attraction." The code also turns thumbs down on testimonials from athletes or celebrities who might have special appeal to persons under 21; on cigaret advertising or promotion in school, college or university publications or on campus; and on tv or radio shows or in publications directed primarily to persons under 21.

Further, the code limits statements concerning health unless the administrator decides the statement is "significant in terms of health and is based on adequate, relevant and valid scientific data."

In accepting the appointment, Meyner declared that he believed "it is better for the industry to regulate itself, and the cigaret companies are attempting to do this. They have asked me to serve as an impartial, objective administrator of a strict code regulating all advertising in the industry."

Announcement of the former New Jersey governor's selection was made on behalf of the nation's cigaret manufacturing companies, including The American Tobacco Co., Brown & Williamson Tobacco Corp., Larus & Brother Co. Inc., Liggett & Myers Tobacco Co., P. Lorillard Co., Philip Morris Inc., R. J. Reynolds Tobacco Co., Stephano Brothers, Inc., and United States Tobacco Co.



Meyner complete and final authority

Dr. Terry Lauds Cigaret Code, Raps 'Misleading' Advertising

New York — Praise for the cigaret industry's new code, but condemnation for its "misleading" advertising, and a suggestion that perhaps less ad dollars should be spent by cigaret manufacturers, were voiced by Dr. Luther L. Terry, U. S. Surgeon General.

Keynoting the two-day National Conference on Cigaret Smoking and Youth, called by the American Cancer Society, Dr. Terry expressed his "highest praise" for the cigaret code, stating his hope that "it will be enforced as written . . . We are grateful for any assistance in this area," he continued, but when later queried by SPONSOR, he suggested that he was not certain that the code "went far enough . . . However, I have no specific recommendations on this point," he added.

Dr. Terry also sounded an ominous note when he told SPONSOR that "it would be helpful to us" in dissuading people from smoking if the cigaret industry spent less money in advertising, especially in radio and tv.

Additionally, the Surgeon General believes that there will be no prohibition or ban on smoking, but is less sure about possible government curbs on advertising. "Your guess is as good as mine," he said.

"The youth of this country — like the rest of us — are exposed to smokers everywhere," Dr. Terry declared in his address, "to hard and soft sells for smoking, and to a ceaseless reiteration — that almost everybody smokes cigarets." He noted afterward that his main concern was advertising that "misled" people into becoming smokers as "the thing to do." He suggested that here the industry code

Continued on page 16

Many viewers watch Dateline: Chicago and end up saying, "That's terrible!"



Are our feelings hurt?

Not at all. When WNBQ's *Dateline: Chicago* revealed the vice and crime infesting nearby Gary, "terrible" was only *one* of the words viewers used to describe what they saw. And that was fine with us, because it meant they might *do* something about the problem.

That's the motive behind this award-winning, weekly, public affairs program: holding a mirror to the face of the Chicago area. Sometimes the reflection is good, sometimes bad; sometimes funny, sometimes tragic. The program's range is wide as the spirit and the conscience of the living city.

Dateline: Chicago has explored everything from folk singers to fire fighters, from people in school to people in government . . . whatever interests the eight million persons we serve. And that's not easy to determine, for the people of Chicago are proudly cosmopolitan and, at the same time, proudly mid-western.

Producing a complete coverage public affairs television program regularly every week is a tremendous undertaking; and we're the only station in town ever to attempt it. Maybe that's why WNBQ is where you see community service in action in Chicago.

CHICAGO'S COMMUNITY SERVICE STATION

WNBQ NBC 5 OWNED

Terry Lauds Code . . .

Continued from page 14

could go a long way toward remedying this situation.

Dr. Terry characterized the current phase of the anti-cigaret drive as an "era of action," a long-term drive to prevent present and future generations of teenagers from becoming smokers, while persuading present smokers to give up the habit. "It will not be easy," he maintained, citing evidence that many who stopped smoking in January have since gone back to cigarets.

He specified some of the anti-smoking actions to be undertaken by the federal government. These include: a group of surveys to analyze the amount and distribution of smoking; an evaluation of the methods used in clinics for smokers who wish to break the habit; and the establishment of a Public Health Service clearing house on smoking and health.

Soviets Say "Nyet!" To WNBC Radio Show

New York — NBC and the other networks have had more than their share of run-ins with Soviet officialdom, but this time it's a local WNBC radio personality who has provoked Russian displeasure. This ad, part of a series of cartoon ads promoting the Brad Crandall program, so annoyed a Soviet embassy official that he chided an NBC correspondent about it. Format of the show itself is controversial, with Crandall fielding questions and opinions from any listener who cares to call him.



Hot-line-shmot line, let me talk to Brad Crandall!"

Obstacles Hurdled, STV Sets Firm Target Date for Debut

Weaver says company will transmit in LA on July 17, in SF on August 14; starts newspaper ad campaign

San Francisco — Delayed for a variety of reasons, Subscription Television, Inc., has finally pinpointed its debut dates (see Friday at 5, June 8) and at the same time launched the second phase of its all-out ad campaign.

According to Sylvester L. "Pat" Weaver, president of STV, the company will begin transmitting programs to subscribers in Los Angeles on July 17 and in San Francisco on August 14. The kickoff dates were set to coincide with the beginning of a series of baseball games between the L.A. Angels and the Chicago Cubs in Chavez Ravine and between the San Francisco Giants and Milwaukee Braves at Candlestick Park.

Roadblocks to STV meeting the original July 1 target date included the fierce opposition pay tv has encountered in California, the fact that SEC held up stock issuance, trouble with the system's hardware and a delay until the Public Utilities Commission approved STV's contract with the telephone company. Also, a company spokesman pointed out that it was necessary to post a $600,000 indemnity bond, thus tying up STV money.

The system hopes to have 5000 initial subscribers in the Los Angeles area and 4000 to 5000 in San Francisco. To meet the original starting date it would have been necessary to install 250 systems a day in the initial area of L.A., which covers three square miles, 11,000 people.

While STV was meeting its problems, it was also building a library of material, ready for use when the system goes into action. The pay tv firm has already successfully negotiated for foreign movies, off-Broadway plays and baseball games. Along this line, it was pointed out that "the price of a program will never exceed the price of admission to the actual event."

In discussing STV, a spokesman declared that "our greatest sales gimmick will be being in business."

As for the ad campaign, phase two of an intensive drive began last week with insertions running in eight Los Angeles-Santa Monica and San Francisco-Oakland newspapers.

Sell to Diversified Audiences, But Don't Lose Identity, Says Executive

New York — Citing a pair of confirmed broadcast users, Beech-Nut and General Electric, as companies which make a point of establishing identity with children during formative years, Alan Berni, president of a New York marketing and industrial design firm, pointed out that a good impression early in life builds future adult shopping patterns.

But he warned, in commenting on an industry study, that advertising and promotion channeled to diverse audiences can appear "confusing and in conflict" unless stabilized by an over-all corporate identity in the ad.

Pointing to Beech-Nut, which spent almost $8 million on tv alone last year, he said the company enters the lists with baby foods, hits the pre-teens with chewing gum, climbs the ladder with adults via Beech-Nut coffee.

"In each case, children become familiar with these brand names during an impressionable age," Berni said. "This builds a deep-etched brand acceptance that endures for life in many cases."

However, in making distinctive appeals to different groups, he continued, a healthy company must maintain its over-all corporate identity as well.

An ancient tradition restaged in a new-world setting



as a gift for all Los Angeles.

A deep and enduring Spanish-Mexican tradition is part of Southern California's heritage. To show its appreciation of this heritage, Los Angeles' KNBC recreated—for the second year in a row—the timeless, Christmas Eve pageant, "Las Posadas." Broadcast in color, the hour-long program told a three-part story: the Fiesta of Our Lady of Guadalupe; the search ("Las Posadas") of Joseph and Mary for lodging; and, finally, the Great Fiesta that celebrates the end of their arduous journey.

KNBC used Spanish speaking performers exclusively in "Las Posadas." But the message required no translation—and the reaction of viewers and reviewers was unanimously enthusiastic. "Las Posadas" won acclaim for its purpose, its pageantry, and for the excellence of its production. The KNBC color program stands as an excellent example of community-oriented programming. What's more, it shows that ancient traditions can be translated beautifully by our most modern means of communication.

LOS ANGELES COMMUNITY-MINDED STATION

KNBC 4

OWNED

Tinker Attacks Sameness, Cliches in Advertising

AFA convention told advertising monotony can be avoided by use of modern electronic equipment

St. Louis — Striking out against sameness and cliches in tv advertising, Jack Tinker, of Jack Tinker & Partners, a division of Interpublic, declared at last week's AFA convention that the nation's ultimate danger "is that we shall bore each other to death."

His answer to monotony in tv commercials: the use of modern scientific tools, such as computers and the eye camera, by creative people to take the risk out of innovation and eliminate improvisation "for the sake of change alone."

Taking the industry to task for such cliches as "whiter than white," "sunshine white," "wedding white," he also had a word for research as a "compressor of our range of innovation." "If our friends, the motivational workers, for example, discover that romance is the current name of the automobile, then that word runs through the research fraternity like applesauce through the hired girl. And the first thing you know, we may have a year of car messages showing romantically dressed couples gazing into gold and purple sunsets across the profiles of the latest Double Compound Whizzer Eights!"

In the special case of tv, it's the high cost of innovation that creates a serious difficulty, he told the ad men, citing the "almost intolerable problem of presenting a new tv idea to a client." In print advertising, it's easy to give a "reasonable facsimile of the final effect in comprehensive form. If I have ideas in television, unless I want to spend several thousand of my own dollars, the best I can do is to group them together over a few little gray comic strips. You say okay. We produce the commercial. Six weeks later we are in the cathedral apse called the client viewing room. Sixty seconds later you turn to me and say: 'That's not what I thought you meant at all.' "

Success, argued Tinker, is still another reason "we all seem to continue to beat the beaten track into a rut . . . And success in a terribly complicated medium is almost like religion . . . you don't understand it but you're afraid *not to follow it.*

"Relief, where are you?"

AFA Adopts All-Inclusive Ad Code

St. Louis — It seems as if everyone has a code these days, and now the AFA's board of governors has put its stamp of approval on a code for everyone. Called the "Advertising Code of American Business," it is aimed at all advertising, media, trade and industry groups.

The code covers a wide range of areas including truth in advertising, responsibility, taste and decency, disparagement, bait advertising, guaranties and warranties, unprovable claims and testimonials.

In approving the code, AFA reserved the right to make minor wording changes at a later date, as did the Association of Better Business Bureaus earlier this month when it also okayed the code.

Like all other codes, it will be a matter of voluntary compliance and may take a concerted drive to insure national acceptance by the many groups, businesses and organizations it is designed to cover.

Hattwick, Harper Head AFA

St. Louis — Dr. Melvin S. Hattwick, director of advertising for Continental Oil, Houston, was named chairman of the board of directors of the Advertising Federation of America.

Marion Harper, Jr., chairman and president of the Interpublic Group, was elected vice chairman, following the Federation's annual business meeting at the 60th annual convention here.

Hattwick, who succeeds George W. Head, recently retired advertising and sales promotion manager of National Cash Register Co., holds a doctorate in psychology from the University of Iowa. He has been a lecturer on the psychology of advertising and selling at Northwestern University, and was on the staff of BBDO and Needham, Louis & Brorby, both Chicago. He became director of advertising for Continental Oil in 1952.

In other developments at the convention, Jean Simpson, a vice president and copy group head at J. Walter Thompson, Chicago, was honored as "Advertising Woman of the Year." Prior to joining JWT in 1956, where much of her work is in food advertising, she had been with Sherman K. Ellis, Knox Reeves and Leo Burnett, where she wrote copy for eight years. Mrs. Simpson became a vice president of JWT in 1962.



Jean Simpson . . . Ad Woman of the Year

BONANZA STAR LORNE GREENE

Tells Ad Men What Makes Hit Tv Shows

St. Louis — Uniqueness, courage and preparation are the prime ingredients of a hit television show, *Bonanza* star Lorne Greene told the AFA convention.

On uniqueness, he said that the "program must be something that no one has done in quite the way *you* propose to do it. This uniqueness may be found in the subject matter, the characters or the style in which the program is presented."

Add good stories, excellent production values, he continued, and you have the elements of success.

On courage, he said, "I can understand that most of the advertisers who supply most of the money for tv's big-time are looking for every possible protection that will insure those dollars producing large circulation quickly and enduringly." But, he added, any study of the television business indicates that the big hits were gambles at their inception, citing the *Show of Shows* with Sid Caesar and Imogene Coca, and the network debut of Martin and Lewis as examples.

Still another kind of courage, he said, is the patience to nurse a project through to success.



Greene . . . uniqueness, courage

"Shows with great potential that have been short-circuited by lack of early support are too numerous to mention. It almost happened to us on *Bonanza*."

Turning to the matter of preparation, he said that "hurry spells doom and most of the projects which end up in trouble do so because they haven't had enough preparation time."

It seems absurd to start out on a tv project requiring more than 30 separate stories and performances with minimal time permitted, he said, "And yet, that's what happens. So producers are forced to film scripts because they are ready, not because they are right."

Blanc: Commercial Humor Needs Serious Application

St. Louis—Humor can be used successfully for virtually every type of account, but only when it's applied correctly," Mel Blanc, man of many comic voices and owner of his own commercial production firm, told AFA members. But, he added, "even the finest comedy in a commercial might miss its mark if the product situation and timing are wrong."

Hitting the various areas in which humor is particularly effective, Blanc cited the introduction of new products, a move into a new market with an established product, the promotion of impulse items and getting across a "complicated and boring sales point."

In introducing a new product, he pointed out that humor's ability to create rapid interest is "amazing." Nothing spreads quicker than a new gag, he said, and even though "humor in advertising is not precisely the same as a gag, it has the same effect upon the public."

"The most common argument against humorous radio advertising," he declared, "is that humor does not wear well. This is an old wives' tale that has come true only because of bad humorous advertising. Sixty seconds of dull dialogue will certainly get stale in a short time, but just the opposite will happen with a commercial that contains real entertainment value."

McNiven Calls for Studies To Insure Ad Profitability

St. Louis — Does advertising pay? The only way to tell is through experimental studies "where advertising is actually varied and the effects on sales measured," says Dr. Malcolm A. McNiven, advertising research manager, E. I. du Pont de Nemours & Co. And, to prove his point, he cites a tv case history: the introduction of Teflon coated cookware in 1963.

"What we do," he told the 60th annual convention of the AFA, "is use the technique of experimentation to isolate the effects of advertising by placing varying amounts of advertising in different locations and measuring their effect on sales."

In the case of Teflon, the question was raised as to what level of advertising would be required to move the product in significant quantities. "During the fall of 1962 and the winter of 1963," he said, "we tested three levels of advertising — a zero level, a level that was estimated to be adequate and a level twice that estimated level."

Thirteen cities were used for the test and the commercials were placed on the air to coincide with time that product distribution was made to retail outlets. Before and after the advertising, telephone surveys were conducted to determine what types of cookware housewives had purchased.

The results: Cities in which medium advertising was attempted (five commercials a week) produced no more sales than those cities in which there was no advertising. On the high advertising level (ten commercials a week), "we noticed a significant effect on sales."

On a percentage basis, in the fall test, Teflon accounted for five percent of cookware sales in low advertising areas and nine percent in high. The figures for winter showed the low at 12 percent, the high at 22.

McNiven's conclusion: "... there is no reason for an advertiser to sit and wonder what his expenditures are bringing in return. With the exception of those cases where sales do not follow within a reasonable length of time, the profitability of advertising can now be established."

Ad Manager Must Reverse 'Diminishing Returns' Trend

Rye, N. Y. — Picking up where he left off a few weeks ago, Clarence Eldridge, now marketing consultant and former executive vice president of Campbell Soup, warned last week's ANA Seminar that while advertising is getting more and more expensive, its influence with the consumer is declining. But whereas his cry at the May ANA Annual Meeting (SPONSOR, May 18, page 15) was directed conspicuously at television's "diminishing returns," last week's summation encompassed all media. And, in discussing the role of the modern advertising manager, Eldridge suggested that by performing his part in the overall marketing scheme, the advertising manager has the power to reverse this trend.

The decline of advertising's effectiveness has several causes, according to Eldridge. The tremendous increase in the intensity of competition, with resultant efforts of manufacturers to improve their products, has often left the adman with "no significant actual superiority to exploit," he said. "Advertising too frequently seeks to create psychological superiority — and thereby to 'fool the consumer'." But today's sophisticated consumer has become skeptical. To counteract these negative factors, "we simply try to outshout the other fellow — to run enough advertising, to spend enough dollars that even if a large part of it is wasted, we can still achieve a satisfactory sales result." This raises the costs of advertising while diluting its effectiveness.

Better, not more, advertising is the answer, notes Eldridge. Therefore, despite the fact that organizational structure in today's multi-product companies often positions the advertising manager in a subordinate capacity to product managers and marketing vice presidents, the advertising manager's role was never more vital.

Media selection on the basis of quantitative factors is another negative outgrowth of the current complicated marketing situation, Eldridge continued. Too often, he charged, "media are chosen without sufficient regard for the creative strategy. The product story must be tailored to the limitations of the medium, rather than vice versa.

"One of the most important contributions that today's advertising manager can make is to see to it that these things are placed in proper perspective, that the questions are asked and answered in their proper sequence, and that hunches, subjective preferences and prejudices, and purely statistical factors are not permitted to obscure or override other equally or more important considerations."

Bleier Named to New ABC-TV Sales Post

New York — ABC-TV is centralizing daytime management with the promotion of Edward Bleier to the newly created position of vice president in charge of daytime programing and sales.

Bleier joined the company in 1952 and previously was vice president and general sales manager for the network. He will report to Edgar J. Scherick, vice president in charge of programing, and James E. Duggy, vice president in charge of network sales.

Present daytime programing and sales organizations and structures will remain intact, and will report to Bleier.

All-Industry Support for Fall Debut Of Milwaukee Advertising Laboratory

Milwaukee — A number of top agencies and "blue chip" advertisers are reportedly ready to participate in the Milwaukee Advertising Laboratory which, after several years of planning, will get off the ground this fall.

If the industry has been somewhat skeptical about the feasibility of the project in the past, it is now rallying around the parent Journal Co. with full suport. All three Milwaukee commercial tv stations have agreed to participate with the Journal's WTMJ-TV and the Advertising Research Foundation is setting up a consultation committee to work with the Laboratory. The three-year project is based on (1) the newspaper's "Matched Markets," which divide Milwaukee into two equalized circulation complexes and whose print advertisers have been using for controlled tests; and (2) tv commercial "muter" device; (3) both coupled with a consumer purchase panel diary. (The participation of *This Week* magazine and The Journal's own Sunday supplement provides a form of magazine testing.)

Getting FCC approval of the "muter" had been a major cause of delay. A product of WTMJ-TV's engineering department, the muter will be controlled by electronic signals programed on commercial tape or manually at the transmitter. The set remains "hot" during tuneout of sight and sound and instantaneous return of the normal signal is assured.

By September, some 1,500 Milwaukee households will have approximately 2,000 muter units installed in their tv sets, responding to the individual signals of each of the four stations. (The panel will be divided into two equal sample groups of 750 households each. The boundaries of the two television groups will duplicate those of the newspaper's "Matched Markets" areas.)

G. Maxwell Ule, formerly Kenyon & Eckhardt senior vice president for marketing and previously chairman of the ARF technical committee, is technical consultant on the Lab, which, it is estimated, will cost between $1.2 and $1.5 million.

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

June 12, 1964

There have been graver issues before the NAB Board of Directors than the ones it will have to decide this week in Washington -- but few have been more important in trend setting for television advertising.

Code Director Howard Bell will have the task of winning acceptance, and possibly of making some modifications, for the somewhat broad language of the recent anti-clutter amendments voted by the Code Review Board.

There will probably be a good deal of off-the-record discussion of the tobacco industry code, how it will work, how it will mesh with the broadcaster code, how tough its administrator, Robert B. Meyner, will be -- assuming the Justice Department relieves the participants of antitrust worries. (As of this column's deadline last week, there'd not yet been an answer to the tobacco code request for clearance.)

Code Director Bell expects to have only a brief statement to make on the cigaret commercial situation. NAB began surveillance and screening of cigaret commercials, under its own code amendments, effective in February, to curtail glamour appeal to youth.

Informal liaison is being maintained with tobacco companies and advertising agencies. "The tobacco industry code may make our work a good deal easier," said Bell. Detailed NAB guidelines for NAB Code subscribers and cigaret advertisers were held up pending developments in the cigaret manufacturers' self-regulatory program.

Published or not, the guidelines are being followed in the NAB Code office. NAB is far from relinquishing its grip on the situation as far as the tv Code members go, and radio's turn is not far off.

What is happening is that a good deal more pre-clearance material comes into NAB's Code office since the tobacco industry's move was announced. The companies and their advertising agencies are interesting ways to live up advertising with the cigaret industry code. This could relieve NAB of a good part of its task.

Broadcasters have to follow the NAB Code requirements not only for cigaret commercials: they're supposed to "take care" to not show smoking in programing in such a way as to lure youthful imitation.

There could be differences of opinion, too: there may be cases of the cigaret industry's code administrator's okaying commercial situations which the NAB Code doesn't approve. Director Bell says this is a possibility, but thinks it a slim one.

Bell is very hopeful that the Board will accept the tv Code Review Board's amendments to cut back on title, teaser and credit time. If history repeats, Bell will win acceptance, as he did in the redefining of piggybacks, in spite

CONTINUED ON NEXT PAGE

of hue and cry by some advertisers (still going on) that provisos are unclear and too hard on multi-product sponsorship.

NAB President LeRoy Collins, particularly anxious to protect broadcaster image of a vital news source, is backing clutter reduction as strongly as he backed the other amendments.

There are grumbles that the Code Review Board's distinction between allowable credits for artistic and creative services (as opposed to technical and physical services which count against commercial time limits) are not distinct enough. There may need to be more spell out on the criterion that "program content should be confined to those elements which entertain or inform the viewer." As it stands, there's room for hair splitting over which titles, teasers and credits should be allowed, which restricted.

Reduction in credits accompanying a final program product could bring a howl from talent and craft unions. But Frank Morris, tv Code office in Hollywood, reports growing liaison with film producers.

It may be that cutback in credits for the technical crafters will be outweighed by the potent mass audience tv provides for movies. The same could hold true for the music makers, who measure their performance royalty money in seconds of play -- billboard cutbacks would mean cutback in theme time.

Code Director Bell is unfazed: he starts with a fairly broad premise and invites interpretations. The system has been fairly successful. Success for the increasing cutback in tv clutter also seems to be taking step after step.

He is resigned to the fact that problems involving limits or interpretation or amendment of tv advertising status quo are hydra-headed -- no sooner is one out of the way than a dozen more spring up in its place.

No such complexities bother Senator Maurine Neuberger in her approach to the problem of cigaret advertising on tv. Her way is clear: it's all reaching youth...this is bad...what are you going to do about it?

She welcomes the appointment of ex-Governor Robert Mayner as administrator of the Cigaret Advertising Code, cautions him that "his task would not be an easy one."

In what amounts to an open letter to the new administrator, Senator Neuberger says the language of the industry's proposed code is awfully broad and general. She quotes trade press reports saying that anywhere from zero to 90 percent of present cigaret advertising "could" run afoul of the code (or vice versa), depending on the administrator.

Quoting Federal Trade Commission statistics, Senator Neuberger says that the Beverly Hillbillies is viewed by some 17.5 million children and 6.5 million teen-agers. Ten other cigaret-sponsored shows are listed as heavily patronized by the youngsters.

Her suggestion: "I can think of no greater test of the good faith of the industry than the prompt abandonment of cigaret sponsorship for each of these programs."

Piggyback muddle brightens

The piggyback continues to be a prime topic of agitation and maneuver among the buyers and sellers of spot tv. Clearly manifest to leading reps: the major users of piggybacks, from Colgate down, are determined to maintain about the same volume or percentage of piggybacks after the revised NAB code goes into effect September 1. On the other side of the counter there appears to be this disposition: to probe more conscientiously for ways to accommodate a goodly share of the piggybacks without abridging the intent of the code. Particularly in the more desirable marginal time segments. Various important stations and reps are now inclined to believe they can run a piggyback plus an ID in the 70-second breaks in local programing without violating the code. Incident that brought the sensitivity of the situation home to reps last week: an assertion by Bob Griffing, Colgate media coordinator. Noted Griffing: Colgate proposed to spend $30 million in spot tv in the coming season. About $15 million will go for integrated or piggyback minutes. Of this amount two-thirds will probably be straight piggybacks. But there's one prospect that spot users will have to face up to: the inventory of piggybacks in the more desirable time periods will be reduced by 40 to 50 percent starting in September. Reps salvage this hope from the expected squeeze: piggyback advertisers will settle for less efficient local time periods.

Spot radio picture improving

Observers of the ebb and flow of media fashions on Madison Avenue are gathering, from trends and prevailing problems, this impression: the swing of the pendulum during the 1964-65 season will be appreciably in favor of national spot radio. The prime factor they cite: the jockeying going on over the acceptance of the unintegrated tv piggyback announcement. They suspect that some of these piggyback dollars will be siphoned into radio. Another factor: the ever-rising cost of tv commercials. Because of this the smaller-budget advertiser must stick to the same commercial over an extended period. Whereas he could afford to change his commercial often in radio . . . allowing quicker amortization of his investment and spreading his sales point among a diversity of radio commercials. A third indicator: daytime tv's sharpening competition is producing a much wider spread in CPM's.

Piggyback evaluation piques reps

Highly sensitive point in the tug-of-war going on between tv stations and major advertisers over the looming new approach to piggybacks is how cost-per-thousand is measured. Such advertisers — Colgate is quite articulate about it — view the CPM not from the vantage of the minute as a whole but each half of the piggyback. While stations think of the CPM in terms of the minute unit, the heavy piggyback users look at the CPM of each brand in the piggyback. In other words, the yardstick has changed. As Colgate puts it, the fact that the minute comes in at a CPM of $2.50 is no longer of prime interest. The ground rule now is to apply a $1.25 cut-off CPM for each of the two brands in the minute. Some reps see this as an economic downgrading of the medium and predict that by next year this approach will be countered by increased rates for piggybacks in the more desirable time.

Another Bristol-Meyers reshuffle?

Bristol-Myers' agency cluster is looking over their individual shoulders in expectation of another brand shakeup. Last tremor had the $12 million dollar Bufferin bundle shuttle from Young & Rubicam to Grey. Bud Cather, B-M executive v.p. in charge of the drug-toiletries-products division, has a strong yen for agencies with the more sharpened touch for merchandising and promotion. His is anything but the conventional, Ivy League approach to marketing.

Mobil spot radio plans

Socony Mobil has taken the first step toward an alliance with spot radio. Bates' Chris Lynch is scouting around for availabilities. Schedules would run at least for 13 weeks. Comes in the East on the heels of a Sun Oil summer placement. Buick's buying for the latter part of June . . .

CONTINUED ON NEXT PAGE

Household Finance is diverting its spot radio commitments in an appreciable measure to sports. For instance, it's bought into the Philadelphia Eagles for the fall via WCAU.

Lever underwriting serial

Lever Bros. may not be the U.S. king of the soaps in the U.S.A., but it still likes to stay clear of the competition in network tv scheduling. Latest case point: its quest among the networks for a soap opera it can call all its own. (ABC-TV's *The Ways of Love*, now in process of preparation, may get the nod.) P&G and Colgate are carefree about letting a competitor participate in the same daytimer they're on, but not Lever. The Lever policy, and a firm one: we don't even want to alternate with any company that sells the same line of products that we do.

Cyanamid farm list grows

American Cyanamid has added Malithion, an insecticide, to its group of six farm and garden products which it rotates on its appreciable list of farm-oriented radio stations. Malithion's is a six-week campaign. Interesting facet about Cyanamid's relationship with stations regarding the other six products: the number of spots to be run per week is left to the discretion of each station's farm director, since he's aware of insect or other problems afflicting farmers in his area. This discretionary gambit applies to such other spot radio accounts as Morton Salt, Cream of Wheat and U. S. Rubber (rain boots).

Will premium rate ease way?

Whether such advertisers as American Home Products, Lever, Standard Brands, Brown & Williamson, Philip Morris, Alberto-Culver — all heavy users of piggybacks — will entertain the payment of a premium for straight piggybacks is, as key reps see it, quite moot at the moment. There have been some tentative assents, but rep opinion is that any move in that direction will have to come after the fourth quarter when broadcasters will be in a better position to assay the tightness of the market for piggybacks and the mood of the big piggyback users for paying a bit more to insure premium positions. In this connection, it should be recalled that only a few months back WCBS-TV, the CBS-TV New York flagship, put out a feeler for premium piggyback rates. The tart reaction from Ted Bates and elsewhere doused this idea for the time being.

AA radio renewal is top-level

Rather unusual for CBS' Frank Stanton to involve himself in renewal negotiations of a spot radio contract. It happened last week in the case of American Airline's 10-year-old Music-to-Dawn campaign. CBS Spot Radio Sales has five out of the nine stations used by the airline. Doyle Dane Bernbach, agency on the account, thought the new rates being asked a rather steep increase. C. R. Smith, American's president, who personally conceived the M-to-D concept, decided to get into the latest negotiations — for a three-year extension — himself. Hence they went top-level. A sentimental note: Smith is hosting the nine "musical directors" of the all-night event and their wives at the New York World's Fair during June.

CBS-TV to cash in on NFL

Even with the $500,000 compensation it's giving stations, CBS-TV could clear as much as $3.5 million on each of the two years of the National Football League commitments. Here's how it can be figured: There'll be a total of 414 commercial minutes. At a minimum of $60,000 per minute — some minutes are selling higher— the gross comes to $24.84 million. Deduct agency commissions of $3.726 million and you have $21.1 million. Take away the rights cost of $14.1 million and that leaves $7 million. Subtract another $3 million for production-cable and the $500,000 for station comp and you've got a residue of almost $3.5 million.

RCA will push automation

Age of automation for tv station operation is about to dawn. RCA Broadcast Equipment Di-

vision this fall will launch an advertising campaign designed to sell broadcasters on the advantages of adopting transistorized and computer-operated equipment. A large percentage of radio stations have been automated for some time.

Stations follow Reynolds' edict

R. J. Reynolds (Esty) can't help but be gratified by the response it got from its bid to radio stations to keep its commercials away from programs that primarily appeal to the young. The request was made a couple months back. It required some adjustments. Checks have shown that stations in Reynolds' spot empire (over 125 markets) have done extraordinarily well in conforming with Reynolds' desire.

Measured detergents move slowly

Hard nut to crack for the soap giants: acceptance by housewives of detergent tablets and soluble packs. The hurdles: (1) women want to do their own measuring; (2) not sure whether the tablets and packets are less expensive than the loose soap; (3) directions on the tablet box are somewhat confusing. Possible way out for the tablets: make them smaller so that the housewives can find it convenient to fit the number to the particular washing machine model. P&G's tablet, Salvo, has but six to seven percent of the heavy duty detergent market despite heavy tv expenditure, while Lever Bros.' Vim has been able to cut into that market by only two percent.

Interest in Negro radio booms

Resurgence of interest in the Negro market becoming more and more conspicuous on Madison Avenue, especially with regard to the use of radio. Growing awareness of the Negro marketing problem is demonstrated by the fact that a number of agencies with certain types of package goods accounts are busy accumulating data on the subject. Some of the eccentricities of the market noted: (1) because of obvious social factors the Negro has a greater disposable income; (2) status-consciousness inclines him toward quality name brands as against private labels; (3) he spends proportionately to income, more on food and cars, (4) though representing but 10 percent of the population, he buys 20 percent of the shoes. Other toiletries manufacturers are mulling ditto-ing Alberto-Culver's recent invasion of Negro market with special line. Why radio figures foremost: statistics show over 50 percent of market doesn't read newspapers.

Quid pro quo for rating points

Advertisers who make a practice of buying spot tv schedules on the basis of rating points have found a way of guaranteeing their inclusion in the fall. They're placing spring and summer business with this proviso: the stations will apply equally acceptable criteria in compiling the required package points for the fourth quarter schedule. Both station and advertiser gain from the assurance. The station picks up some extra billings in the slow period and the account gets a break when schedules get tight.

Situation comedy scores in ratings

If there's any question about the relative pulling power of situation comedies, note this: There were 10 programing hours of them during the 1963-64 season, and each hour got a much bigger average of total tuning hours than any other program category. On the other hand, the classification that got more viewing than any other was the variety show. Of course, variety had six and a half hours more than situation comedy, which means also that variety gets a higher share of the viewing hours. SPONSOR Scope asked Nielsen to put in perspective the total viewing hours and share of viewing for each program type, and here's the breakdown — based on the second March report:

Viewing Category	Hours Programing	Hours Total Tuning (thousands)	Share of Viewing (%)
Suspense/Crime	7	58,870	7.8
Situation Comedy	10	125,700	16.7
Westerns	8	109,300	14.6
General Drama	14	142,190	18.9
Adventure	3	23,100	3.1
Variety	16½	157,410	21.0
Other	14	134,560	17.9
Total	77½	751,060	100.0

Pâté costs more than liverwurst.
Bisque costs more than soup.
Stroganoff costs more than stew.
KPRC costs more than other Houston TV.

Life is short.



NBC

KPRC OF HOUSTON

Courtesy of Cheese of Holland



Bucking the SUMMER TV selling trend

Ottawa station refuses to devaluate summer minute; sponsors "eat" reruns, CJOH-TV pays new program tab

LOGISTICS for meeting and solving the traditional dip in summer tv viewing have been tried in many ways. The "summer plan" or "summer rate card" has been one answer ever since cost-efficiency became an ingredient in scheduling television programs and commercial campaigns.

For client and agency, the "replay" during the 13 summer weeks of a 52 week buy has been an opportunity to amortize 39 high cost programs over a full year. And while research reportedly claims that reruns can deliver as much as 80 percent of the original share, there are those who decry the "half-a-loaf" settlement and deplore the replay practice that thins the ranks of potential viewers.

Inside and out of the industry, critics claim that the only answer is in programing what has not been shown before.

North of the U.S. border, at CJOH-TV Ottawa, a precedent is being established that is going to cost both station and client the kind of dollars that makes the experiment interesting to all of the broadcast industry.

While Canadian stations are still experiencing the placement of selective programing in somewhat greater profusion than in the United States, they face a common industry problem in the slump of spot sales during the hot outdoor months. Even with a "summer rate card" the "sell" needs bolstering from merchandising, bonus spots and other compromises.

But, ever since last winter, CJOH has stopped seeing it that way. With the pull of the program as the ultimate ingredient upon which all of the station's economy hinges, W. O (Bill) Morgson, the station's general sales manager says, "It's only possible to sell television 52 weeks a year if we program it 52 weeks a year."

That is what CJOH has set out to do with the aid of clients and agencies. If their experiment works, clients with selective programs on CJOH-TV will get higher audience levels, better cost efficiency, and the station will continue to pile up a new summer record of spot sales without resorting to summer cut rates under the guise of "plans" or other gimmicks.

However, it means that the sponsors of selective programs will



Unorthodox thinkers at Bushnell Television Co., Ltd., are the triumvirate shown, left to right: E. L. (Ernie) Bushnell, president; W. O. (Bill) Morrison, general sales manager; S. W. (Stu) Griffiths, vice president and general manager of CJOH-TV Ottawa, Canada.

"eat" the losses they incur by deleting replays. They will not be able to amortize the total cost of a 52-week series over more than 39 weeks. But they will incur no costs for the first-time-in-the-market syndicated programs that the station will buy as replacements for those replays.

The cost to CJOH-TV will be approximately $75,000.

Morrison, long known in Canadian broadcast circles as a rebel against status quo in broadcast advertising, did some plain and fancy chaffing at management's readiness to again this year fall into the old pattern of devaluating the commercial minute during the summer months.

"We were sitting around," says Bill Morrison, "and everyone was trying to devise a summer rate card to make the low homes-using-television factor applicable to tv advertisers who say: 'Well, why should I pay "X" number of dollars when your homes-using-television drops off?' "

(According to research figures during last summer, the station's

Syndicators in U.S. applaud CJOH-TV experiment

■ FILM-PROGRAM DISTRIBUTORS in New York are unanimous in their praise of the no-summer-rerun policy with which CJOH-TV Ottawa will experiment this summer.

Most, however, feel that the experiment will have "only small effect" on the marketing and scheduling of tv film shows in the United States.

The problem in brief, as most syndicators voice it:

Stations almost invariably think of multiple runs when buying syndicated film programs, having learned by trial-and-error that film shows will pull an audience almost indefinitely — particularly those in-depth packages which lend themselves to "stripping."

Pricing is therefore geared to at least two runs of each episode in syndicated series, which normally covers not only the summer periods but a stretch well into the following season. Stations may thus seek a price reduction for a one-time-only play of each episode — a price cut syndicators don't want to grant.

"I think it's the function of a station to overcome loss of audience in the summer," says ABC Films domestic sales manager John Tobin. "It's the only way to break out of a summertime rut. But reruns exist almost universally today as the only way for a station to pull down the price of a series by amortizing it."

Would syndicators cooperate in similar no-rerun experimentation in the United States?

The answer seems to be a yes-and-no situation. "It's a marvelous idea from the standpoint of the syndicator being able to sell more product," says a 20th Century-Fox official, "but syndicators have their own costs to overcome — such as talent residuals — and aren't likely to subsidize the experiment by cutting their prices."

Stations themselves aren't too likely to push the concept to their advertisers.

Says a Screen Gems source:

"Tv stations which are network affiliates know they aren't going to change *network* policy by forbidding *local* reruns, so most will pattern their own schedules after those of the networks. Besides, there's no problem in selling extra runs to stations on a strong show; they usually demand it before you can offer it."

Adds an ITC sales official candidly:

"Reruns are often the clincher in syndicated sales. The only thing a syndicator has to give away is an extra run of a show." ■

drop-off between 6 and 7 p.m. was 46 percent, between 7 and 9 p.m. 29 percent, but from 9 p.m. to sign-off, CJOH was up 1 percent).

Morrison insisted that there was no need to join everyone in the annual race to apply a bonus for something that did not need a bonus incentive.

S. W. (Stu) Griffiths, vice president and general manager of CJOH-TV, a programer with an established reputation for non-conformity, brain trusted the idea of approaching the agencies and their clients with the proposal that summer reruns be deleted in favor of first run syndication programs for which Bushnell Tv Co., Ltd, CJOH-TV, would pick up the tab.

Throughout Canada and in New York, the idea met with complete approval, caught fire, and the policy of no repeats was endorsed by their clients with the summer schedule to be in effect from June 21 through Sept. 19.

The programs (which the station cleared with the agencies) to be deleted from the schedule include repeats of: *Hennesy* (for P&G out of Leo Burnett), *Petticoat Junction* (for American Home Products out of Y&R), *Dick Van Dyke* (for Standard Brands out of MacLaren and cosponsor Allstate out of Leo Burnett) and *My Favorite Martian* (for Lever Bros out of MacLaren).

One exception to the problem is *The Greatest Show* program, owned jointly by the station and its client Revlon. The program's regular run had been pre-empted by NHL Hockey on 14 occasions. This program simply will continue to run the unshown programs and no reruns will be involved.

Sponsors and agencies are going along with the plan even though all of the series had been doing well in the market. "But we have their full cooperation," said Morrison. "They're eating their reruns."

"And we," he added, "are eating $75,000 in new programs, not counting the program promotion insurance behind this programing."

Morrison was referring to station support of sponsor contests which will give away six portable television sets every day for a total of 546. The sets will be awarded to listeners on a daily quiz pegged to a "know your show" theme. It will be promoted on CJOH only.

The use of prizes and the dollar value of give-aways in Canada is rigidly controlled by the Board of Broadcast Governors (Canadian counterpart of the FCC), but where sponsors pick up the tab, promotions become considerably more liberal in glamour and expense.

The station's program buys, to offer audiences shows that have not before been shown in the Ottawa-Cornwall area, include feature movies and such syndication shows as *Espionage*, new episodes of *The Flintstones*, *Jack Benny* and the *Richard Boone* anthology series.

Since the station is the Ottawa outlet for CTV, the independent Canadian Television Network, audiences will be subjected to the replays fed by the network during its time. This season the net's time was reduced from 28 hours a week to 21 hours, and while this does not cut too deeply into the hours with which CJOH is concerned in this experiment, general manager Stu Griffiths is not letting CTV remain unaware of it. If the results warrant it, after the summer, clients and agencies may add their weight to his.

"What may be a blindingly obvious approach to summer viewing," says Stu Griffith, "... good first run, no repeat programs that will keep sets turned on, has been a tough struggle to achieve. It is costly at a time when, traditionally, revenues are down. But we believe in it as a policy not only for our own program schedule, but for the CTV schedule also, and we are bringing the full weight of our station to bear with the network and its affiliates so that we can achieve it . . . no repeats for better summer viewing."

The project, certainly adding a kind of sales ingredient that sales types can get their teeth into, also has had the full support — perhaps even jubilant support — of the station's reps on both sides of the border. In Canada, Stovin-Byles' chief, Bill Byles, has himself been the stormy petrol of many "summer vehicle" battles. In the United States, the CJOH-TV rep able to enjoy the "something different" approach is Adam Young. ■

Network summer replacements few in '64

■ THE SUMMER REPLACEMENTS which once flourished in network radio are not much more than a memory in network tv. On all three networks, film shows of all lengths are in rerun schedules while the few shows with fresh program product each week (such as newscasts) are continuing.

There are, however, some indications that the days when such shows as *Westinghouse Summer Theatre* subbed for *Studio One* — a philosophy that carried over from network radio programing — are not dead.

Here's the network-by-network situation this summer:

• *ABC-TV* — No summer replacements as such are scheduled at ABC, whose nighttime program schedule is mostly film. On several ABC film shows, reruns have already begun or are starting soon.

• *CBS-TV* — There are more summer replacements at CBS than at any other network. Lowell Thomas' *High Adventure* (actually a rerun series) will substitute for *Red Skelton*. Reruns of 60-minute CBS-TV specials will be seen in place of *Garry Moore*. A variety show, *On Broadway Tonight*, hosted by Rudy Vallee, will replace *The Danny Kaye Show*. Substituting for *The Phil Silvers Show* will be *Summer Playhouse*, which is actually a potpourri of unsold comedy pilots, with a similar package. *Vacation Playhouse*, substituting during summer months for *Lucy*.

• *NBC-TV* — There aren't as many summer replacements on NBC as on CBS, but they do exist. A 30-minute series, *Moment of Fear*, will substitute for *You Don't Say*, and the replacement series for *I'M-3* will be *On Parade*. All major film series at NBC, as at ABC and CBS, will be in rerun cycles. ■



Pat Long (l), fashion coordinator for Gladding's department store in Providence, R.I., confers in New York with Charlotte Norman, retailing manager of the National Cotton Council, and Howard Abrahams, vice president of the Television Bureau of Advertising, which aided in the project.

Cotton Council uses tv in textile battle



All-cotton merchandise for the show is selected by Pat Long. Council agrees to pay for time with equal amount to help defray cost of show (usually about $1000 per market), provided the store shows only cottons.



WI[illegible]-TV director, Walter Bishoff (c), and Everett Hughes, a writer on the station staff, go over scri[illegible]n preparation for the taping sessions. Miss Long did the commentary on Gladding's show.

Network spot backs 25 local department stores using television to promote cotton on fashion shows; Cotton Council foots bill

■ THE BATTLE between cotton and synthetics is as well-known as the battles between filter and non-filter cigarets, beer cans and bottles, compact and larger cars.

To upstage the competition, the National Cotton Council recently promoted special all-cotton fashion shows across the country, mostly at its own expense. Department stores seemed to like the idea. In 25 cities, store executives, tv station personnel and the Cotton Council put their heads together and put on tv fashion shows. Reports of the events show enthusiasm and interest in repeating the event.

Put into effect this last April and May, the joint venture called for the Cotton Council to defray the cost of the time (about $500) and allocate an equal amount of money to help defray production costs. In return, the retailer was responsible for clearing air time and staging the show. The Council supplied production, advertising and publicity suggestions and aids, and the retailer agreed to devote newspaper, window and interior display space to promoting the event.

A typical department store participating in the promotion was Gladding's, Providence, R.I. One of the oldest stores in America, Gladding's was quick to accept the new idea. Although it had been eight years since the store did a fashion show of its own on television, Gladding's is noted for using fashion shows as a promotion vehicle. "We have more fashion shows in Providence by far than any other store," according to Harold Arnold, vice president and general merchandising manager.

No special buying was required for the show. Buyers were instructed to be on the lookout for cotton garments from their regular sources, however.

The gal holding most of the responsibility was Pat Long, fashion coordinator at the department store. Since the selection of a tv station was left up to the store, Miss Long decided to use station WPRO-TV. She had worked with Everett Hughes, writer at the station, and director Walter Bishoff before. The event proved to be a short course in putting on a fashion show for the station people, and a short course in tv for Miss Long. Since the show was taped and geared to home viewing, it required a different approach from the in-store presentations.

The show was taped in advance in order to produce a smooth performance. Four taping sessions were necessary. Most other department stores participating also used tape. However, both the time and production of the show were left for the store to decide upon.

In Miami, Burdine's did the show live. Meyer's in Greensboro, N.C., put four scenes on tape and did the other two scenes, plus the beginning and end, live.

On the airing of the show, the Council recommended half-hours on daytime tv. However, all stores did not follow this pattern. In Columbia, S.C., Tapp's, a leader in using tv as a merchandising tool, chose to present its show in prime time, 8:30 p.m. In Memphis, Goldsmith's did two different 15-minute shows two weeks apart. In Des Moines, Younkers presented its show within the format of the most popular women's show in the area.

In some cases commercials for the store were aired; other times not, the whole show being an advertisement for the store and cotton, in essence, anyway.

Promotion of the tv fashion shows was important, the stores contended. Gladding's again planned a typical all-out promotion. They utilized radio, television, indoor and window displays to inform customers about the all-cotton show.

The store placed a series of 30-second and one-minute spots on WPRO Radio in Providence during the three days prior to the show.

Ten teaser advertisements, two columns by 50-line ads, were scattered throughout the Sunday newspapers in order to cover all sections. They continued to appear weekdays before the show, growing larger in size with each one containing a complete program for the tv fashion show, including prices of garment, colors, sizes, location in the store, etc. They also included sketches



Models for Gladding's, one of the oldest stores in America, get together for last minute instructions and inspection before the taping session for the fashion show, the first on tv in eight years.

. . . Cotton Council



Leonard Johnson, president of Gladding's, expressed his pleasure at the success of the all-cotton tv fashion show, stating that "television definitely has a future with us." Other companies also reported satisfaction.

of some of the garments to be shown.

Also, three windows at Gladding's downtown store and two windows each at the two suburban stores were designed to support the tv fashion show. In the downtown store, interior displays were set up.

Telephone operators at the store answered phones with a cheery, "Gladding's, good morning. See our fashion show, Channel 12, 2:30 Wednesday."

WPRO-TV also promoted the show. It cooperated by taping spots supporting the event. Miss Long made an appearance on WPRO-TV's *Morning Merry-Go-Round* a few days before the show to talk about fashion and give a preview look at the garments to be seen.

On the day of the show, television sets were scattered throughout Gladding's stores for the benefit of customers, and on the day following the show some of the garments were modeled at a restaurant during lunch hour.

Other stores in other cities where the cotton tv shows were staged also used newspaper, radio and tv promotions and in-store advertising. Most newspapers included the television fashion show in their weekly and daily tv program listings, sometimes with special comment.

Coordination within the store was also viewed as important. Specific telephone operators were designated to receive calls concerning merchandise seen on the show. Armed with complete information on the show, as well as the merchandise on it, they would make quick referrals or take orders.

In cities where the cooperating store has branch stores, all were able to participate in the promotion. In Miami, for example, all six Burdine's stores participated; each



Director Bishoff checks camera and lighting as models walk through their movements on the set.

reported increased traffic and sales as a result.

Many stores followed up the promotion with informal modeling of the cottons in their own or outside restaurants after the broadcast, as Gladding's did.

Stores which have thus far reported to the Council on the joint promotion showed enthusiasm.

Gladding's: "We have had great response to the fashions featured. We will take a countdown on pieces sold and send it to the Council. Three numbers were sold out only a week later. When do we start the next one?"

Meyers: "We did the show in an informal manner as much as possible and we feel it was well received by many people. We have had innumerable comments and phone calls. Many people wanted the actual merchandise shown. We know a lot of cotton merchandise was sold that same day and the days following. On the morning following the show the station ran part of the program again and gave excellent credits on a morning show. This gave us further comments. We know we almost doubled the coverage and reached an entirely different group of people."

Younkers: "We do consider Cotton Week a success. We have had a number of calls regarding the fashions shown, even though we an-

Department Store Tv Fashion Shows Supported by the Cotton Council

CITY	TV STATION	STORE
Baltimore, Md.	WBAL	Hecht Co.
Baton Rouge, La.	WBRZ	D. H. Holmes
Chattanooga, Tenn.	WRCB	Miller Bros.
Columbia, S.C.	WIS	Tapp's
Dallas, Tex.	WFAA	Titche-Goettinger
Des Moines, Iowa	KRNT	Younker's
El Paso, Tex.	KROD	Popular Dry Goods
Flint, Mich.	WJRT	Smith-Bridgeman
Fresno, Calif.	KFRE	Gottschalk's
Greensboro, N.C.	WFMY	Meyer's
Harrisburg, Pa.	WHP	Pomeroy's
Lansing, Mich.	WILX	Knapp's
Lubbock, Tex.	WLBK	Hemphill-Wells
Memphis, Tenn.	WMCT	Goldsmith's
Miami, Fla.	WLBW	Burdine's
Milwaukee, Wis.	WITI	The Boston Store
Nashville, Tenn.	WSM	Cain-Sloan
New Orleans, La.	WDSU	D. H. Holmes
Omaha, Neb.	WOW	Brandeis'
Pittsburgh, Pa.	WIIC	E. Hills Shopping Ctr.
Providence, R.I.	WPRO	Gladding's
Roanoke, Va.	WSLS	The Heironimus Co.
San Diego, Calif.	KOGO	Marston's
Syracuse, N.Y.	WSYR	Edwards'
Tucson, Ariz.	KOLD	Cele Peterson

nounced the departments they were in. As this was the first tv show we have done, we know we would do things a little differently if there were a next time. But all reports from outside were 'it was terrific'."

J. W. Knapp: "Even though the production of video tape was rather rough, the end results were most successful, and we heard comments to the effect it was as good as Macy's show. We had a number of tv sets on the fashion floor; others on the sportswear floor. We also used some of the models from the tv show live in the store. We are happy to say that daytime dresses in Lansing, Mich., report the biggest day on record."

Before the advent of the tv fashion-show, stores and manufacturers had to be content with invitational shows in hotels, restaurants or within the store itself. In this kind of show, however, the audiences are limited in number.

It was the large and impressive audiences of some major department stores using tv that gave the Council the idea of using the medium to promote cotton fashions this spring.

Macy's, for one, had its first half-hour fashion presentation on tv a few years ago and was seen by an estimated 875,000 homes or 1,781,000 people. It would have taken 1187 showings in the Grand Ballroom of the Statler-Hilton in New York to equal the estimated audience.

Bullock's in Los Angeles held its first tv fashion show in 1961. This was estimated to have reached 253,000 homes or 531,000 people. To reach this audience the store would have had to fill the Biltmore Bowl of the Los Angeles Biltmore 380 times.

The Cotton Council had such examples in mind when it originated the project. The Council's Maid of Cotton, Katy Sue Meredith, was asked to attend some of the tv fashion shows to help promote cotton as a high fashion fiber. Some advice was sought from the Television Bureau of Advertising, stores were lined up, and the joint promotion was launched.

As Macy's use of tv for fashion shows would indicate, big stores, as well as small, promote their stock through the medium. Woodward & Lothrop in Washington, D.C., has also used the idea. Other large department stores using tv, in one way or another, include Montgomery Ward, Sears Roebuck & Co., J. C. Penney and Abraham & Straus.

The Cotton Council's move into heavier tv use was a natural one. In 1964 the Council expects to spend $1.2 million in tv and $725,000 in print. The Council first went into tv last year with spot; this year added network as well.

Network tv was bought to complement the local Council-department store promotions. One minute spots were aired on 11 network shows from March 4 to May 31. Both ABC-TV and CBS-TV were used.

The shows chosen: (CBS) morning news, *The Real McCoys, I Love Lucy, Pete and Gladys* (ABC) *Father Knows Best, Trail Master, The Price is Right, Fugitive, Arrest and Trial, The Flintstones, Wagon Train.*

Local tv use through the department store tie-in worked well for both the Council and the stores.

The department stores sharpened their fashion image, as well as sold merchandise. And since the merchandise was cotton, the cotton industry probably secured a stronger foothold in the competitive textile industry.

Specialists on commercials mean cost increases for advertisers

Increasing sophistication by viewers forces advertisers to spend more to get unusual and effective commercials

■ THE DIFFERENCE between a so-so commercial and a top-notch real-impact commercial can sometimes be as extreme as the difference between a home movie and a Cleopatra movie—and so can the cost.

Rights to a sound-track only three to seven seconds long have cost a few advertisers $12,000, and use of talent as high as $100,000 for a minute. Certainly at this rate the cost could run into the hundreds-of-thousands of dollars for a 60-second pitch.

The following is a report on what agencies and the specialists say about the high cost of commercials. Essentially the special costs fall into the areas of sound and music, photography and art, lighting, talent and packaging.

Big talent in commercials can mean big money. Agency casting directors estimate that the cost of over-scale actors and actresses can run up to $35,000 and even $50,000, depending on the "name" of the talent and the deal that is made.

It has been rumored that Claudette Colbert, Edward G. Robinson and Barbara Stanwyck each received $100,000 for their parts in the Maxwell House coffee commercials aired recently. A spokesman for the William Morris agency, which handles all three, said the figure was "very close."

But in a world of residuals even unknown talent can cost big money. Some commercials may mean very little money for on-camera work and never be used on the air, but a widely-used commercial can cost an advertiser, and earn the actor, maybe $12,000 a year. For a star like Darlene Zito, the voice behind deep, dark, delicious Yuban and the extra margin in Parliament cigarets, who does 40 commercials in an average week, the residual factor begins to snowball.

There are an estimated 75 or more actresses and actors who make over $100,000 a year through this labor-management agreement.

Because the cost can run up, the best way to handle the problem is to work on a scale figured out with the accounting department, says Nan Marquand, casting director for BBDO. But there is really no set formula for all commercials, she contends. It all depends on how important the actor is to the commercial idea. In some cases a name actor wouldn't be necessary. "But name talent is an x factor. I'd be skeptical of anyone who can work on a set price formula for name talent," Marquand comments.

Sound can be another costly



TALENT The cost of talent varies considerably. Unknowns might work for $100. Barbara Stanwyck (above), Edward G. Robinson and Claudette Colbert, however, were paid "very close" to $100,000 each for making commercials for Maxwell House Coffee.



PHOTOGRAPHY. More and more advertisers are employing well known photographers to do their commercials. Here is shot by Irving Penn for Pepsi-Cola commercial

area. Sound designer Eric Siday is typical in his feelings about price. "It all depends on the size of the client, exposure of the commercials, number of possibilities for future use of the sound and the needs for rewording and rescoring," he says. "I'm very much against outright selling. I'll be —— if I'll sell something for a small value when I realize it has extreme value to the client, even if it has not taken me long to figure out. The amount I charge varies with the value of the solution I come up with."

To insure against losing out on the commercial value of a successful sound, Siday has sometimes made an agreement with the agency to receive $500 for each time the sound track is made again. He has done this with Contac and Minute-Maid, for example. This means that the reward would be in line with the number of times an original sound track is made rather than the number of times a commercial is used.

Siday recalls somberly the experience of his friend Ginger Johnson who sold his "Pepsi-Cola hits the spot" theme outright, with no extra compensation over its many years of use.

The idea of a "sound logo" is a pet project of Siday's. These logos, designed for corporate identification, can be extremely costly, but it takes a real specialist to do them, and advertisers pay accordingly. Sometimes only three to seven seconds, the cost can be four times that of a complete commercial, by reason that a good logo or corporate sound image is that much more valuable.

Another sound designer, Tony Schwartz, says he also works on a "guesstimate" basis. "It all depends on the value of what I produce," he says. "After all, I may recommend that there be no sound at all to solve a particular problem, but the value of my advice as a solution would be the same as if I spent hours developing a special sound."

In general, sound consultation work on a one-minute tv commercial can run anywhere from $1000 to $5000 for a one-minute commercial and $500 to $3000 for a radio commercial, according to Schwartz. But it depends mostly on the size of the client, whether the commercial will be shown nationally or locally, and the creativity involved. "If a job is challenging I may work for very little. I like to experiment with new ideas and problems," says Schwartz.

Creative people in sound, at least, do not charge in a standard way like people selling a service, on a wage scale, he says. At a recording studio the cost of work would be the same for an individual as for J. Walter Thompson or BBDO, Schwartz points out.

Agencies frequently call in sound specialists. Sound designers say agencies just don't have anyone to handle sound. Sometimes the music director, the technician, or producers and art directors do the job instead, but what is needed is a sound designer.

Steve Frankfurt, creative director of Young & Rubicam, speaking before the 4As recently, chastised admen for *not* paying more atten-

tion—and money—on improving sound in commercials.

"How come the words (and the pictures) have become so important to most creators of television advertising, that the sound of what's being said is relegated to a nothing position?" asks Frankfurt. "We have writers for the words and art directors for the pictures, and producers to tie it all together, but there is no sound director, other than a technical man.

"I guess that, in theory, this function is usually handled by the producer. But in my opinion, too many producers have too much to do — and since sound is but one aspect of their work, it often takes a back-seat to other facets of production. No wonder, in the end, so many commercials wind up selling "soft soft" products in cold hard tones, or yelling at people who suffer from headache, or wind up with a sincere salesman, talking man-to-man with his customer, while a full-scale orchestra plays Manhattan Serenade in the background," Frankfurt says.

"And that's why so many commercials come across to the viewer as what they are: a paid announcer, in a recording studio, reading professional words, in a carefully calculated attempt to make a sale."

Another area of special costs is music. The cost of a jingle in a commercial can be anywhere from $2000 to $5000, on the average, for the composition. This does not include the cost of hiring of musicians, arrangements, recording and editing, according to Sascha (Granville) Burland, composer of jingle and music tracks. In certain instances, as in the case of Hertz car commercials done by Richard Adler of Broadway fame, the price can be as high as $50,000.

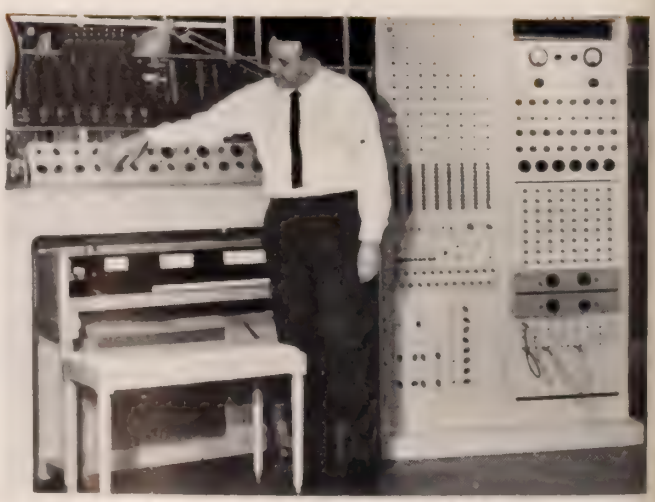
Again, Burland feels that the size of the company, the frequency with which the commercial is going to be used are important. Burland, who records for Columbia and RCA Victor, worked as a writer-producer at McCann-Erickson for five years, has been in the jingle business on his own (called C-Hear) for four years. There are about 30 organizations in the business now, he says.

A sound designer should not be confused with a musician in any way. It is for the sound designer to determine what kind of sound is necessary, if any, and then for the composer to compose it if nothing ready-made is to be used.

Frankfurt puts it this way: "If a man comes into your living room to sell you something, then you have a right to ask him how come he brought his orchestra (no matter how good it is). I assure you I'm not against music. It's the way music is being used that troubles me. An advertisement, to be acceptable to the viewer, must be comfortable within the context of the medium. And a home is not a theatre. You can go to the Radio City Music Hall in New York and they'll put 60 girls on the stage and that's impressive. But put 60 girls on a 19-inch screen and see what you have. Ants. The same is true with sound. Too often, when we figure the size of a sound, we forget to figure the scale."

Realizing that many commercials are catching the "grade B movie disease," some agencies have been hiring top-notch photographers to do stills and/or consult on movies. Bert Stern has done commercials for Good Season Salad Dressing, Richard Avedon for Clairol, Irving Penn for Pepsi-Cola and Johnson & Johnson, and Howard Zieff for Utica Club, Volkswagen, Genesee Beer. "And these kinds of photographers don't come cheap," says Tom Knitch, art director at Foote, Cone & Belding.





MUSIC. Jingles and musical background may be done by composers such as Sascha Burland, who did the music for Buick, Zest, Westinghouse and Chevrolet commercials (l), or a combination sound designer-composer such as Raymond Scott of Esso, Autolite and General Motors fame (r).

The cost can run as high as $1,500 a day for the advice of such top-notch photographers, according to Bill Duffy, tv art director at McCann-Erickson. On a regular weekly basis the cost may run from $750 to $1000 for a good designer-photographer, he says.

Another area of special costs is packaging, Duffy points out. Because packaging is not always considered seriously in regard to its appearance on television, the commercial can run into heavy and unnecessary special costs, according to Duffy. Often six or eight special packages have to be made at a cost of $100 each, purely to make them fit for good television display, he says.

Sometimes the problem can be one of color, showing poor grey contrast on tv. Sometimes it can be dimension, a product label not working well into a close-up shot. Sometimes it can be lighting, a product with a glossy package reflecting the light poorly. Often it is just a case of having a perfect wrapper, Duffy says.

Very few packages are designed with television in mind, even when the major campaigns are on tv, says Duffy. Some, such as Nabisco products, are designed for tv, however. Other products which work well for commercials, because of demonstration value, are pop-top cans, unusually shaped containers such as Chun King's, and easy-to-open decorative boxes, such as those used for Hudson Golden Showcase tissues.

Specialists in all these areas—photography, sound, music, packaging, talent, art, lighting — are usually too costly for all but the network tv advertisers, admen claim. (See SPONSOR, Sept. 23, '63, issue, "Commercials are an art," for more on this subject.) But in the area of commercials, one of increasing sophistication, the audience may no longer give his attention to the message unless it is done extremely well, molded by the minds of experts and specialists. ■



SOUND DESIGN. Design in sound can mean making copy for a commercial sound more realistic, decorating with sound or visualizing a whole sound-picture concept and maybe recommending no sound, according to Tony Schwartz, sound designer on over 700 commercials



PACKAGING Sometimes a special package will have to be made for a product so it will appear well on television. These Nabisco packages were designed with tv in mind



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A FOODBROKER-
BROADCASTER
OFFERS

Easy profit answers to hard food questions

Wearing two hats in the world of food advertising and selling, John Kluge sees better ways to do it

■ WELL OVER $1 BILLION annually is spent on radio-tv advertising to reach the near $60 billion in food sales tallied in 1963.

Perhaps it's because the average supermarket makes only a $15 profit on the average American family's spending of $1000 per year to provide 4000 meals that one expert says to agencies and broadcasters, "You're not doin' it right!"

Is this expert really *expert* in selling food, or in broadcast advertising? The answer is: both.

The man with the two hats is John W. Kluge.

His dual role:

On the one hand, he and his associates are the largest stockholders in Metromedia, Inc., owners of stations in New York, Washington, Cleveland, Philadelphia, Los Angeles, Baltimore, Peoria, Decatur, Sacramento-Stockton, Kansas City.

On the other hand, he serves either as board chairman or president for three food brokerages whose activities put them "in most key markets in the United States."

He's likely one of the few men in the nation who can be both objective and subjective about the client's as well as the medium's views and problems in food advertising.

"Today, the important thing is to make people *aware* of the product," he urges, especially at the local level or — better still — the point of sale. "The food broker who helps to *merchandise* advertising is making everybody in the market aware that the product *is* alive," which creates the "right attitude" and "the right climate" for its sale.

The food industry is still the largest in the United States, and, by its function, the most important. Because of its size it presents problems in the time and space between the manufacturer and consumer. The Food Trade Marketing Council refers to this as the "coordination gap."

Over one and three-quarter million people are employed in the nation's retail food establishments where customers ring open the cash register drawers over 250,000,000 times each week. At the current rate of growth for food stores in



Broadcasting and federal notables filled screen of WTTG Washington as recent outdoor dedication of building was close-circuited to 200 guests indoors and later carried on all Metromedia stations. Among those greeted by John W. Kluge, Metromedia president Sen. J. Glenn Bell (R-Md.), Sen. Jacob Javits (R-N.Y.), Sen. Thomas Kuchel (R-Calif.); Walter Tobriner, chairman of District of Columbia commissioners; FCC commissioner Kenneth Cox; Los Angeles mayor Samuel Yorty; NAB president LeRoy Collins

the exploding population of shopping centers in the nation, there will be nearly 250,000 food outlets by year's end. Therefore, says John Kluge, the fact that a coordination gap does exist should come as no surprise. And, while hundreds of representatives from all segments of the industry seek solutions through research and analysis, there is something to be said for utilizing the intimate knowledge coming out of the food broker's experience at the local and regional level.

The whole food-selling game, according to Kluge, depends on



"make people aware of the product"

four partners — the manufacturing company, its advertising agency, its broker (who usually serves to assist sales at the regional or local level) and the advertising medium. "From beginning to end, all their efforts must lead to one conclusion — success in sales in order to keep the factory running and the advertising dollars going."

In representing his client, the broker has what Kluge calls a "basic urge — to get the food product into the store." When he has achieved that objective ("quite often by using an advertising medium like radio or TV"), continuity requires that the *product keep moving* — i.e., off the shelf and into the shopping cart.

This won't happen unless there's also a strong pull on the product within the store — sometimes agency inspired, but more often the result of *local* merchandising skills.

What's wrong with that chain of events?

Factually Kluge, as a broadcasting brokerage veteran of about two decades, can see room for improvement at each link.

The advertiser. First of all, the advertiser, himself, "must be a nimble-minded individual in order to understand how to approach his problem so that it is translated into success at the local level." It's possible that maybe *he'll* have to change *his* intended course a little, too.

As a client, he should tell his agency to use the food broker's real savvy about the local scene. Even if the advertiser has a sales force complete with 18 brand managers, he "can bring the brokers into joint meeting with the advertising agency, at which the entire advertising campaign is covered." Follow up, he urges, with local meetings as necessary.

In the final analysis, Kluge believes, the national food advertiser has only one objective — "to be successful." Such broker-client meetings would "establish the communications that give the maximum assurance that everybody is *with* the advertising program."

But worry about advertising's pull seems old hat. Don't agencies research their media buys well enough so that they *know* what receptivity to expect?

"Let's put it this way," Kluge says. "Unless the reach, the frequency and the awareness level of the advertising is such that it *forces* the product into the stores (and this is becoming more and more difficult), you employ *all* methods to achieve your ends. In other words, results aren't quite so clear cut."

The agency. "If I were an agency," Kluge speculates, "I'd listen to the food broker's recommendations for at least the top 10 or 15 markets. I'd include brokers in my planning force so they'd not only know when the campaign will break in their markets, but will also be aware of the pre-planning of all this and advertising's preconditioning of the consumer."

It would take time, but be "well worth it."

He thus holds the agency responsible for *educating* the broker. If the broker's going to pilot the campaign locally, he deserves to be told the tonnage of the ship, so to speak, her water displacement, when she's due in port, what her cargo and itinerary are. For his part, he brings special knowledge about the local water depth, the reefs and shoals — whatever may help him steer a clear course.

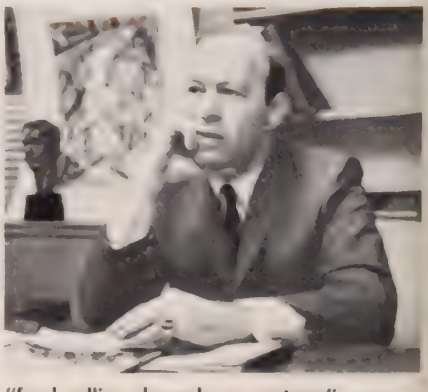
And that — a clear course — is another reason that advertisers and agencies should cultivate the broker, rather than "leave him in the hands of the local media." Kluge holds that any competent agency soon knows about any sticky deals worked out with media "simply from the buying recommendations made by the broker."

A worse threat is that, between them, the broker and station may get the product into the stores but not see it through all the way — to sale. "In the long run, this is a disservice, not only to the principle, but also to the agency and the food chain, as well as to the broker himself."

His advice to sponsors and agencies, then, is "don't let broadcasters alone educate and cultivate the broker. Get into the fight up to your elbows and teach them what your side of the problem is."

The broker. One important role for the broker is to back up agency media decisions: a role that requires his advice in their making them. "Media have recognized that they might be quite successful with both agency and client, but if something goes wrong, the client is going to point a finger." Like accident insurance: if the worst happens, it helps to have the broker's advice from the outset. Currently, the trend is for brokers to know all media and for all media to know brokers "very well."

"Years ago," this broadcast executive recalls, "a most successful approach to the food commun-



"food selling depends on partners"



"tell broker your side of the problem"

ity was made through special kinds of syndicated program formats which provided a cooperative relationship among manufacturers, agencies and food brokers for the same product."

Even when broadcasters have food connections with major chains, keep the cross-promotions going all the time and thus obtain store-entry for any product simply because it is being advertised, a competent broker can still take a lead position.

"The real play as I see it," Kluge says, "is where an aggressive manufacturer, a smart agency and an expert broker all get together. No matter what, the food chain can only be pleased."

"In the final analysis," he adds, "the only thing that counts is, not the cross-promotion or food contacts, but whether or not the IBM card on Monday morning shows that the product has moved."

Frankly, he explains, competition (for advertising dollars as well as space inside the super market) is such that a food broker *does* get involved in his client's media buys. The broker's knowledge of local markets, however, "doesn't mean he's an expert in media. That's where the agency comes in."

Don't major food chains have great influence on a food company's advertising policy? "Important customers — cogs in the distribution wheel — always have some effect on decision-making centers."

The medium. Although the old standards of reach and frequency are still "highly important," there isn't such a thing as a clear-out method for selling a medium today. The level of audience sophistication (and the competition for its attention) have become so acute that any member of variables can change even the best-planned campaigns.

The real problem is radio stations that respond to their "basic urge" of selling time by resorting to merchandising, Kluge contends.

"I have felt that quite often when the advertising medium goes into merchandising, it often diminishes quality. The station may get some extra advertising dollars this way, but at the expense of the medium, itself," he warns. It is against this temptation that the broadcaster must be especially firm, he says.

Is there a dichotomy in a radio station's trying to sell time locally via food brokers, then sending its national sales manager to New York four times a year for the national food buck?

No, says Kluge. The broadcaster with a prominent audience position in his market who cultivates both the food fraternity and the national timebuyers in New York is merely "clearing his objective — to sell broadcast time — and clearing it all along the line."

Living for 18 years with the broadcasters' vs. the brokers' merchandising problems, Kluge says, "is a little like being in private business and then taking a government position." The two appear to have contradictory goals.



"employ all methods to achieve your ends"

The solution, he feels, may be to "evolve something that will enable these two opposing worlds to live side by side."

Metromedia, he reports, may announce (by year's end) a visual advertising scheme that, by focusing on the point-of-sale, will prove useful — and profitable . . . to the food manufacturer, the food chain and media.

Why isn't television so active in merchandising? Says the President of Metromedia, "Tv is much more *bought* than sold. . . . You find the medium that might not have fashionability is the medium that looks for a combination of ingredients in order to give itself strength."

The food-advertising snarl won't soon be unwound. The marketing problem is really many problems," Kluge explains. "In this world of merchandising and media mix, there is a greater and greater capacity for advertising — and it keeps splintering, which means that costs continually rise."



"food advertiser has one goal—success"

When you look at the sad figures the food industry has to show stockholders (very, very low) . . . When you take the cost of advertising and the greater choice of media now available . . . When you take the competition facing the food broker and the manufacturers he represents . . . When you take the greater and greater choice of products in any food classification that are vying for the consumer dollar . . . When you take all these, the most important thing is to come up with something that is useful for those four players in the $60 billion game which in the next 18 months will get close to selling 200 billion boxes, jars, tubes, tins and other assorted package forms at the rate of about 1000 for every person in the nation. Over a billion broadcast advertising dollars go with it. ■

Whose representative is the station rep?

A never-ending concern to improve the spot schedule obligates both agency and rep to act in the best interests of the sponsor, says B&B media director

■ Webster's new collegiate dictionary defines a representative as "being, or acting as, the agent for another."

Recently, there has been a great flurry of discussion about a major agency's announced policy of "sudden death" cancellations. The comment from many salesmen and from stations themselves seem to indicate that this announced directive was unfair. Unfair to whom? Is it not the obligation of an agency to make sure that its clients have the best spots available in a market? Is it not our further objective to make sure we continue to improve these spots at all times? At the same time, doesn't the station also have a definite obligation to improve the schedules of its current clients before making spots available to "new" clients.

The question of fairness is an intriguing one. Is it fairness as described on a playing field or fairness as it applies to ethical and proper business practices? One would imagine that any station: or any business enterprise for that matter, would naturally and automatically take care of its current business before moving on to new clients. And the advertiser and his agency should expect this as a natural action. If agencies were assured that the stations and their representatives would offer the buyer an opportunity to improve spot purchases there would be no need for a policy of this sort. Incidentally, the reaction of the stations and the salesmen to this announcement was quite surprising. Many agencies, including Benton & Bowles, have been following this procedure quite successfully for a good many years.

A similar instance was recently brought to my attention which was quite surprising and began to place the representation factor in perspective. We were informed in a circuitous manner that several of the station representatives felt that the spot buying pattern out of Benton & Bowles was quite varied in intensity and, therefore, they, the station representatives, had an uneven work load. We were informed that several of the station representatives were going to come to see us to talk about this "problem." We let word filter back to these people that such a visit would be completely unproductive and, in fact, would be severely resented. To be truthful, we were more than shocked at this particular comment. We were, to put it mildly, astounded that someone would even consider complaining about our scheduling of spot announcement purchases. During the years I have spent in this business, I don't ever remember the thought arising that we should recommend schedules or spot flights that would tend to level our work load. The first thing we are taught is to schedule advertising to the needs of our clients' brands and not to agency convenience. Anything else would be foolhardy and dangerous. The fact that this could even be considered is beyond our comprehension.

Not too long ago, we were exposed to a plan whereby advertisers would be required to inform stations of their intention to renew a spot schedule four weeks before the conclusion date of that schedule. One of the reasons given for the new concept was that agencies would benefit because the advertiser could not wait until the very last minute in making up his mind whether or not to extend a particular campaign. This plan, we were told, would reduce the agency's expense and rush of last minute activity and would force the client to commit a good deal more in advance than he does now. Our immediate rejoinder was a request to the proponents of this plan that they not worry either about our expense or our feverish last minute activity.

Nowhere in this request was consideration given to the single most important aspect of the spot medium. This is its flexibility in timing, markets, pressure, etc. It seemed to us that this callous overlooking of the client's benefits and problems represented a complete misdirection of intent and long range gains.

All of this concern on our part is heightened by the steady erosion





By Bern Kanner

Vice president and director of media, Benton & Bowles, Inc.

Bern Kanner was named vice president and director of the media department in 1963. He has spent his entire advertising career with Benton & Bowles, starting as a trainee in 1952. Appointed buyer (network) and assistant media director in 1960, by the eldest manager of the media department in 1962, the post he held prior to his present position. Kanner's agency handles such major broadcast accounts as Procter & Gamble, Philip Morris, General Foods and S. C. Johnson.

that has taken place over the years with respect to the advantage that our clients have come to expect from the spot medium.

We have and are witnessing the development of rate cards that are completely non-protective in terms of charges. One station recently issued a 10-page rate card that concluded with the statement that all rates contained therein were subject to immediate change and therefore the salesmen must be consulted to determine the correct cost for a particular spot. Other rate cards are subject to change on 30 days' notice, supposedly to be able to adjust rates to reflect ratings as they are indicated in rating books. And then, somehow, we at the agencies are accused of being numbers people only. It seems as if we are being put in the position of being wrong if we do and wrong if we don't.

The subject of competitive protection causes raised eyebrows whenever it is mentioned. Yet here is a situation where the separation gap has narrowed and narrowed over the years in the face of strenuous objections by advertisers. Once again, this advantage held by the spot medium for the advertiser has been all but washed away. The same factors are at work with regard to commercial clutter and increased commercial time caused by the loose wording of the NAB Code.

Contrast all these diminishing values as seen by the advertiser with his reading in the press about the tremendous profits of television stations, the constantly increasing station revenues and the enormous prices which are being paid for purchasing stations. Add to this the decreasing value of the advertiser's dollar year after year and his concurrent loss of impact caused by the loss of such things as competitive protection as well as increased commercial time and clutter.

Is this then not the right time to ask "whose rep is the station representative?" Is he not charged also with the responsibility of bringing to the station the concern of the advertiser about what is happening to the spot medium? Should he not represent the agency as well in his discussion with his client? Who is better suited to interpret the changing ideas and problems of the advertiser?

Doesn't the station representative stand to benefit in the long run if he does not mirror the thoughts and ideas of his station solely but pays heed to change occurring in the marketing world at this moment and acts as a middleman servicing the needs of our clients as well as his?

We think so!

TIMEBUYER'S PROFILE:

FRED GOLDSTEIN: two types of "sell"

■ A RECENT ADDITION to the Norman, Craig & Kummel staff, all-media buyer Fred Goldstein has been on both the radio and tv sides of broadcast advertising.

"Studies done on almost all conceivable characteristics of television markets have given station representatives a vast supply of information to present to timebuyers," says Fred, who is "brand" buyer for Hertz (nationally) and also handles other NC&K accounts.

"Despite the availability of data, and its accessibility to buyers," he continues, "tv reps still do a most thorough job in covering their agencies. Unfortunately, the reverse is too often true with radio reps. In radio, many market facts and figures are lacking and, in this area, any and all data that representatives can provide timebuyers with is welcome. Radio reps, who generally have a more difficult 'sell' than tv reps, should cover their agencies just as often and just as thoroughly as do tv representatives. Many times, however, this is not the case."

Prior to joining NC&K, Fred was with Dancer Fitzgerald-Sample. Since late 1961, he's been timebuyer on the Best Foods, Minute Maid Hi-C and Peter Paul accounts. Before that, he was associated with Monroe Greenthal agency, spent two years with the Radio Advertising Bureau as assistant to the research manager and was with Mahoney, Regan & Schmidtt, newspaper representatives.

A graduate of City College of New York, Fred holds a BBA degree in advertising. He is an enthusiastic golfer and also counts photography among his hobbies. Married, he and his wife have two children. ■



Skippy tests 10-second spots

Leader in peanut butter field tries IDs in local test to complement network schedule on "The Flintstones"; employs cartoons and humor

■ SKIPPY PEANUT BUTTER, out of Guild, Bascom & Bonfigli, New York, is testing an entirely new advertising approach. After years of long one-and-one-half-minute and two-minute commercials, Skippy turned to minutes; then added 20s. Now the company is eyeing 10s.

The new group of commercials, being short, are not suited for Skippy's traditional informative commercials by its well known spokesman, Hugh Conover, many of which still run on network tv. Cartoons and comedy were chosen.

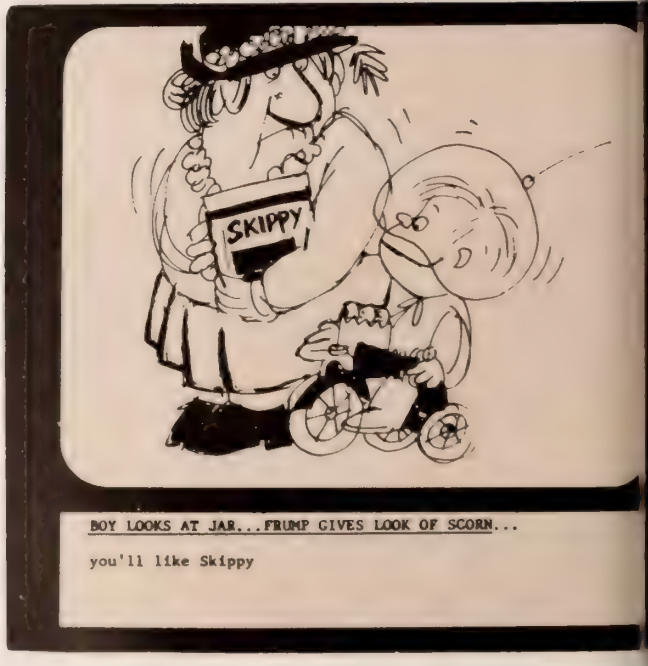
The commercials will run 15 times a week on three local stations in Salt Lake City, Utah. The first three commercials began appearing regularly April 13. Others now in production will be scheduled sometime between now and Oct. 5, finishing date for the campaign.

Skippy, which now spends about 80 percent of its nearly two and one-half million dollar ad budget in television, is a veteran advertiser in the medium. Skippy entered tv back in 1948, far ahead of any of its peanut butter competitors. For eight years Skippy was sole sponsor of *You Asked For It*. Later it sponsored *River Boat* for one year, co-sponsored *Dennis the Menace* with Kellogg for three or four years. Skippy is now in its second year as a 52-week participation sponsor of *The Flintstones*.

Prime time is best for Skippy because it reaches more adults, and Skippy is particularly interested in the adult market. This interest is in complete contrast with competitors who go after children.

"There are several reasons why we like adults," says Hank Buccello, vice president and account supervisor on Skippy. "For one, Skippy has always sought the adult market, ever since the product was first produced 30 years ago. We also feel that adults buy Skippy and enjoy it, even if they don't eat it as often as children. Once more, we advertise taste and quality, which makes more sense to adults. They are more discerning than chil-





dren. Skippy, a Corn Products peanut butter, has a patent on its production formula." (It claims to have been the first to solve the problem of peanut butter separating.)

Competitors with Skippy use daytime media and go after kids. "This is in keeping with most of the research which says that kids consume most of the product," says Bucello, "but we choose to go against the grain and it seems to work."

Skippy holds a large share of the peanut butter market. "Alone it does darn near as much business as Jif (Procter & Gamble) and Peter Pan (Derby Foods) put together," says Bucello, who speaks from Nielsen studies. Another large competitor is Planters (Standard Brands).

Peter Pan, handled by McCann-Erickson in Chicago, uses mostly network tv; Jif, through Grey Advertising, mostly spot tv.

There are also many regional brands which give considerable competition, according to Bucello. They are Laura Scudder's in southern California, Velvet in the Detroit area, Bama in the South and Shedd's in the Midwest.

The tv spendings of Skippy's competitors compared to its own do not follow the sales lines. Although sales are not as high, Jif spends considerably more in network and spot.

The 1963 TvB figures are as follows:

Spot tv gross time expenditures: Jif (Procter & Gamble), $597,900; Planters (Standard Brands), $169,600; Peter Pan (Derby Foods), $161,800; Skippy (Corn Products), $130,400; Circus (U.S. Tobacco Co.), $113,500; Schindler's Peanut Butter, $27,700; HLH Parade Co., $7000; Kraft (National Dairy Products), $4000; Swift & Co., $3200; Laura Scudder's (Pet Milk), $1600.

Network tv: Peter Pan, $1,546,600; Skippy, $1,342,500; Jif, $511,900.

"With the change in the network buying pattern we could not afford full sponsorship of a program such as we had on *You Asked For It*," says Bucello, "so we gradually changed from two-minute to one-minute commercials and moved into participation. We are still sticking with minutes on network and only using the 10s to complement them.

If it works we'll try using 10s in other markets with the same characteristics as Salt Lake City. That is, a market well-established, with a good franchise and good distribution."

The 10s are to act as a reminder, a way to get the share of market up a couple of percentage points, Bucello says. They would not be effective in a new market and they should be used in conjunction with the network schedule.

In Salt Lake City the spots are being aired between shows from 6:30 to 9:30 p.m. on KSL, KCPX and KUTV. The cost of the test is said to be about $50,000.

The actual IDs are all cartoon sketches. There are six in all. They include such comic elements as an elephant stampede to a Tarzan tree where a couple are eating peanut butter in a hut. In another, a squirrel is sitting on a bench with a young man who is a Skippy Peanut Butter enthusiast. The squirrel throws away his peanuts, kicks the man off his bench and starts licking the peanut butter. A third features a little boy with a bike and a ray gun. He atomizes a plump old woman passing by and rides off with her jar of Skippy.

About 10 percent of Skippy's budget for advertising goes into spot radio in a half-dozen markets, making the total in broadcasting 90 percent. The other 10 percent is divided between a couple of annual promotions in print, also geared to the adult market (*Saturday Evening Post* and the *Ladies' Home Journal* are often used). Billboards are being used on the West Coast for the second year and are now appearing in a few other markets.

But Skippy plans to continue with tv as the nucleus of its campaign. ■





Slapstick series is a

A few Madison Avenue admen would get a real jolt if they knew what was



■ WHEN A TV STATION BUYS A SYNDICATED SERIES with a strong all-family appeal, the usual next steps go something like this:

1. The station gets hold of its rep and suggests a push aimed at timebuyers seeking an adult audience in which kids are a bonus.

2. The syndicator, meanwhile, is promoting the series sale in its own way, with mailings to reps and agencies.

3. The rep, armed with Hollywood or tv names and a track record of network or syndication ratings for the series, goes to work at the agency level with timebuyer calls.

This pattern is largely tossed out the window, accompanied by a Bronx cheer and an airborne custard pie, in the case of a syndicated series which sometimes operates like something out of an Ian Fleming novel.

Ever heard of *Comedy Playhouse? Showboat? Early Show? The Big Show? Adventure Time? Fun Time?*

They have one thing in common. In a number of large tv markets — such as Baltimore, Detroit, Columbus, among others — these catch-all show titles have been the "cover" for tv runs of a Hollywood-produced series which has carried the advertising ball for such

The Bowery Boys on the Back Lot . . . or . . .

When Allied Artists picked up the ball on "The Bowery Boys," nee "Dead End Kids" in the original Goldwyn production, it carried the series for 48 pictures. Now successful in tv, the series is basically slapstick comedy between Leo Gorcey and Huntz Hall (above) but gained variety by shifting back-lot locals to . . .



. . . the United States Marine Corps . . .

a syndication 'sleeper'

being unreeled in several local feature shows — but it's in their interest not to

blue-chip accounts as Lipton Tea, Palmolive Soap, Bumble Bee Tuna, Buick, American Chicle and Jergens.

And not a few Madison Avenue commuters would have a fainting spell right in the middle of the Westport station if they knew what the "covered" spot tv show really was: Allied Artists 48-title feature package known as "The Bowery Boys."

The *Bowery* Boys? Yep, that's right. And on tv, too.

Here's how James C. Stern, assistant general manager of Allied Artists TV, explained the problem to SPONSOR:

"Advertisers who want to reach adult tv audiences usually shy away from anything with 'kids' or 'boys' in the title. But the 'Bowery Boys' features, which are actually slapstick comedy produced between 1946 and 1958 by Allied Artists, almost invariably draw a large adult audience. It would take so long to explain this on Madison Avenue that many tv stations and reps point to the audience figures and go lightly on what's drawing the viewers."

At the moment, the station total for "The Bowery Boys" stands at "a bit more than 60," according to Allied Artists. The series was launched, with some trepidation, by AA about 18 months ago. A dozen or so stations have aired the series in multiple runs, and then either renewed or let another station in the market pick up the series at the end of the contract period.

Like a select handful of other syndication properties which originally appeared as low-budget Hollywood theatrical releases — such as the Abbott & Costello and Three Stooges pictures, and the "Popeye" cartoons — AA's "The Bowery Boys" roll on and on in the rating reports.

A favorite example cited by AA: the 1963 ratings of the package on WCCO-TV Minneapolis. There, the series did nicely (around 40 percent share) in its first run, scheduled in a 4:30-5:30 p.m. time slot. Then, WCCO-TV ran the series again in the same time period, and pulled a 43 percent share. Then, the station ran it for a third time, and drew a 42 percent share. On a fourth run, same time period, it drew a 42.5 percent share. On a fifth run in the same, original time period the series astonished WCCO-TV by drawing no less than a 54 percent share and topping the audience of the next three stations in the market.

True, it was popular with the kids. But, for every four youngsters watching the series, there were two adults in the audience (about equally divided between

How To Keep a Comedy Series Going



. . . and a racing stable . . .



. . . and a high-society musicale . . .



. . . and the South Seas . . .



. . . and the stock western town . . .

men and women). Similiar patterns of repeat-run success and adult audience elements have shown up in many other markets.

Ironically, the feature series is actually a "spinoff" from a big-budget movie which is only now reaching the syndication market.

As a group, "The Bowery Boys" was born on Broadway in 1935 in Sidney Kingsley's play, "Dead End." A tough, rowdy, bawdy group of depression-era teenagers, they were a real hit, and several of the original group went to Hollywood when the play was filmed by Samuel Goldwyn in 1937 with Humphrey Bogart in the starring role. (Two of the original group — Huntz Hall and Leo Gorcey — played their roles all the way from 1935 to 1958, making virtually a career of them.) "Dead End" is at last on the syndication market, being part of the Goldwyn feature package sold to the CBS o&o stations and to Australian tv buyers.

Seldom has there been a more durable team than the "Dead End" featured players. They appeared with Bogart, at Warner Bros., in "Angels With Dirty Faces." They also popped up at the Goldwyn Studios in "They Shall Have Music." They began to appear in their own low-budget vehicles, at Universal and Monogram, as "The East Side Kids" and "Dead End Kids" and, after Allied Artists took over the series in the mid-1940s, as "The Bowery Boys."

Bowery Boys, East Side kids, Dead End kids or angels, the group always ran into fairly stock crisis situations, slapsticked their way through the crises. They did it in New York slums, in the U. S. Marine Corps, in high society, in the South Seas and in Paris.

They never won an Oscar. They seldom played in a big downtown movie theatre. But they were solid boxoffice, and out-grossed all of Greta Garbo's pictures put together. An indication of this can be seen in Allied Artists' figures on the 48 "Bowery Boys" features produced under the AA banner:

- Total theatrical engagements for the AA group: 342,000.
- Total paid admissions for the AA group: 348,000,000.
- Total boxoffice gross: Some $100,000,000.

Allied Artists, meanwhile, still hasn't solved the problem of how stations can break the news to agencies of just why certain local film showcases are producing solid ratings while being slightly vague as to program content.

Sometimes, it seems, a client and his agency are better off if they *don't* know what they're buying in spot tv, and buy strictly by the numbers. ■



. . . and a dream sequence . .



. . . and a Paris attic.

April Tv Production, Sales Up; Radio Down

Total April production of all television sets was up 23.6 percent over 1963's April, while production of radio sets fell slightly — about 7 percent. Tv set production in April was 896,548, up 171,106 over a year ago. Radio set production figures; 1,337,439 this year, 1,359,769 in April, 1963.

Color television set production in April dropped off somewhat from previous month's hearty output, but manufacturers are still turning out a respectable ratio of color to b&w sets, according to EIA figures. With 378,545 color receivers produced so far this year, there'll be grist for the price war which seems to be looming (SPONSOR, June 8, page 41).

April was good generally for television set production and sales. Production of monochrome receivers was 620,351, compared with 548,637 in April, 1963. First four months of 1964 saw 2,694,523 sets produced, up 407,105 above January-April production last year. Distributor sales of monochrome sets in April reached 513,058 units, compared with 395,166 in April, 1963. For 1964 through April, sales totaled 2,433,421, up 396,638 over a year ago.

All-channel monochrome tv production in April — last month before all-channel law became effective — was 183,879 units, as opposed to 70,405 in April, 1963. For the first four months it was 554,148; last year's figure was 268,631.

April color tv production was 92,318, off from 106,400 units in March.

Radio receiver figures show moderate declines in production and a slight gain in sales. Distributor sales, excluding auto sets, totaled 600,301 in April, compared with 637,443 in April, 1963. Four-month totals are 2,579,212 for the 1964 period, 2,525,337 for the same period last year.

Production of radio receivers for April this year was 1,337,439, a drop from the 1,359,769 units reported a year ago. For the first four months: 5,757,694 in 1964, 5,547,309 last year.

WPDQ Wins News Award

WPDQ Jacksonville, Fla., was named first place winner for feature news reporting in Florida at the recent annual meeting of the Florida Assn. of Press Broadcasters. It was the fourth such award for WPDQ in the past four years, according to Chuck Dent, director of news.

ANOTHER WAY TO COMMUNICATE



Five of the seven men who oversee communications in the 20th century inspect a duplicate of the 1939 World's Fair time capsule which is buried at the fairgrounds. Capsule will be opened in 2439, along with new capsule from current fair, as means of communication between this and 25th century. At Westinghouse's Time Capsule Pavilion, William Eutzy (right), assistant to the general manager of the tv-radio division at Metuchen, explains contents to (from left) FCC Commissioners Loevinger, Cox, Lee, Hyde and Ford. J. E. Baudine, Westinghouse Broadcasting vice president, looks on.

Expanded Billings Mean Executive Shuffle at Grey

A boost in billings in the U.S. and overseas has sparked a top-level realignment at Grey Advertising, Inc. Now billing at the rate of $105 million in this country and over $20 million abroad, about two-thirds of this in broadcast, Grey has elected three new executive vice presidents, an operating head for overseas activities and has created the new position of vice chairman of the board.



Ben Alcock

The new vice presidents are Ben Alcock, for creative services, Richard S. Lessler, marketing services, and Edward H. Meyer, who heads account services.



Richard Lessler



Edward H. Meyer

A. L. Hollender has been named president of Grey International, a subsidiary with offices in Europe and Tokyo.

Samuel Dalsimer, a key man in account management, has become vice chairman of the board.

Grey made its first foray into the international arena in 1962 when it acquired a substantial interest in what is now Charles Hobson & Grey Limited in London.

Spot Push for Sego

Spot television, which Pet Milk credits with spiraling its Sego Liquid Diet Food to a point where it commands a 45 percent share of the national liquid dietary market, is being used this summer to promote the product in the New York area.

Campaign corresponds with sharply increased distribution of Sego in metropolitan food stores. Saturation spots are scheduled on

WNBC-TV, WCBS-TV and WNEW-TV.

Pet spent $3 million nationally in spot tv last year, about half of it on behalf of Sego. The usual pattern in Sego campaign is to back up tv with heavy newspaper, magazine ads.

Tv Pitches for National Agriculture Ad Dollars

Agricultural advertisers gathered in Chicago got a hearty push in the direction of more television activity from TvB's central division vice president and director Jacob Evans.

While most industries have increased their tv advertising over the last few years, national agricultural product companies have cut back, Evans told a meeting of the National Agricultural Advertising and Marketing Assn. The entire agricultural industry invested 34 percent less in television in 1963 than it did five years before, he said. This compares to an increase of 43 percent by all national advertisers during the same period. Total tv outlay for the farm category last year was only $1.8 million.

Outlining different ways that national agricultural advertisers can use the medium efficiently, Evans pointed to the approach of local and regional farm product advertisers which is heavily tv-oriented. "At some stations the largest single category of local business is farm products," he said.

Virtually the entire farm markets of Nebraska, Kansas, Iowa and South Dakota can be covered by only nine stations, Evans said. One, two and sometimes three satellite stations enable the advertiser to cover "vast areas for much less money than it would cost to buy several stations individually. It is possible, at minimum rates, to buy a daytime one-minute announcement on all nine of these stations, plus their satellites covering four stations, for only $224." The national farm product advertiser could buy a schedule of ten one-minute announcements a week during the best six-week selling season in all four states for only $13,400, he added.

Noting that the farm audience differs little from a metropolitan audience in tv viewing, Evans offered these vital statistics on Nielsen's "D" counties: 85 percent of farm families own at least one television set; they spend an average of four hours, 31 minutes every day watching tv; and there are a total of seven million tv homes in these farm counties.

SELF-OPENING BOTTLE



Ruppert Knickerbocker Beer, via Gumbinner-North, is running a saturation radio-television campaign in New England and parts of New York state to introduce latest weapon in bottle vs. can controversy—the self-opening bottle. Ruppert will have exclusive on the "flip-cap" in that area for some time.

What Coke Had in Mind

In a rare instance of corporate candor, Coca-Cola revealed the strategy behind its expanded investment in 1964-65 television.

By buying minute spots in two shows appearing opposite one another — ABC-TV's *Voyage to the Bottom of the Sea* and NBC-TV's *90 Bristol Court,* both Monday at 7:30 — the company and its bottlers feel assured of a total audience of over 17 million homes, said advertising manager Fred Dickson.

"Both programs have strong appeal for all ages," Coke thinking continues, "and the total audience reached would be surpassed only by the audience of two hit programs. In effect [the programs give] the equivalent of the third highest rated show in tv reaching a much wider variety of viewers."

The first of a series of color tv commercials will appear in *Voyage to the Bottom of the Sea.*

Chicago Admen Elect Wallis

WIND general manager Edward Wallis has been elected president of Chicago's Broadcast Advertising Club. Other officers elected with him are: Executive vice president, H. W. Shepard, senior vice president of E. H. Weiss; secretary, Edward G. Bishoff, director of sales and vice president, central division of ABC Radio; treasurer, Alfred G. Waack, vice president and advertising director, Household Finance Corp.



Edward Wallis

Wallis, who began his association with Westinghouse Broadcasting in 1953 and has headed the Chicago operation since 1961, takes over from retiring BAC president Cy Wagner, director of Central Sales for NBC-TV.

BAC comprises over 300 broadcast and advertising executives representing radio and tv stations, broadcast sales representatives, agencies and advertisers.

Public Service Tv Makes Sense to Illinois Bell

A tv sponsor can have his cake and eat it, too, be socially responsible and still fulfill his obligations to buy prudently, declared Paul M. Lund, assistant vice president, Illinois Bell Telephone Co., in a talk before the Chicago chapter of the American Woman in Radio and Television.

Lund's case-in-point was the Bell-sponsored *I See Chicago* documentary series on WBBM-TV which he indicated was "done at a cost per thousand which any beady-eyed time buyer would find completely acceptable."

Mentioning the awards garnered by the series, he said, ". . . it is reassuring to be recognized, but we still get back to the basic fact that tv is an efficient advertising medium. It is one of the most economical ways of getting Illinois Bell advertising messages to large groups of our customers."

But, he added, we can also serve the public interest and contribute to

the welfare of our communities by the type of program we sponsor. "This we try to do because we know a business can succeed in the long run only if our community is a growing, healthy one . . . It is interesting to note, however, that the programs have attracted large audiences—almost equal to those of the network shows they replace."

Insurance Firm, Station Group Buy Wolper Pack

United Artists Television's sale of six new Wolper-produced specials to Florida Blue Cross-Blue Shield for eight Florida markets has been followed by similar sale to Metromedia for its seven stations.

In addition, Metromedia also bought a rerun of the six Group I Wolper Specials for KTTV, the Los Angeles outlet which is currently carrying the first group.

On another syndication front, Four Star Distribution Corp. has scored 25 new station sales on its off-network series within the past few weeks.

Rifleman leads the roster with 11 new sales. The series may soon be released for third and fourth runs. *Ensign O'Toole* chalked up five new sales.

Cox Seeks Exchange Spot

The financial world's newest publicly-owned broadcaster, Cox Broadcasting, has applied for listing on the New York Stock Exchange. The corporation, which went public in April of this year, was set up as a separate entity from its Atlanta newspaper parent in February. It owns and operates tv and/or radio stations in Atlanta, San Francisco, Dayton, Miami and Charlotte, as well as CATV systems in Pennsylvania and Washington.

Cox reported operating revenues of $4,939,073 for the first quarter of the year, on which it earned $715,365 or 36 cents a share. Comparable figures for the similar period in 1963 were $4,392,087 and $584,582, or 29 cents a share.

In addition to the networks, Cox, if approved, will be joining such broadcasting groups as Metromedia, Storer, Taft and Time-Life on the big board. It is expected the company's stock will be admitted for trading in mid-July.

PERILS OF PROMOTION



Celebrating its first anniversary of country & western programing, KAYO Seattle made the rounds of the city's ad agencies to deliver one-candle cakes. Seattle may be a far cry from Madison Avenue, but it does have some Eastern ways — like traffic cops. This one awards morning man B Buck Ritchey a ticket for driving an unlicensed horse on the wrong side of a one-way street. Fortunately, no one looks too upset about the violation and it's possible a piece of birthday cake set everything right.

New Agencies Formed In U.S. and Denmark

Two advertising executives with extensive broadcast backgrounds have formed a new agency in St. Louis; Compton has acquired an agency in Copenhagen to handle two of its big overseas clients in the Scandinavian countries, and an all-media public relations outfit has been formed in New York.

On the domestic side, Robert G. Stolz, formerly vice president of advertising and public relations for Brown Shoe Co., created Stolz Advertising Co. C. L. (Chet) Thomas, formerly part-owner of KXOK St. Louis, will be vice president and a stockholder of the new agency. Opening account list includes business in the food and apparel fields.

Garland-Compton a/s is the new Copenhagen operation for Compton, which ranks tenth among agencies with international billings and has offices in London, Frankfurt, Brussels, Manila, Melbourne and Sydney, plus a Tokyo affiliate. Max Hendriksen, managing director of Monterossis Bureau a/s, the merged company, will direct Garland-Compton a/s, which already represents Alberto-Culver and Rowntree & Co., one of Britain's largest confectionery advertisers.

Media/Distribution Services, Inc., formed in New York by Hymen V. Wagner, will provide production and distribution services for the public relations field to all media, including radio and tv stations in the U. S. and Canada. Wagner has been an officer of Ruder & Finn and Harshe-Rotman.

Mehlig to Head New Blair Radio Department

Lee P. Mehlig has been named director of the newly created department of operations and marketing at Blair Radio, a division of John Blair & Co.



Lee P. Mehlig

The appointment follows that of Mel Goldberg as vice president-planning and research for the parent company.

Mehlig is an expert in broadcast management, administration and sales and has an extensive background in the industry.

The new department is described as in keeping with Blair president Thomas C. Harrison's new sales philosophy of "relating radio, the product, to the consumer from the radio market itself, and as it is related to the advertiser and his product."

Central America Gets Videotape Equipment

Both advertisers and viewers stand to benefit from the simultaneous installation of videotape equipment at each of the seven stations in the Central American Television Network. ABC International Television, which acts as international sales representative for the network, is arranging the purchase of the equipment, which will be installed within the next few months.

Videotape will enable the stations to produce more programs locally and will facilitate the exchange of programs within the network and with other stations throughout Latin America. It will offer advertisers excellent facilities for producing commercials "with a local flavor," ABC points out.

The Central American Television Network, formed in 1959, is the world's first international commercial network, programing to 100,000 homes in Central America and Panama. Stations are in Guatemala City, San Salvador, Tegucigalpa, San Jose and Panama City.

WHOPPING FIRST SALE



MGM-TV launched its off-NBC syndication of "The Eleventh Hour" with a four-market sale to Metropolitan Broadcasting for its stations in New York, Los Angeles, Washington, and Sacramento-Stockton. Signing contract are (l-r, seated) Metropolitan president Bennet Korn, MGM-TV sales director Ed Montanus, (standing) Metropolitan program v.p. Jack Lynn, MGM-TV sales coordinator Herman Kold.

AFFILIATION ARRANGEMENTS



Leroy Bremmer (r), president and owner of WLDB Atlantic City, is welcomed as an affiliate of NBC Radio by Don Mercer, network relations director.

Agency Resignations

Two accounts are up for grabs following resignations by their respective agencies.

Radio station WMCA New York has been resigned by Franznick-Meden, the station's agency since August, 1962, for all trade advertising, audience promotion advertising and sales promotion. Termination date is July 27.

One of the country's oldest agency-client relationships has ended with Meldrum & Fewsmith terminating its services to the Automotive Div. of ESB Brands, makers of Willard and Exide batteries. Break is a result of mutual agreement between agency and client management, following an entire year of advertising inactivity. M & F has handled the Willard Battery account since 1931. In 1960, following transfer of Exide automotive battery headquarters from Philadelphia to Cleveland, ESB also assigned the Exide brand to the agency.

Compton to Coordinate Shick European Ads

With Shick Safety Razor domestic advertising currently handled by its Los Angeles office, Compton has pulled the additional plum of coordinating the razor firm's European billings. Garland-Compton Ltd., the London office of Compton, will handle the coordination.

In Germany the account will be serviced by Garland - Compton GmbH; in France it was recently transferred to R L Dupuy ses Fils et Lenormand. In other countries of Europe, business will stay with existing Shick agencies, under the umbrella of Garland-Compton.

In other agency shifts, the Atomics Div. of American Machine & Foundry has appointed J. M. Mathes to handle its advertising, and the Wilkinson Sword Co., Ltd. of London, one of the pioneers in the development of stainless steel razor blades, has assigned its account in this country to Ted Bates. Although the agency is keeping media plans under cover at the moment, it is likely that broadcast, where the battle of the domestic stainless steel blades has been waged, will get the bulk of the Wilkinson billings.

Stevens Selects Tv Spot For New Curtain Campaign

Twenty tv markets across the country will carry a J. P. Stevens campaign to promote its new "no-iron" glass fiber curtains. Via McCann-Erickson, one-minute spot schedules were placed in prime daytime hours during a four-week period beginning in early September. A ten-second ID is included for local store tie-ins. Stevens activity in spot tv has been rather limited. Last year, according to

TvB figures, it spent only $120,390 on behalf of its clothing and Utica-Mohawk sheets.

Norex Launches National Ad Push Via CBS Radio

An order for 52 weeks of participation in *Arthur Godfrey Time* starting June 8 marks the first major national promotion for Norex Laboratories' Amitone antacid (Grey) and heads a host of new orders on CBS Radio.

Other new business includes:

Best Foods Div. of Corn Products (Lennen & Newell) for Mazola Margarine and Oil, 26 weeks in *Arthur Godfrey Time* starting last month.

Ford Motor Co. (J. Walter Thompson) for Quality Car Care, summer participations in *Dimension*.

Armour & Co. (Foote, Cone & Belding) for Dial Soap, summer participations in news and *Dimension*.

Peterson Manufacturing Co. (Biddle Advertising Co.) for Vise-Grip wrenches, renewal of participation in news programs.

New Format Planned For RAB Conferences

Stations in similar market situations will attend a series of split sessions within the general RAB 1964 Regional Management Conferences this September and October.

This refinement of the previous all-together-boys format more closely resembles, within the confines of the RAB budget, the TvB approach to station conferences. (In the case of the Sales Clinics, for instance, TvB travels to more than 100 markets.) It also reflects the inescapable reality that, although the industry does share common problems, stations below the top 100 perhaps share them a little more, or differently, than those in the top 50.

Here's how the 1964 schedule shapes up:

Sept. 17-18, Tarrytown House, Tarrytown, N.Y.

Sept. 21-22, Homestead, Hot Springs, Va.

Sept. 28-29, Far Horizon, Sarasota, Fla.

Oct. 1-2, Hyatt House, San Francisco, Calif.

Oct. 8-9, Western Hills Lodge, Tulsa, Okla.

Oct. 12-13, Hotel Moraine, Chicago, Ill.

Oct. 15-16, Northland Inn, Detroit, Mich.

In other RAB developments, Roger Clipp of the Triangle Stations, was named to the executive committee of the board, replacing Francis H. Brinkley, Ottaway Newspapers-Radio, Campbell Hall, N. Y., who recently resigned. George H. Armstrong, executive vice president of Storz Broadcasting, Kansas City, has been appointed to the board.

WINS TRACTOR RADIO



Edwin J. Pfiefer (r) won a tractor radio in a recent contest at KAYS-TV Hays, Kan. Office manager Tad Felts (l) termed the contest, which drew more than 1000 entries, "one of our best."

Educator Retires

The man often credited with being one of the first in the nation to offer accredited college courses in the broadcasting field, and with having conducted the first statewide radio audience surveys, retires this month. He's Dr. Harrison B. Summers of Ohio State University.

Summers has been in the foreground of communications education since the early 20s. From 1923 to 1939 he taught in the Department of Speech at Kansas State College, his last eight years devoted exclusively to the field of radio broadcasting. While there, he was a member of the committee responsible for programing KSAC, one of the pioneer educational stations in the country.

From 1935-41, Summers conducted the radio audience surveys, both for KSAC and — in 1937-41 — for commercial stations in Kansas and Iowa. In 1939 he joined NBC as eastern director of the Public Service Division. With the Blue Network (now ABC) in 1942, he was named manager of the public service division of that company and continued in that capacity until 1946.

Returning to academic life, Summers joined the Department of Speech at Ohio State in 1946, became head of the radio and tv education program. In addition to regular teaching assignments, he has conducted numerous studies dealing with broadcasting.

LESTOIL SPOT



A tv-promoted summer campaign by Lestoil should, according to the company, expand the over-all market for all-purpose cleaners by 70 percent and increase store profits on Lestoil by 300 percent. Lestoil Pine Scent cleanser will be packaged in these reusable Early American historical flasks throughout the company's marketing area.

Tv Push for New Pops

Spot television in 17 states is doing the bulk of the job of introducing a new product for Fairmont Foods this summer. Item is a frozen novelty called Jolli-lolli, an ice milk bar on a stick with a lollipop in the center. Fairmont, which last year spent over $500,000 in spot tv to promote its ice cream and potato chip products, cites this campaign as the "heaviest advertising-marketing program ever put behind a frozen novelty." Purchased via its new agency Latham-Laird, the spots will run into August. Radio backs up the tv campaign, as will newspaper and point-of-sale.

Goldwyn Hits to Swell WCBS-TV Film Library

WCBS-TV, one of the big spenders in the feature film bracket in the absence of late-night network service, did it again last week with the acquisition of 50 highly salable, highly promotable first-run movies produced by Samuel Goldwyn.

Among the films, slated for presentation beginning in January, 1965, are "The Best Years of Our Lives," winner of nine Academy Awards, and five coveted Danny Kaye films: "The Kid From Brooklyn," "The Secret Life of Walter Mitty," "A Song is Born," " Up in Arms" and "Wonder Man." With the Danny Kaye tv series much in the public eye, garnering more than its share of Emmies this year, the features should have added impact.

The Goldwyn productions licensed by WCBS-TV have won 18 Academy Awards and rank among the biggest box-office attractions in motion picture history.

The purchase is just one of a long string of multi-million dollar investments by WCBS-TV beginning in 1956 with the acquisition of more than 700 MGM features.

Opens Dallas Office

Further illustration that broadcast advertising activity is not the two-city affair it once was: Select Station Representatives has opened an office in Dallas (410 Reliance Life Building) to sell ten of its southern and western stations. Wells Bruen is manager; Peter Teddlie, account executive. Stations are WTTH Baltimore, WLEE (AM & TV) Richmond, WUSN-TV Charleston, WHTN-TV Huntington (W. Va.), WHIS (AM & TV) Bluefield (W. Va.), KTTS (AM & TV) Springfield (Mo.) and KTEN-TV Ada (Okla.). Last station joins the list July 1.

African Net's Ad Rep

If you're interested in buying time in Northern Rhodesia, or, for that matter, Tanganyika, Mosambique or Southern Rhodesia, get in touch with the Pan American Broadcasting Co. The international station representative has just been named exclusive advertising rep for the United States and Canada and will also act as the U. S. office for the Northern Rhodesia Broadcasting Corp.

The African network, which operates the only radio broadcasting service in Northern Rhodesia, is headquartered in Lusaka, the country's capital. It transmits on both medium and short wave and claims to reach an audience of 750,000 in both Rhodesias and the two neighboring countries. Pan American's New York office is at 380 Lexington Ave.

Kelley Named Storer National Sales Director

William E. (Bill) Kelley has been named director of national sales for the Radio Division of Storer Broadcasting Co. He succeeds William L. Wright who returned to the talent staff of Storer station WIBG Philadelphia.

A Storer employee from 1951 to 1959, Kelley rejoins the organization from AM Radio Sales Network where he was a national sales rep for Golden West Mid-Continent and Westinghouse Broadcasting properties.

Kelley began his career in 1946 at WHOT South Bend, and in 1949 joined the staff of KFDA Amarillo. While with Storer, he was employed at KEYL San Antonio, company sales headquarters in New York, WVUE Philadelphia and WSPD-TV Toledo.

Strouse Surveys Madison Avenue Advertising Scene

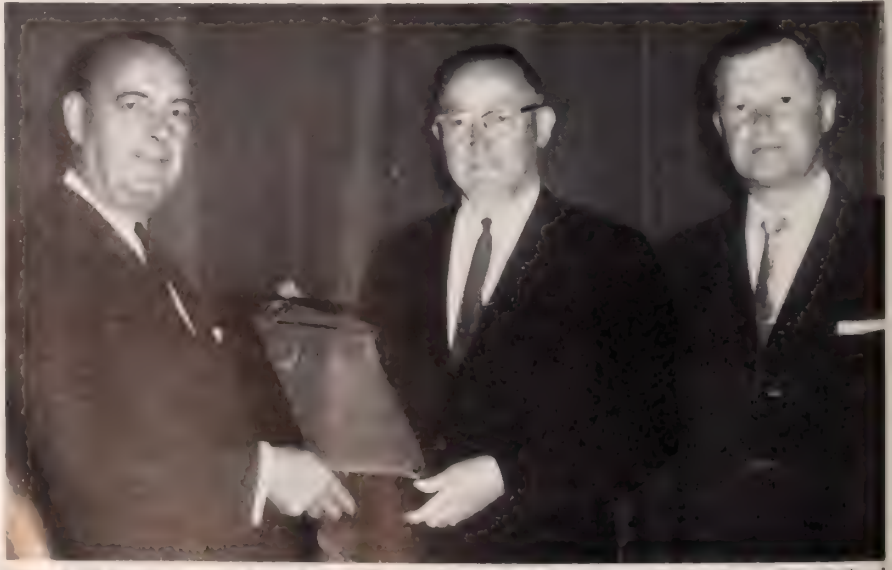
No one doubts that New York is the hub of the advertising universe, but the latest extent of its influence was outlined by Norman Strouse, chairman of the board of the 4As and J. Walter Thompson president.

One-third of the more than $5 billion agency-produced annual advertising volume in the country emanates from New York, he told the Mercantile Section of the N.Y. Board of Trade. He was there to accept an award on behalf of the industry for its contributions to our economy.

Observing the size of the total advertising volume during 1963 was $13 billion, Strouse estimated that the agencies created $5,575 million of it. Of this total volume, "easily a third of it is created and placed by the 800 advertising agencies in New York employing more than 25,000 people," he said.

Benefiting from this advertising, according to Strouse:

- 47 different firms engaged in radio and tv, employing 12,800 people;
- 700 periodicals and newspapers, employing more than 50,000 people;
- 375 supplier firms engaged in typesetting, photo-engraving and electrotyping, employing 10,000;
- untold additional employees engaged in outdoor and transit advertising, direct mail, premium and sales promotion, and in sales related to films and recordings.



Strouse (c) accepts award from Arthur Flynn, chairman of the Mercantile Section, while Richard Seer (r), chairman of award committee, looks on.

KEDS ROCKETS SPOTS



This "spaceman" is rocketed four times a day at the World's Fair to demonstrate the Bell Rocket Belt — a strapped-on-the-back propulsion system that allows him to move about in air at will. But he also launches one of the largest advertising and promotion campaigns U S Rubber has ever undertaken on behalf of U.S. Keds' dealers. The Kolonel commercials will run in 160 markets around kids' shows

Zenith: $1.5 Million Ad Campaign on Color Tv

Zenith will underscore its faith in color tv as a selling tool to the tune of $1,500,000-plus this fall when it launches an all-out coast-to-coast campaign on network color tv.

The campaign is aimed at pre-selling "the company's new product lines for Zenith dealers throughout the fall selling season," said L. C. Truesdell, president of the Zenith Sales Corp., in announcing the buys.

The company has scheduled a total of 39 one-minute color participations on six NBC shows, including the two-day *World Series of Golf*, *The Virginian*, *The Jack Paar Show*, *Andy Williams* and *Jonathan Winters*.

Although Zenith will advertise its full line of products, emphasis will be on color tv receivers

DDB Builds Billings With Brewery Addition

Doyle Dane Bernbach continues to climb the radio-tv billings ladder, with the latest boost coming from Drewry's, Ltd., the brewery billing $2 million (about half in spot tv alone), which moves over to the agency's Chicago branch in September, from MacFarland, Aveyard. It brings DDB's new business thus far this year to over $20 million, more than twice its growth in 1963.

Since the new accounts include broadcast users like Heinz, Quaker Oats and International Latex (Isodettes), it is very likely that DDB has moved up from the 31st place among radio and tv agencies it held in 1963. Last year it spent $18.2 million of its approximately $74 million total billings in air media.

Rep Appointments

Savalli Gates has picked up five stations in recent weeks. Three comprise the Idaho Big Buy — KIDO Boise, KSEI Pocatello and KTFI Twin Falls. The other two are KLSI Salina and KAIL-TV Fresno.

Other appointments: Venard, Torbet & McConnell has taken over WROZ Evansville; Ohio Stations Representatives was appointed regional rep for WANE Ft. Wayne, in Ohio.

Grant Advertising Around the Globe

Grant Advertising's recent activities are no less international than having completed the first market research study of northeastern Thailand and snaring the reportedly "substantial" world-wide advertising billings of the Ralph M. Parsons Co. (engineering and contracting).

The Thailand study, in addition to information on 42 different product categories, includes a complete media study of nine cities, showing radio and television effectiveness, readership of magazines and newspapers, cinema preferences, depth of outdoor advertising recognition. Study also gives regional information on premiums, price reductions, lottery day newspapers, retailers' complaints, public address wire systems, etc.

Initial Grant promotion for Parsons is the Dacc Chittagong (Pakistan) water supply and sewerage project. Large bid advertisements will be placed by the agency in Belgium, United Kingdom, Switzerland, Sweden, France, Japan, Australia, Canada, Italy, Germany, Holland and the United States.

FM Audience Is Different

The FM audience is a separate entity and can't be reached effectively by either AM radio or tv, argues a just-released research bulletin issued by the National Assn. of FM Broadcasters.

According to a recent study conducted for NAFMB by Data, Inc., 51 percent of all FM listeners shunned AM during a given week; the average number of hours of listening to AM radio in all homes is 11 hours a week, but in FM homes the figure is eight hours.

The pattern is similar in tv, with 16 hours viewing in all homes, but only 13 hours of viewing in FM homes.

Will Sell Susquehanna Stations in New York

Following in the footsteps of some of the larger station groups, Susquehanna Broadcasting Co. is setting up its own national sales office in New York to supplement activities of representative Robert E. Eastman.



James K. Hackett

James K. Hackett, former vice president of media at Arkwright Advertising, will head the new operation.

Growing acceptance of its markets, said Susquehanna vice president Arthur Carlson, "requires increased in-depth corporate presentation to both agencies and advertisers." The Susquehanna stations are WARM Scranton-Wilkes-Barre, WHLO Akron-Canton, WICE Providence, and WSBA Lancaster-York-Harrisburg.

Spartanburg Station Sold

WORD has been sold by Belk Broadcasting Co. of South Carolina for $250,000. Purchaser is Associated Broadcasting Corp., whose principal owner is Robert B. Brown, and which also owns WILK Taylorsville, N. C. Belk retains its other four radio stations: WIST Charlotte, N. C., WKIX Raleigh, N. C., WQXL Columbia, S. C. and WPDQ Jacksonville, Fla.

Borden, Sweets Buy ABC-TV Daytime Block

Making its first buy into the ABC-TV daytime schedule, Borden Co., via Young & Rubicam, will sponsor the Saturday and Sunday morning children's programming block and *Trailmaster* beginning in July.

Renewing for several of the same Saturday and Sunday morning shows and *Trailmaster* is Sweets Co. of America, via Henry Eisen Agency. Buy, on behalf of Tootsie Rolls is for 52 weeks effective Sept. 19.

Mutual President Cheers Upcoming Rating Audit

Calling the upcoming audit of four rating services system by the fledging Broadcast Rating Council a "giant step," Robert F. Hurleigh, Mutual Broadcasting System president, said,. "perhaps no present service can supply the best of all possible measurements under the economics by which we have to live. But whatever figures are produced now, there will at least be no mystery as to how they were obtained."

Writing in the network's June newsletter, Hurleigh pointed out that four of the services have already indicated their willingness to be audited, adding that for the remaining companies in the field, it can only be a matter of time. "Failure to fall into line could be interpreted as an admission of inadequacy that might lead to the end of the line," he said.

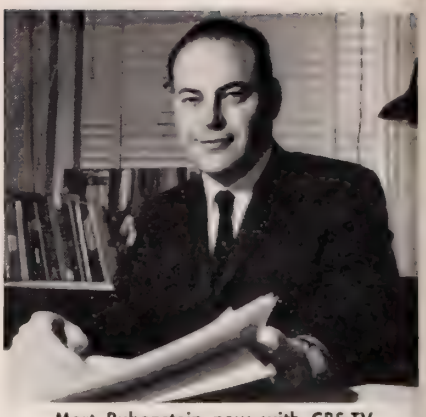
"To an outsider, the sometimes cloak and dagger posturings of the services in the past must have resembled comic opera buffoonery of the highest art," Hurleigh continued. "To the industry itself, however, to whom the figures often could be a matter of profit and loss, or even life and death, the humor did not quite come off."

Praising the Broadcast Ratings Council's plan for unbiased checking of present day methods, Hurleigh called it "all to the good." He said that the "pig in a poke" is now part of history, that the over-all result can only be of benefit to all."

SALESMAN OF THE YEAR



ABC TV's Dick Clark, star of the "Missing Links" segment of "Operation Daybreak" (11:30 noon daily) and "American Bandstand" (Saturday), receives that award from Wallace E. Campbell, secretary of the National Association of Direct Selling Companies. Participating shows, "Missing Links" and "Bandstand" have several sponsors



Mort Rubenstein now with CBS-TV

CBS-TV Names Creative Director for Advertising

Mort Rubenstein is the new creative director, advertising and sales promotion department, CBS-TV.

Holding the same title for the CBS-TV Stations Div. since May, 1958, Rubenstein first joined CBS in 1947 as a member of the art department and in 1951 became a member of the art staff of the CBS-TV Network.

ABC Drops Hootenanny, Moves in Outer Limits

In its opening gambit to capture the ratings this fall, ABC announced it would drop *Hootenanny*. replace it with *Outer Limits*. Time slot is 7:30 to 8:30, Saturdays. *Outer Limits* had been set originally for Wednesday, 8:30 to 9:30. Countering the ABC show will be CBS' *Jackie Gleason* hour and NBC's *Flipper* and *Mr. Magoo* half-hours.

Other ABC moves: Wednesday 8:30 to 9, *Shindig*, musical variety; Wednesday, 9 to 10, Mickey Rooney's *Mickey;* Friday 9 to 9:30, *Valentine's Day*, comedy starring Tony Franciosa. Opposing: Wednesday 8:30, an NBC feature movie, CBS' *Beverly Hillbillies;* Wednesday at 9:00, CBS' *Dick Van Dyke* show, NBC's movie continuation; Friday 9 to 9:30, NBC's *Bob Hope*, CBS' *Entertainers*, starring Carol Burnett.

Tobacco Money for 'Today'

R. J. Reynolds (William Esty) has bought multi-participations in NBC-TV's *Today* show starting July 6, marking the first cigaret order in the early-morning program since 1956.

ADVERTISERS

Ross Barzelay promoted to marketing manager of the Post Div. of General Foods Corp. He succeeds **James W. Andrews,** who was recently named president and general manager of General Foods, Ltd., Canada. Since joining the company in 1952 Barzelay served as institutional field representative at Battle Creek, Mich., manager of Post operations, Kankakee, Ill., and most recently as Post advertising and merchandise manager, White Plains. **William L. Jackson** succeeds Barzelay.

Lloyd W. Durant appointed marketing manager for new products for Borden Foods Co. Formerly he was vice president and account executive at Lennen & Newell, Inc.

E. C. Shingleton named manager of retread tire sales for B. F. Goodrich Tire Co. Since joining the company in 1937 he served in advertising, tire sales, equipment sales, passenger car tire sales and as manager of tire program planning.

Kendrick R. Wilson, Jr., elected director of Avon Products. He is currently chairman of the board of directors and chief executive officer of Avco Corp., director of Crosley Broadcasting Corp., Moffats Ltd. and Dayco Corp., and a trustee of Dry Dock Savings Bank, New York City, as well as an overseer of Tuck School of Business Administration at Dartmouth College.

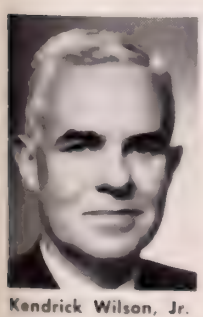
Richard F. Limbach appointed public relations manager for John Oster Manufacturing Co., Milwaukee, Wis. Formerly he was advertising manager for Rainfair, Inc.

Russell E. Neff appointed commercial production supervisor of General Mills. He comes to General Mills after several years as television and radio director at Knox Reeves Advertising Agency, Minneapolis.

Frank T. Sherman appointed director of new product sales for the Prest-O-Lite Co., headquartering in Toledo, Ohio. He was formerly associated with American-Standard, Detroit, as manager of interdivisional sales and most recently as manager of products for the A-S Rochester (N.Y.) Instruments plant.

Robert P. Bauman and **John H. Muller, Jr.,** appointed advertising and merchandising manager, and national sales manager, respectively, of Maxwell House Div. of General Foods Corp.

Bauman will succeed **George Bremser, Jr.,** who was named marketing director for GF's International Div. Since joining the company in 1958, Bauman served as an area salesman, product manager, for Maxwell House Div., assistant to the president of GF and most recently as sales manager for Maxwell House. Muller joined the company as associate product manager, serving this past year as marketing operations manager for GF's Institutional Food Service division.



Kendrick Wilson, Jr.



Robert P. Bauman



John H. Muller, Jr.



George Bremser, Jr.

WTRF-TV STORY BOARD

7

Rep Petry?*

wtrf-tv Wheeling

Wheeling wtrf-tv

wtrf-tv Wheeling

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*YOUR PETRY MAN HAS ALL THE ANSWERS! Ask our rep why alert advertisers buy WTRF-TV. Ask him about the buying habits who watch TV 7 from the 529,300 TV homes

CHANNEL SEVEN NBC WHEELING, WEST VIRGINIA

Q: What broadcast trade publication led its field in all large-scale surveys of agency and advertiser readership during 1963?

A: SPONSOR!

*Want full details? Write SPONSOR, 555 Fifth Avenue New York 10017

THE ONLY PART OF SPONSOR THAT'S NOT ABOUT BUYING!



All buying. All broadcast buying. That's SPONSOR, from stem to stern, master of an editorial policy which bars everything else. What does the editorial policy let in? The urgent top-of-the-news; the deep significance thereof; trends up or down which buyers should be climbing on or jumping off of; incisive views of the future. Result: Vital, fast-paced enrichment of the buying mix, that reservoir of turmoil and turnover in back of the buyer's mind into which he stirs fresh numbers and avail to come up with the best possible buy. No waste for buyers in SPONSOR, the broadcast idea weekly that is all-meat for advertisers, too. 555 Fifth Avenue, New York 17. Telephone: 212 Murrayhill 7-8080.

Mark L. Green appointed retail advertising manager for Bell & Howell Photo Sales Co. He comes to the company from Sylvania Electric Products where he was regional advertising and sales promotion manager. Prior to that he was assistant account executive for Campbell Ewald advertising.

Ken Edwards, advertising and sales promotion manager, Culligan Inc., Northbrook, Ill., chosen sales promotion "Man of the Year" by the International Sales Promotion Executives Assn.

AGENCIES

L. Theodore Barnett, Jr., and **Raymond R. Menzel** appointed vice presidents of creative department for Foote Cone & Belding, San Francisco. Barnett joined the agency 11 years ago after previous creative experience with N. W. Ayer & Son. Prior to joining the agency in 1956, Menzel served in the creative department of N. W. Ayer, Philadelphia and San Francisco.

Frank C. Murphy retired as media director at Erwin Wasey, Ruthrauff & Ryan after 34 years. He joined Geare-Marston, Inc. in 1930, continued as media director after the agency merged with Ruthrauff & Ryan and later with Erwin Wasey.

Ruth Fredericks joined Batten, Barton, Durstine & Osborn, Los Angeles, as media buyer. For the past five years she was media director of C. J. LaRoche & Co.

Einar C. Akerson appointed controller of Carson Roberts Advertising, Los Angeles. Previously he was business manager, vice president and treasurer of Charles Bowes Advertising, Los Angeles.

Edward G. Ball joined Creative Group, Appleton, Wis. as account executive and creative planner. Formerly he was director of advertising, merchandising and public relations for Miller High Life.



Mark L. Green



Ken Edwards

Norman Vale promoted to vice president of Lennen & Newell. Prior to joining the agency as an account executive in 1962, he served as account executive at Sullivan, Stauffer, Colwell & Bayles for two years.

Karl F. Vollmer, manager of the Chicago office of Young & Rubicam, appointed senior vice president and transferred to the agency's New York office where he will serve as associate chairman of the plans board. **G. Bowman Kreer,** formerly senior vice president of Clinton E. Frank agency, joined Young & Rubicam to take over as manager of the Chicago office.

Philip Feld joined Street & Finney, Inc. as vice president and director of radio-television production and network programing. Formerly he was president of Eastern Motion Pictures and previous to that head of the commercial production department at Ruthrauff & Ryan.

Jane Dowden promoted to vice president of media services of Noble-Dury & Associates, Nashville and Memphis. She joined the agency in 1956 as media director. In 1962, Mrs. Dowden was named as one of the ten outstanding media buyers in the South in a SPONSOR magazine poll. **Neika Brewer,** formerly associate media director, promoted to director media director.



Jane Dowden



Neika Brewer


Henry Kornhauser


Gordon Werner


Richard Neely


Alexander Mohtares


Jerome R. Reeves


Frank S. Mangan

Henry Kornhauser and **Gordon Werner** elected vice presidents at Ted Bates. Kornhauser, account supervisor, joined the agency in 1963 after leaving Kastor, Hilton, Chesley, Clifford & Atherton where he was vice president. Prior to joining Bates in 1963 as head of international administration, Werner served seven years with W. R. Grace & Co. as assistant secretary.

Donald K. Blackburn, Joseph M. Higgins and **Robert M. Fitzgibbons** named creative director, copy supervisor, and account executive, respectively, for Zimmer, Keller & Calvert, Detroit. Previously Blackburn was president of his own company, Don Blackburn & Assoc., Chicago. Prior to joining the agency in 1963 as copywriter, Higgins was in the creative departments of Young & Rubicam and J. Walter Thompson, Detroit. Formerly Fitzgibbons served as vice president of Bobertz & Associates.

Graham D. Hay named media director at Compton Advertising. He was formerly head broadcast buyer for the agency.

Wright Ferguson, account executive, elected vice president at Sullivan, Stauffer, Colwell & Bayles.

Sanford H. Metlis elected chairman of the board of directors of Metlis & Lebow Corp. He is also senior vice president of the agency and heads the promotional advertising department.

Sydney Reich, director of production, elected vice president of Parkson Advertising Agency.

Robert P. Eaton elected director of Ted Bates. He is general manager of Ted Bates Werbegesellschaft mbH, West Germany.

Richard Neely named vice president and director of creative services for McCann-Erickson, San Francisco. For the past four years he served as vice president and creative group head with BBDO.

Alexander Mohtares promoted to vice president and executive art director of Chirurg & Cairns, New York. He joined the agency in 1949 as art director, later moving to Grey Advertising to serve as art group supervisor. In 1961 he rejoined Chirurg & Cairns.

Richard A. Danzig joined Erwin Wasey, Ruthrauff & Ryan, New York, as an account executive. He comes to the agency from Clay-Adams, Inc., where he served as advertising manager.

Norman Fox joined Gumbinner-North Co., as account executive. He was formerly an account executive at West, Weir & Bartel.

Peter M. Bardach, Arthur S. Pardoll and **Richard C. Pickett,** associate media directors, elected vice presidents of Foote, Cone & Belding, New York.

Robert L. Dellinger, executive vice president, Grant Advertising, appointed chairman of the Television and Cinema Panel at the XVI Annual World Congress of the International Advertising Assn.

TV MEDIA

Paul G. O'Friel named general manager of KDKA-TV Pittsburgh. Since 1958 he served as general manager of WBZ Radio Boston.

Ellis Shook named program operations manager at WTTG-TV Washington. Formerly he was production manager.

Jerome R. Reeves appointed director of programing of Corinthian Broadcasting Corp. He is resigning as general manager of KDKA-TV Pittsburgh to join Corinthian.

Frank S. Mangan appointed television sales executive for RKO General National Sales, Chicago. For the past nine years he served with NBC as network tv salesman, director of sales of WRCV-TV Philadelphia, and as manager of NBC-TV spot sales and spot tv salesman.

William J. Jones appointed chief engineer for WTOP-TV Washington. He joined the station in 1942 serving in various engineering capacities, most recently as assistant to the vice president of engineering for Post-Newsweek stations.

Gerald A. Taylor appointed program promotion manager for CBS-TV, Hollywood. In 1956 he joined the network's promotion staff and most recently served as manager of on-air promotion.

Stan Bloom and **Joseph Jones** named promotion director and copy director, respectively, for WLBW-TV Miami. Bloom served in the station's promotion department handling on-the-air promotion and produced and directed several Project 10 Documentaries, the best known being "Picture of a Cuban." Jones served in the copy department for the past three years.

Ed Shadburne named station manager of WLKY-TV Louisville. Prior to joining the station in 1963 as sales manager he held managerial positions with the Roanoke stations. He replaces **E. Berry Smith,** who joined WTVW Evansville, Ind. as general manager.

Caley Augustine elected president of the Pittsburgh Advertising Club. He is director of advertising, promotion and public relations for WIIC Pittsburgh.

James A. Skelly appointed local sales representative for WJW-TV Cleveland. Most recently he worked in sales for Crane-Howard Lithograph Co. and Skelly Typeset.

Francis J. Doherty, Jr., appointed station manager of WJZB Worcester, Mass. For the past five years he served as promotion manager of WWLP Springfield, Mass.

Richard Bruce Taylor appointed account executive for WBKB Chicago. Formerly he was director of sales research and sales development for ABC-TV Spot Sales, Chicago.

RADIO MEDIA

Al Morton appointed program director of WMPP Chicago. He comes to the station from WMAB Munising, Mich.

Nelson M. Smith retired as engineer-technical operations for CBS Radio after 35 years of service. He originally joined the network as studio engineer at master control.

Art Church named sales manager for KOOL Radio Phoenix. Formerly he was an account executive with KOOL-TV.

John Jurewicz appointed business manager of WWSW Pittsburgh. He has been with the station for 14 years.

Eugene King appointed member of the executive staff, RKO General Broadcasting, in programing. He recently resigned as vice president of World Wide Information Services.

Al Heacock and **Neil McIntyre** appointed program manager and assistant program manager at WINS Radio New York. Heacock



Caley Augustine



Jon Holiday

comes to the station from WBZ Boston where he served as program manager. Prior to joining the station in 1963 as producer-director, McIntyre was assistant program manager and music director for KQV Radio Pittsburgh.

Mark Olds and **Joel Chaseman** named national radio executive at Group W headquarters and general manager of WINS New York, respectively. Since 1962 Olds served as general manager of WINS. For the past six months Chaseman served as assistant general manager of WINS after two years as executive producer of "The Steve Allen Show."

L. Clark Tierney, C. E. Wheeler and **C. Matthew S. Tierney** were elected president and treasurer, vice president and general manager and vice president, respectively, of WPDX Radio, Clarksburg, W. Va. L. Clark Tierney fills a position left vacant by the death of George Kallam on May 20.

Norman B. Furman appointed general manager of WEVD New York. Founder and former president of Furman Feiner Advertising he joined the station in 1932 as an account executive. He left WEVD for a short interim to serve as director of WBMS Boston, to return to WEVD as director of sales and assistant to the general manager.

Fred W. Foerster, promotion director, WBRE Radio-TV, Wilkes-Barre and WSCR Radio Scranton, elected president of the Advertising Club of Wilkes-Barre.

Jon Holiday returned to WIST Charlotte as program director. He was associated with WIST from 1957 to 1959 when he became part owner and manager of WHYE Roanoke, Va., WAIR Winston-Salem and KROD El Paso, Tex.

Alberto Pereira named program director for WPFM Providence, R. I. He started with WPFM eight years ago as staff announcer, and formerly was program director for WXCN-FM Providence.

SYNDICATION & SERVICES

Dr. E. J. Alexander appointed program director of ALF Productions, Miami.

Eddie Chase joined National TV Log as an executive in charge of central division sales in the Chicago office. He comes to the company after resigning as director of programing for International Good Music Corp.

Huntly P. Briggs named assistant general manager of Technicolor Corp.'s commercial and educational branch, headquartering in Burbank, Calif. He was vice president in charge of the West Coast office for Rosenbloom Elias & Assoc.

A. Frank Reel appointed executive vice president in charge of business and legal affairs for United Artists. Since joining UA-TV in 1954 he served as vice president in charge of legal affairs and most recently as vice president in charge of business affairs.



Norman B. Furman



Eddie Chase



Huntly Briggs



A. Frank Reel

Good advertising— it's always believable

By Don C. Ring

Copy supervisor
John C. Dowd, Inc.,
Boston, Mass.

■ If the next party you attend is a little dull, wait for a pause in the conversation and fill it with some innocuous commentary on television commercials. Then duck! Everyone, it seems, has strong opinions on tv sales pitches. Most of the opinions are highly critical. And, unfortunately, most of the criticisms are quite valid.

Why should that be so? Television is an exciting medium. It offers infinite opportunities for creative selling. Yet, it is fast becoming a coast-to-coast showcase for mediocrity. If we want to keep eatin', we'd better find out why . . . and fast!

Let's take a look at a good tv commercial (there are some) and see what makes it good, what makes it stand head and shoulders above the others. Is it humor? Visual gimmicks? Or simply a big budget?

Cracker Jacks (you remember them — "a prize in each and every pack") has a set of commercials running right now that is as good as anything I've ever seen. I don't know what the production budget was. But I'll bet a pretty it wasn't high. Visual gimmicks? There are none! Humor? Plenty . . . but it's working humor! It's not stuck in because the client likes a laugh. It's an integral part of the sales pitch.

For those who haven't seen one of these Cracker Jacks gems, let me give a brief outline. A typical commercial opens with a pleasant, middle-aged man seated on a train. A small boy takes the seat next to him and promptly falls asleep. The man, after some obvious wrestling with his conscience, steals the youngster's Cracker Jacks. He rides along munching happily for four or five frames. Then, sheepishly, returns the goodies — to a wide-awake child wearing a disgusted frown. A voice-over closes the vignette with the words, "When it comes to Cracker Jacks, some kids just never grow up."

Simple? You bet. But it's effective and creative and, what's more important in my opinion, it sells. And not just to the obvious market — the children. This campaign has across-the-board appeal. Kids believe the ads because — well — because kids *like* to believe the worst of grownups. Adults accept the ads because these entertaining commercial messages get across one single fact: Cracker Jacks *taste* good. They don't make you handsome or popular; they're not calorie-controlled or vitamin enriched. They're just fun to eat. That kind of candor is hard to come by these days. Quite refreshing, too.

Now, though the Cracker Jacks commercials are highly original, they do have one thing in common with all other good television sales messages. They're believable. And I'd say that's the common denominator of everything that's good on television. Oh, you can spend a fortune for talent, shoot location scenes 'til you're red in the pocketbook and utilize all the latest production techniques and tricks to make a commercial that's an art form — or a bomb — but if it's not believable, it's not going to sell anyone anything. And many of them are just unbelievable.

The funny thing is that most advertisers wouldn't think of trying to sell a potential customer face-to-face the way they try to sell him on television. They wouldn't resort to a hysterical use of useless and boring superlatives, or of maddening repetition. They wouldn't dare face the ridicule of any moderately intelligent consumer. Yet advertisers, time and again, will crouch behind their electronic breastworks and make the most outrageous, unbelievable and irritating claims for their products.

The answer? I'm afraid it's all mixed up with something called professionalism in advertising. Until we in the industry start making decisions, standing up for them and standing behind them, we're doomed to doing things the client's way. If he's enlightened, we're in luck. If he's not, we've got two choices — resignation or mediocrity.

In the meantime, keep on writing the commercials believable the first time 'round. You can always rewrite to please the client. Who knows? Someday, maybe you won't have to. ■



DON C. RING,

copy supervisor for John C. Dowd, Boston, says that in his 33 years he's "acquired a slight neurosis, a nervous stomach, a prematurely bald head, a wife, three children, large unpaid medical bills, a dog, a house that even Washington's horse wouldn't have slept in, a ridiculous mortgage, a used car and a feeling of surprised disbelief when my work actually sees print." Nine years in copy work, first with BBDO, then with NEGEA Service Co., he seems to make disbelieving his life's work.



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CALENDAR

JUNE

Georgia Assn. of Broadcasters, 29th annual summer convention, Callaway Gardens, Ga. (to 16).

National Assn. of Display Industries, Trade Show Bldg. and New Yorker Hotel, New York (to 18).

North Carolina Assn. of Broadcasters, meeting, Governor Tryon Hotel, New Bern, N. C. (to 16).

National Community Television Assn., annual convention, Bellevue-Stratford Hotel, Philadelphia (to 19).

National Assn. of Broadcasters, board of directors meeting, Statler Hilton Hotel, Washington, D. C. (15-18).

American Marketing Assn., 47th national conference, Sheraton Hotel, Dallas (15-19).

International Advertising Film Festival, Palazzo del Cinema, Venice, Italy (15-20).

Assn. of National Advertisers, annual tv advertising workshop, Plaza Hotel, N. Y. (17).

Los Angeles Copy Club annual awards banquet, Beverly Hilton Hotel, Beverly Hills, Calif. (17).

Television Advertising Workshop, Plaza Hotel, New York (17).

Virginia Assn. of Broadcasters, meeting, Ingleside Inn, Staunton, Va. (17-19).

Broadcasting Executives Club of N. E., spring convention, Somerset Hotel, Boston (18).

Federation of Canadian Advertising & Sales Clubs, 17th annual conference, Nova Scotian Hotel, Halifax, N.S. (18-21).

Assn. of Independent Metropolitan Stations, annual meeting, Montreal, Canada (18-21).

National Spanish Broadcasters Assn. meeting, Palo Alto, Cailf. (19-21).

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (21-25).

International Design Conference, Aspen, Colo. (21-27).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (21-26).

Radio-TV-Film Institute, Stanford (Calif.) University, (22-Aug. 15).

Radio-Television News Directors Cherry Hill Inn, Cherry Hill, N. J. (22-25).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, Cherry Hill, N. J. (22-25).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

Florida Assn. of Broadcasters, 29th annual convention, Deauville Hotel, Miami Beach (24-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Wisconsin Broadcasters Assn., meeting, The Abbey, Lake Geneva, Wis. (26).

International Film Festival, Berlin, Germany (26-July 7).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Broadcast Editorial, second annual conference, Arden House, New York (6-8).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

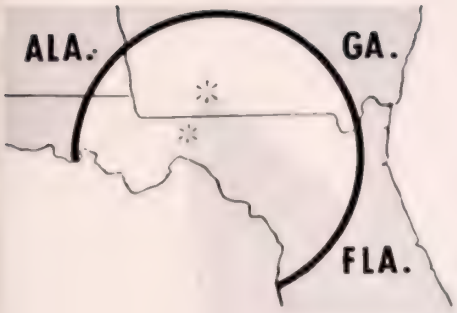
British Institute of Radio Engineers and **Institute of Electrical and Electronic Engineers,** international conference on magnetic recording, Savoy Plaza, London, England (12-18).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (28-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).



WCTV-land

land of YEAR-ROUND good living, good business

We have seasons, but they are relatively mild, without the harsh extremes that often disrupt business elsewhere. This means year-round high-level spending, with a diversified economy, as a center for government, business, recreation, education, and industry. Few stations, we are told, dominate their markets as do we in WCTV-land, but you probably have your own figures to prove this!



WCTV
6
TALLAHASSEE
THOMASVILLE

BLAIR TELEVISION

Neglect Florence?

As well neglect spring, or Beethoven, or supermarkets. Cynosure of connoisseurs of beauty *and* tv buying, Florence is one of a kind: the nation's largest single-station market effectively serving an active agricultural-industrial area.

WBTW

Florence, South Carolina

Channel 13 • Maximum power • Maximum value
Represented nationally by Young Television Corp.

A Jefferson Standard Station affiliated with
WBT and WBTV, Charlotte



THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 22, 1964 PRICE 40c

lor advertising: the border is crossed 25
's big appetite: intriguing trends 28
deo-Scope: after two years' research, at work . . . 34

OMMERCIAL RECORDING CORPORA N

DALLAS, TEXAS • P.O. BOX 6726 • TELEPHONE RI 8-8004

CRC

Smashing

"MONEY MAKER"

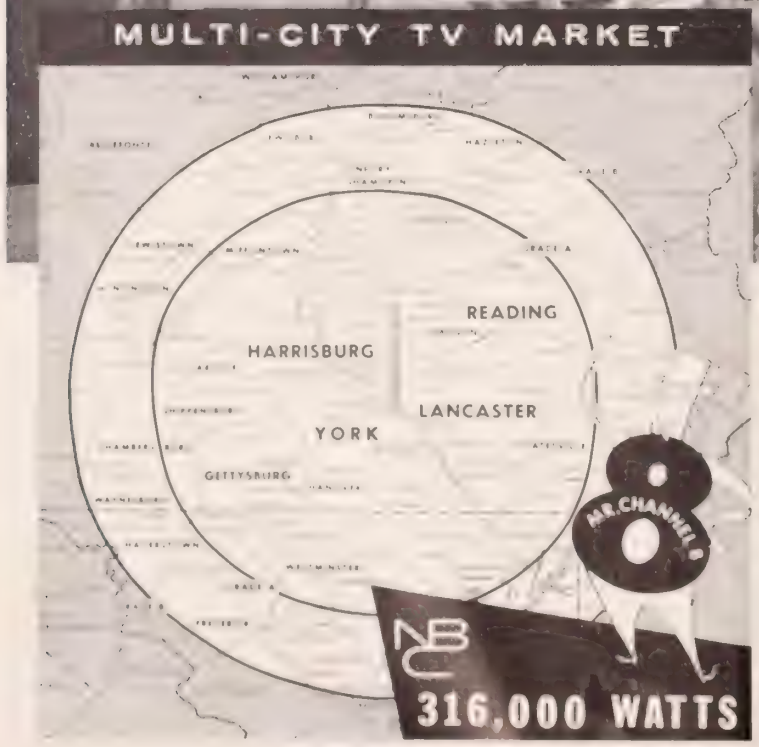
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TO WIMO WKYR WBT WACO KRNO KOGT WNOX WFDR WPDQ WIYN WONN KHOB KATQ KIUP WLUX WINK
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MR KNIN KGRL KAVL WLBR KTRC KWIK KENN WJZM WQXI WPXY WGBR KDMS KHOK WCAM WMFJ KROP
IR KCOK WCHE KOLE KLID WKST KODE WGVM KLPR KFBB WGKR WBUD KCRV WFTW WCKB KRRV WARM
BE WPON WPCF WPVA WSIM WCOA WHIT KNEB KPUB KDAV KPIK WTHI KPEP KSIX KGWA WGWR KUGB
P WKBO WEST WGAL WDEL WHAG KNEX WISP WFBS KWBW KMAN KLWN WKBZ WGNI KICA WAGR KRAM
IO KGGF WITY WICE KXEO WSAR KOKZ KTTT WSOY KSCO KPLS WSIV WRAL WIAM WBLT WSLS KASI WNBH
TM WAXO KOBE KLSI KDLM WTAX KLIZ WEEU WILL WBCR KXIC WGFA KHOS KGBC WBBB KOYL WEOK
IOS KIUN KTMS WSPA WALL WBPZ KSFA WILI WKNC WERI WTLK WINY WWPA WCPA WPGF WMBT WLTC
OF WOHS KSOO KDWT WCIT WBYO KDHN WRTA WHMI WUWU WCEH WFIN WLAM WWBZ WRAJ KREX
HR WLON WLSI KURV WWSC WSYD WTTF WDAD KVOU WBIC WMT WRKD WRRZ WMYB WPOR WUSJ WTVL
BI WAGM CKXL WACY WJTO WFAG WGNS WTAL CFBC KNET WIDE WENE KLUE KMHT WMJR KWPC KJAN
M WJMX KLGA WONW KTEM WREO KCLN KCCO WVOE WEAU WJOY WFPG WBUZ KTOP KOEL KRGI

RELAX

Let WGAL-TV do your sales work. It is the outstanding selling medium in the Lancaster/Harrisburg/York TV market.





WGAL-TV

Channel 8

Lancaster, Pa.

STEINMAN STATION • Clair McCollough, Pres.

Representative: The MEEKER Company, Inc.

New York Chicago Los Angeles San Francisco

FCC's Ford: Only Federally Regulated Wire Tv Can Provide Adequate System

ommissioner doubts the wisdom of only partial regulation, cites ompetitive impact of CATV, suggests wire could play part in UHF growth

Philadelphia — "It is my belief that n adequate nationwide television sys- :m with an increased choice of pro- ram service can only be achieved y an integrated and federally regu- ited system of both wire and radio," eclared FCC Commissioner Fred- rick W. Ford before last week's 13th nnual convention of the National ommunity Television Association.

Ford said that the goal of at least ne television station per community ill never be met without the use of ire. "Even if it were possible to add nough spectrum space . . . I do not elieve that sound frequency manage- ient would permit such an inefficient se of this valuable national resource, say nothing of the economic un- undness of making such an at- mpt."

Discussing the matter of regulation, e said that "it is contended that in ur attempts to regulate about one- fth of the CATV systems, that is, ose requiring microwave licenses, e create unfair competitive condi- ons . . . The more I have studied these problems, the more I am inclined to doubt the wisdom of trying to regulate one-fifth of an industry through a technical legal device rather than by seeking legislation to subject the entire industry to regulation."

Pointing out that CATV systems are engaged in interstate commerce, Commissioner Ford argued that "it is becoming clear that regulation of a service, which has the potential impact that wire television has on television, should not be left to fifty diverse state jurisdictions and countless cities."

The time has come, said Ford, to recognize the development of wire television as a "significant" national force and to establish a comprehensive regulatory scheme that will provide one fully integrated and unified television system. "In short, preemption of this field by the federal government is essential."

As for the competitive impact which CATV could have on television, Commissioner Ford said that in single station markets, a CATV system may bring into the urban area as many as ten program choices to compete with the television station for viewers. "If other communities in the station's service area are wired and if advertisers in those communities stop buying advertisers on the local station the economic consequences to the local station are obvious."

Suggesting that CATV could play a part in the expansion of UHF, now that the all-channel law is in effect, Ford indicated that the CATV industry and the television industry are not really basically divided. "I am firmly convinced that all forms of television must constitute a unified and integrated system, that it should be united, not divided, in its objectives."

NAB Seeks Congressional Curbs on CATV Operations

Washington — NAB's tv board of directors has voted to ask for Congressional legislation aimed at FCC regulation of CATV, limiting the systems to auxiliary and supplementary broadcast services.

Among the powers NAB believes the FCC should have is the prohibition or limitation of the origination of programs by CATV systems, the establishment of conditions relating to the duplication of the programs of local broadcast stations serving the same areas in which CATV systems are located and the setting-up of technical standards for CATV operation.

The board also said that there should be no prohibition against broadcasters owning CATV or vice versa.

California Football May Try Pay Tv

Los Angeles — The battle lines are being drawn for an STV invasion of commercial television with the report that four NCAA California football teams are considering offering their pigskin product to pay tv viewers on an experimental basis this fall.

NBC, which won the NCAA sweepstakes for the 1964-65 season last December with a whopping $13 million bid, is sitting by with its hands tied. Hardly jumping for joy and opposed to pay tv on principle, an NBC spokesman points out that experimental forays into pay tv were part of the original contract with the NCAA. But indications are that it will be another story entirely when the contract expires at the end of the 1965 season, since prospective advertisers are not likely to respond to question-mark exclusivity of football telecasts.

Subscription Television, Inc., which plans on launching its pay tv system July 17 in Los Angeles and Aug. 14 in San Francisco, is also sitting tight in the absence of a firm commitment from the four teams, but expressed interest in snaring the collegiate events. One of the big selling points of Subscription Television, Inc., has been sporting events at a price comparable to box office admission or lower.

Schools involved in the football deal are the University of Southern California, the University of California at Los Angeles, Stanford University and the University of California, Berkeley — all headline attractions.

Grey Billings Grow With Addition of Rival Account

New York — Grey Advertising, Inc., continues to post gains with announcement that the $1.5 million Rival Packing Co. account, which spent $814,170 in spot tv last year, has moved into its shop from Doyle Dane Bernbach, Inc.

Rival, which makes Pet Foods, is Grey's seventh new account this year, bringing the agency's new business score up to an estimated $21 million. Last year, Grey acquired $5 million in new billings. Current billing is figured at about $106 million as compared with $75.1 million last year.

The Rival shift came as no surprise since an earlier report had been circulated that the two-year-old account would leave Doyle Dane at a "mutually convenient date."

CONTINUED ON NEXT PAGE

NAB Will Play No Role in Harris Hearings

Unofficial talk indicates board members felt timing looked bad, although some staffers did think cigaret appearance was called for

Washington — The NAB joint board of directors has announced that NAB will "not take any position on pending legislation on cigaret labeling or advertising." This means that NAB will not put in an appearance at this week's hearings by chairman Oren Harris of the House Commerce Committee on 10 bills dealing with the problem (June 23-26).

Corridor talk during board meeting here last week, and at the Federal Communications Bar Association luncheon which entertained board members, indicated that the timing looked bad to the NAB directors.

The hearings on the various bills to have FTC and/or FDA control cigaret labeling and advertising can't possibly come down to the wire with any legislative action in the tag-end of this Congress. But next year might produce a different story if the role of cigaret advertising on tv is spotlighted in renewed hearings on another set of legislative proposals. (Current bills will all die in this session and must be reintroduced in the 89th Congress.)

Rumor had it that some of the NAB staff did feel that an appearance at the Harris hearings was called for — and they were at the ready with a program should it have proved necessary. Rumor also has it that discussion was wholesome on this entire question. NAB president LeRoy Collins has not made any statement as yet on the situation.

Witnesses scheduled for the Harris hearings to be held this week will include those Congressmen offering the bills, followed by spokesmen from the Department of Health, Education and Welfare, and FTC chairman Paul Rand Dixon. Hearings will end with testimony from members of the tobacco industry and others. Committee staff points out that all appearances are "voluntary." This would indicate that no specific request went to broadcasters to add their views. This procedure also indicates that the hearing is of an exploratory nature.

FCC's Loevinger Suggests All Broadcasters Join NAB

Pine Mountain, Ga. — FCC Commissioner Lee Loevinger, speaking before the Georgia Association of Broadcasters, issued a call for all broadcasters to join the NAB and present a united voice in helping solve industry problems.

"I don't always agree with NAB," he declared, "but I listen to what they say."

Discussing the FCC's ideas on programing, he said that he disagreed with the concept of required balanced programing as "synthetic." He also noted that the FCC is "confused" in its re-hearing process, arguing that there should be virtually no re-hearings.

TelePrompTer President Reports CATV Growth

Philadelphia — In a side meetir to the National Community Telev sion Association convention, Tel PrompTer's chairman and preside told his CATV managers that th firm's community antenna systems e perienced a greater subscriber growt during the first five months of th year than in any comparable perio

Irving B. Kahn declared that Tel PrompTer's 14 systems now servic 46,236 homes, representing 2210 ne connections since the beginning of th year. Kahn added that the company systems are "on target" in relatic to their projected total of more tha 53,000 subscribers by end of 1964

Kahn further indicated the pro ected figure does not take into co sideration several acquisitions th company expects to announce soo

NAB's Radio Board Amends Code on Smoking, Votes Nets into Membership

Directors also authorize waiver of time standards for sponsored political broadcasts, clearing decks for upcoming campaign advertisin

Washington — In a number of actions, NAB's radio board of directors authorized waiver of the radio code's time standards for sponsored political broadcasts, amended the code in connection with cigaret advertising and formally welcomed the four major radio networks into the code membership.

In waiving code time standards for advertising with regard to sponsored political broadcasts during the upcoming campaign, code director Howard Bell explained that heavy demands will be placed on station time, that political broadcasts are a responsibility to the community and that the code should not be a deterrent to the acceptance of political broadcasting.

NAB's tv board took the same action at an earlier meeting.

Amendment to the radio code on cigarets in programs read: "The use of cigarets shall not be presented in a manner to impress the youth of our country that it is a desirable habit worthy of imitation in that it contributes to health, individual achievement or social acceptance."

The advertising section of the coc was similarly amended.

In still another action, NAB an the four major radio networks hav made it official — with the nets b ing welcomed into formal radio coc membership.

Commenting on the new membe ship category which permitted th networks to join, Howard H. Bel director of the code authority, pointe out that the radio networks "have a ways supported and endorsed th principles of the radio code." H added that "this is a significant ste in our efforts to further increase radi code membership."

The move was enthusiastical hailed by each network executive o the radio board.

In another radio development, th board authorized a feasibility stud into the preparation of an encycl pedia of sound which could becom the first major source of authent sounds in broadcasting. Also, th board gave the NAB public relatior service the green light to go ahea with plans for production of a 2(minute color film on radio.

Sponsor JUNE 22, 1964 • VOL. 18, NO. 25

25 New names appear on color tv client rosters
With NBC setting the pace, such firms as Green Giant, Miller Brewing, Chemstrand and Zenith have crossed the border into color tv activity during 1964

28 Tv's appetite—a big one
Contributing editor Dr. John Thayer finds intriguing trends in new tabulations of figures on the education, employment, sex and set ownership of viewers

32 Sidewalk 'sell' aids N.Y. sponsors' shows
New CBS headquarters construction site features 34 WCBS-TV "Eye on the Community" panels with program tapes

34 Tv commercials testing service debuts on air
Video-Scope system for measuring commercial recall and attitude change is here after two years, $100,000 in development; five agencies, one advertiser sign up

TIME BUYING & SELLING

37 Measuring media's three R's—a career view
Recognition, responsibility and remuneration offered in media hold special advantages over more glamorous areas of agency work

TV MEDIA

40 Fall '64 spot problem: the traffic flow
Sponsor messages face problem of increasing complexity of spot scheduling; agencies and reps agree more cooperation and understanding are needed

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42 Jingles vs. spoken commercial: which?
New study reveals listener opinion on the effectiveness of the radio commercial when spoken or as a jingle; 70 percent regard radio listening as an active involvement

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IF WE SOLD TICKETS TO ABC'S WIDE WORLD OF SPORTS, THIS



EAR'S LINE WOULD BE 19,210 MILES LONG



ide World of Sports is a crowd pleaser. And what a crowd—
.000,000 people so far this year. Here's why ABC's Wide World of Sports draws the
rgest weekly gate of any regularly scheduled sports show in television.

BC's Wide World of Sports covers everything from boxing billiards, ski jumping to stock car races—70 different rts in all. And it travels all over the world to do it. Wide rld crews have covered over 240 events in 26 countries continents and in 35 American states.

ports fans have learned to look for the unusual and unected when Wide World of Sports covers an event. Its ws pioneered the use of portable, hand-held cameras. ey hire blimps to carry cameras. They hoist cameras up 150-foot cranes. They put cameras in sky diver's helmets, otball huddles and on the hoods of Grand Prix cars. ey use parabolic and radio frequency microphones to h all the unique sounds that are part of the intense petition of sport. Techniques which have now been ated by every major network.

nchormen Jim McKay and Bill Flemming get expert with their commentary. Eddie Arcaro, Stirling Moss, Kramer, Vic Seixas, Bill Veeck, Arnold Palmer, Carol ss, "Sugar" Ray Robinson and Andrea Meade Lawrence sports greats who have "been there" and now add their owledge to Wide World's coverage.

he multiple sports events covered in each weekly 90-ute Wide World of Sports telecast help attract one of vision's largest unduplicated sports audiences. These vers have already seen six major world's records smashed this year and the recent stop-action analysis of the Clay-Liston Championship fight was one of the season's most talked about sports programs.

ABC Sports continues to seek out the most unique, exciting and attractive sports events. Currently, Wide World of Sports viewers are seeing the Indianapolis "500" highlights, National Gymnastic Championships and the English Derby from Epsom Downs. They'll be watching the National AAU Men's and Women's Track and Field Championships, the Soap Box Derby and Bill Veeck's pungent commentary.

In short, wherever or whenever people gather to watch a game or race, you're likely to find an ABC camera crew.

ABC learned a long time ago that the best way to attract a sponsor is to draw a crowd.

How in the world do you get a line 19,210 miles long?

Simple. Since January 35,500,000 different homes have tuned to Wide World of Sports. Nielsen reports an average of two viewers in these homes (that gives us 71,000,000 people). The "average line" contains 7 people per 10 feet (we figured that out). So just divide 7 into 71,000,000 and come up with 101,328,571 feet or 19,210 miles. A remarkable statistic!

ABC Television Network abc

FEATURE
YOUR PRODUCT
IN THE CENTER
RING
WITH

RINGMASTER JOE FORD
IN THE
BIG TOP RADIO CENTER RING
3:00 - 7:00 p.m.



K·NUZ
HOUSTON'S 24-HOUR MUSIC AND NEWS
National Reps.:
THE KATZ AGENCY, INC.
New York • Chicago
• Detroit • Atlanta •
St. Louis • San Francisco
• Los Angeles • Dallas
In Houston: Call DAVE MORRIS — JA 3-2581

Publisher's Report



Timebuying by computer: behind the scenes

■ My Publisher's Report a few weeks back was titled "How the computer will buy time."

In it I listed the three kinds of information that I believe will be fed into the monster, namely (1) ratings, (2) demographic data and (3) personal judgment information.

From the mail I have received, plus other indications of interest, it's obvious that the subject of computer timebuying is something that many readers want to know more about.

Sponsor will be reporting on this in the weeks ahead, following the extensive series on data processing in the world of media which it began three years ago. The first series dealt with the coming computer era in timebuying, emphasizing the inevitability of its development and what it would do to improve media results. The new series will bring our readers up-to-date, take them inside agencies which are readying computer buying systems, take a look at the people who are spearheading the work, point out the ways that computer programing is being tackled.

We'll show what's being done to minimize the arch-enemy of computer buying — GIGO.

GIGO means *Garbage In, Garbage Out.*

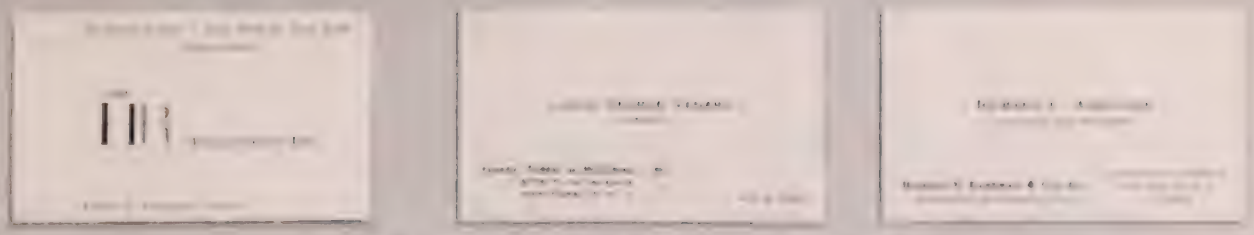
From discussions I've had the past few weeks, it is obvious that hard work is going on in every major broadcast buying agency to prepare for station selection by computer. Following is a sampling of people engaged in initiating the effort: Frank Gomer, FC&B; Grace Porterfield, Benton & Bowles; Tom Wright, Leo Burnett; Joe St. George, Y&R; Kelly Taeger, McCann-Erickson; Dan O'Neil, SSC&B; Mike Donovan, BBDO.

Apparently, clients are relying on their agencies to provide facilities for media selection by computer. Most whom I have canvassed, although they work with data processing in administrative, manufacturing and sales, know little about media selection progress. I hear, however, that General Foods, with David Milliken heading the project, has been working for a long time on a media selection program based on product usage profiles. The soaps, especially Procter & Gamble, are working overtime to keep in the forefront of the data processing evolution. Much of this is hush-hush.

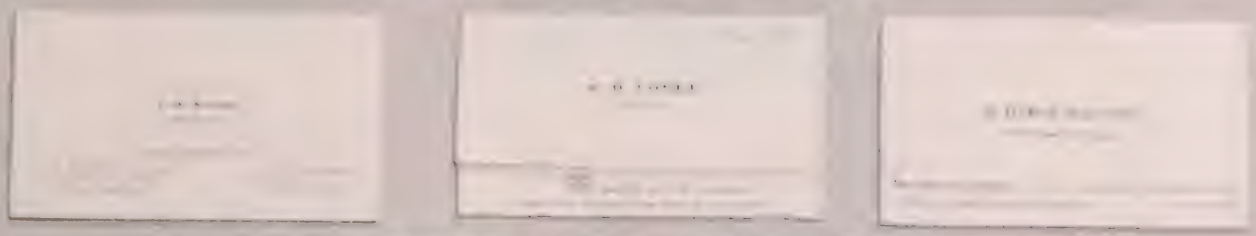
I was told some while back that at the big agencies the architects and project heads of the computer media buying programs are the media heads — the old hands. I've been checking and find this to be true. Almost invariably it's the oldtimers, who know stations and market values in relation to stations, who are leading the parade.

I'm told that stations can expect an increase of visits by agency people seeking fresh evaluations of stations and markets for computer programing purposes. There's a definite danger, too, that stations will be run ragged by agency requests for demographic data. It's not too early for organizations like the Station Representatives Association, TvB and RAB to urge the 4As to join hands and prepare standards which will allow stations to cooperate within workable limits.

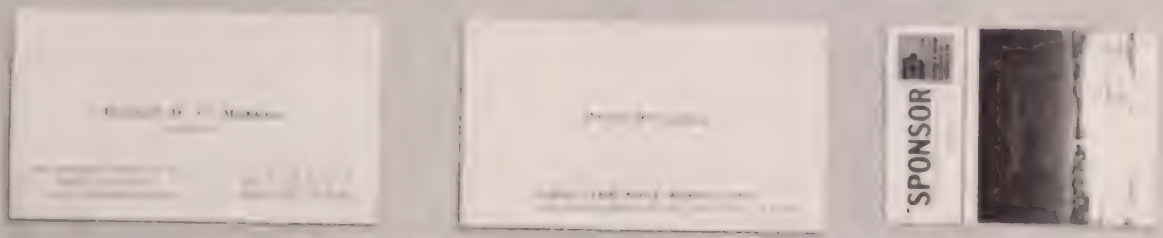
Norm Glenn



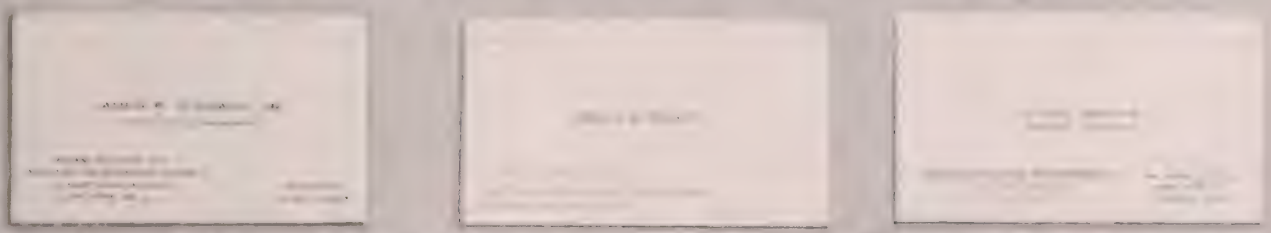
ONLY YOUR REP



GETS THROUGH TO BUYERS



BETTER THAN SPONSOR



And even he'll admit he can't be in as many places as often. Give your rep all the support a good SPONSOR campaign can be—increasing call-letter recognition; warming up the welcome; making salient points; avoiding a lot of introductory hashing. Why SPONSOR? Because it's the most important 1/4" (sometimes 5/16") in broadcast buying. Because it leads—with the top-of-the-news . . . depth-of-the-news . . . trend of past and present . . . outlook on tomorrow. SPONSOR supports the sale, feeds the buying mix to help make each buy the best possible. Like your buy in SPONSOR, the broadcast idea weekly that squeezes the air out, leaves nothing but air in. 555 Fifth Avenue, New York 17. Telephone: 212 MUrrayhill 7-8080

On His 20th Anniversary in Broadcasting

Senate and House Leaders Agree Joseph McCaffrey of WMAL is Washington's Outstanding Capitol Hill Reporter

Congressional leaders pay tribute to McCaffrey on the floor of the House and Senate:

"an impartial and outstanding job . . . I become better informed listening to his programs . . . in my opinion he is one of the nation's outstanding reporters." *Senate Majority Leader Mike Mansfield*

"He is knowledgeable, and his reports are so factual that many of us listen to him to help us in our work." *House Democratic Whip Hale Boggs*

"highly respected among the citizens of Washington for his integrity and fairness . . . intelligent and honest reporting." *House Democratic Leader Carl Albert*

"His daily WMAL report on Today in Congress is a most valuable summary of Congress' activities for Members of Congress, for Government officials and for the citizens of this area." *Representative Frank T. Bow*

". . . the great contribution he makes is that he can take a day in the Senate . . . and put what was done into 2 or 3 succinct and easily understood paragraphs." *Senator Warren G. Magnuson*

It would not be possible "for any commentator to report events with a higher degree of impartiality or . . . objectivity than Mr. McCaffrey." *Senator Samuel J. Ervin, Jr.*

Since 1944, "Joseph McCaffrey has distinguished himself . . . by [his] clarity and accuracy . . . high sense of ethics and impartial presentation of the news." *Representative Paul G. Rogers*

(*Quotations from the* CONGRESSIONAL RECORD)

On June 6, 1944, Joseph McCaffrey launched his distinguished career in broadcasting and television.

Today, Joe is one of the most widely-quoted, highly respected political reporters working on the Hill. His name appears so often in the pages of the *Congressional Record* that some sections read like a WMAL script. His substantial Washington audience includes bipartisan partisans in Congress, many of whom took time out on June 5 and 6 to pay tribute to his 20 years of outstanding service to the news media.

Few Washington reporters have McCaffrey's personal resources—wide Congressional acquaintanceship, experience, insight, camera presence. This year the Washington chapter of the National Academy of Television Arts and Sciences also honored him with an Emmy for *Close-up: The Capitol with Joseph McCaffrey*, "the outstanding locally produced discussion program."

Joe McCaffrey has been a key member of our 25-man staff of news and public affairs specialists since 1955, helping to make WMAL-TV & RADIO the news authority in the Nation's Capital.

NEWS AUTHORITY IN THE NATION'S CAPITAL

wmal radio and television abc





GOING UP

All of the controversial door slamming that's going on can't deflate the good things baking in the broadcast advertising oven.

While the industry wrestles with solutions to the problems of clutter, piggybacking, commercial loudness and self-policing codes, the elements that indicate continued quantity-and-quality expansion for radio and television are everywhere.

In the dollars and cents department, more information than ever before is being researched and developed by individual stations and groups, as well as by the networks, that is designed to sell the industry first. Issue after issue of SPONSOR has been carrying features that go directly into the tool kit of the timebuyer and client decision-makers — features that spearhead the trend toward making the material in all local, regional and national pitches and presentations fodder for the computer.

There is no panic in the streets of the broadcast community over the threats of fee-video and mushrooming CATV. Good, business-like concern, yes, but with a declared watchfulness that spells out fee-video's intention to be a tough, same-system competitor if and when practical reality demands it.

Color, as a television revolution, is history: now its dynamics lie in its imminent explosive growth. Set costs have come down and sales are going up. Today's news footage — tomorrow's history — will be seen, in color, by generations to come.

And Charles Sinclair's story on new color advertisers, in this issue, is more proof that, when it comes to selling and informing the public, the advertiser is anything but lagging in the best creative sense!

Sam Elber

LETTERS

Radio Never Brighter

Your May Newsletter triggers this thank you for your pushing of radio so consistently both there and in SPONSOR.

My recent personal contacts with both advertising and marketing men convince me that national radio's next years — especially spot radio's — will be bright. Radio's selectivity (differently programed stations do reach different types of people) is a vitally important factor for marketers today. They must target their ad messages more and more.

Our big problems? Measurement. The presently inadequate ratings are a serious handicap both in the data they offer and the way they get it. And — image. Too many top executives still think of radio as that thing their teenagers turn on to make the parents uncomfortable. As the story of radio's many good quality stations is better told at high levels, we'll move much faster.

Our Charles Harriman Smith studies have gone far to show the effects of good programing with the good customers. Your fine story was a big help.

MAURIE WEBSTER

Vice President and General Manager
CBS Radio Spot Sales
New York, N.Y.

They Like

A million thanks for the excellent treatment you gave the story of our Late Show's 15th Anniversary in June 1 SPONSOR. You caught the real flavor of the whole promotion.

PHYLLIS R. DOHERTY

Director of Press Relations
WNAC-AM-TV
Boston, Mass.

Story Will Spur

Many thanks for your great story "How — To Record a Tough Remote — At Half the Cost" — in your June 1 issue . . . and all that art too!

We've had tremendous success with our MVF (Mobile Video Film) system, and doubtless your story will serve to stimulate increased interest and request for this service.

ERNEST E. SNAZELLE, JR.

President
Snazelle Productions, Inc.
San Francisco, Calif.

Information, Please

This time I'm the one with the problem: How does one go about syndicating a radio series, or, how does one find an agent who can handle such matters?

The background here is simple. At the request of a state-wide organization of dairy farmers that wanted a radio program to attract middle-class housewives I developed a radio series with Dr. Little a psychiatrist.

The program deals with the problems of everyday living, such as jealousy, hate, anger, marital disharmony, teenage behavior, etc. I pose the questions such as I think members of the public might inquire if they had the chance and Dr. Little answers my questions in lay terms. We let the audience listen in on our conversations.

We produced 78 programs over the facilities of WTIC Hartford. The shows were first aired over WTIC and since have been broadcast over six other Connecticut stations.

Because the program has such broad appeal — everyone has problems — we believe the series has possibilities in other areas than Connecticut. Hence the problem.

How do we go about putting the program into the hands of professionals who might be able to do something about making it available throughout the United States?

If you have any suggestions, or if you can refer me to someone who can help solve the problem I'll be more than appreciative. Meanwhile, let me say that I enjoy SPONSOR every week.

ROLAND B. SMITH, PH.D.

Executive Producer
"What's Your Problem?"
Storrs, Conn.

ED NOTE: SPONSOR is always glad to encourage new radio series. Interested syndicators should contact Dr. Smith.

June 19, 1964

As this column went to press last week, the NAB television board of directors had swiftly approved code amendments to cut back on non-artistic credits and otherwise limit inroads on program time by non-entertaining teasers -- but it was in something of a bind on pay tv and CATV.

The tv board's weekend "action" on pay tv was a decision to take no further action. The board evidently left the pay tv situation as is, rather than stir up any more debate between CBS' Richard Salant, who says NAB wants legislative kill of pay tv, and NAB's president LeRoy Collins who insists there is "opposition" but no legislative pleas to ban pay tv on the association's record.

The tv board would only repeat NAB's previous declaration: that it is against home-fed subscription tv, wired or aired, that the public should be informed on what it stands to lose, that NAB will await further recommendations from its special Future of TV in America Committee and its staff -- and the latter combination has not decided to try for government action against wired pay tv.

The tv board did come out roundly for government control and licensing of community antenna systems to protect individual stations. But a dismaying complication arose when Rep. Walter Rogers (D-Tex.) warned in a Georgia speech that laws curbing CATV meant "complete government control" of all broadcaster business would follow.

Rogers, who led the squelch of government limits on broadcast commercial time, strongly suggested that NAB and CATV get together to work out differences and keep off the hill. NCTA chairman Fred Stevenson reportedly was prompt to declare himself agreeable to a parley.

The tv board meeting here last week had not yet approved the final terms of legislation proposed to give FCC license power over community antenna systems -- but the broadcaster stand was uncompromisingly tough. NAB believes CATV should be held to status of an auxiliary broadcast function.

The NAB would like a ban or limit on CATV right to originate programs or to duplicate local station programing in the CATV's service area.

The NAB board does not object to joint ownership of CATV systems and broadcast holdings -- nor does it feel CATV systems should be counted in multi-ownership tallies. Both of these angles are open to question in FCC's recent request for soul searching on the whole CATV-broadcaster problem.

There will be a moratorium on the tv code's commercial limits for sponsored political broadcasts in 1964. Code authority director Bell asked for the waiver to make sure nothing stands in the way of station acceptance of political broadcasting -- a big community responsibility of broadcasters.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

Ammunition to make advertisers and the general public more aware of the code adherence by individual broadcasters is on its way in a PR kit to stations. NAB's promotional arm, the Television Information Office, will ask for an increase in rates for subscribers to this office, to be based on current rather than 1959 commercial card rates.

New faces now on NAB boards: Willard Schroeder, vp of Time-Life Broadcasting, Inc., and of Wood AM-FM-TV Grand Rapids, Mich., was elected chairman of the joint board of directors, succeeding William B. Quarton, WMT, Inc., Cedar Rapids, Iowa. Schroeder is a member of the radio board, was formerly a chairman.

Elected to the tv board: as chairman, Mike Shapiro, WFAA AM-FM-TV Dallas; as vice chairman, John F. Dille, Jr., president WSJV-TV South Bend, Ind., and WKJG-TV Fort Wayne, Ind. Elected to the radio board: as chairman, Rex G. Howell, KREX Grand Junction, Colo.; as vice chairman, Jack W. Lee, WPRO Providence.

Senator John O. Pastore, chairman of the Communications Subcommittee of the Senate Commerce Committee, took the occasion of a token hearing on the reappointment of FCC Commissioner Frederick Ford to blast off on the FCC's failure to provide breathing room for ABC via VHF drop-ins in two-station markets.

Pastore said dominant position of networks NBC and CBS is no reason to criticize them. The Senator said they are in a superior competitive position to the third network because of FCC's "inexcusable vacillating" on the allocations problem -- especially its failure to put that third drop-in VHF in two-VHF markets.

Commissioner candidate Frederick Ford assured Pastore he was on the same side on this question. There is a petition for review before the FCC right now, and he personally will do all he can to push it, but "he doubts very much" if anything will be done to reverse the FCC's last decision (4 to 3) against the VHF drop-ins.

Pastore said it was bad enough when Congress, through the all-channel set legislation, "dumped" its responsibility for a better competitive setup on the tv set manufacturers -- it seemed better than nothing, even though some people, having to buy the more expensive sets, will never be within range of an ultra-high station.

Pastore thinks the latest FCC suggestion to force broadcasters to take percentages of network programs to help build UHF service is a further "dumping" of responsibility by the FCC.

The Senator fumed about FCC promises of a competitive pie-in-the-sky for three networks, somewhere in the UHF future -- "but their promises are beginning to sound like a broken record." He can't understand why they "obstinately" refuse to at least get the third network programing in the top two-station markets via drop-in VHFs.

Lee Calls for All-Out Action on UHF

Commissioner asks all segments of industry to rise to occasion; suggests repeal of excise tax as spur to increased set distribution

New York — In an impassioned plea for the immediate expansion of UHF, FCC Commissioner Robert E. Lee, one of UHF's most dedicated friends, last week called on "all segments of the tv industry — component maker, set manufacturer, distributor, retailer and broadcaster — to stop playing ostrich and lift their heads out of the sand."



Robert E. Lee

Speaking at the ANA's tv workshop, Lee declared that, with the new all-channel receiver law, UHF is "on the march and nothing will stem the tide; this despite the fact that the affiliation policies of the three national networks are working against the economic viability of the new baby."

In order to hurry UHF development, Lee suggested the speeding of set manufacture and distribution, abetted by a sales and educational effort, and the repeal (at least for a few years) of the federal excise tax on all-channel receivers. This, he argued, would put the new sets on a competitive footing with the old VHF receiver and make UHF more palatable to the consumer pocketbook.

"Unfortunately," he declared, "there appears to be a 'who needs it?' attitude on the part of some dealers in cities not now serviced by UHF broadcasting . . . Obviously, somebody has to start the ball rolling."

UHF, Lee said, is a good buy now and in the future. "I predict it will follow the pattern of the early development of VHF where it took guts and a considerable amount of money to put the station on the air and sweat out the loss period inherent in any new venture."

Commissioner Lee told the ad men that the development will come first in the larger markets and "may well be the means whereby subscription television will make the break-through that most students of the subject are satisfied will come and will be supported by that percentage of the public who would pay for more than they now are able to obtain free."

He added that an important factor in the development of UHF stations will be an upsurge in local advertising. "The local advertiser finds it difficult to justify the high rate that he must pay for an extended coverage beyond his market. More competition . . . will undoubtedly reduce rates in those large markets where there has been a limited number of facilities." (For a slightly different view, see the adjoining report on a speech by K&E's Dietz.)

The pipe-line of VHF-only sets, the commissioner continued, should be completely emptied by September 1. At that time, he anticipates a multi-million-dollar campaign promoting all-channel sets. By 1964, he predicts, total tv set sales will be "a fantastic 15 million."

K&E's Dietz Sees Possible Dollar Problems In Store for UHF

Says there may be economic trouble for tv unless specialized audiences are developed, calls for radio audience studies

New Bern, N. C. — Viewing the expansion of UHF as potentially either a blessing or a threat, Stephens Dietz, executive vice president of Kenyon & Eckhardt, Inc., last week told the North Carolina Association of Broadcasters, "I believe it is time for advertisers and agencies to add their comments on this whole UHF situation."



Stephens Dietz

Dietz said: "Up to now, we have generally kept our mouths shut, figuring it was primarily a problem between you and the commission. But we are going to be affected by what happens, and our reactions are of course going to affect you."

Dietz also touched on "clutter," criticizing broadcasters for trying to make advertisers and agencies the scapegoat. And he called on the radio people in his audience to do a better job of documenting audiences.

On the expansion of UHF, he declared, "If the present drive for all-channel receivers has as its ultimate and only effect more stations, each reaching a far smaller share of substantially the same tv audience — then we believe television is going to be in serious economic trouble. We know that in such a situation there will be an effort to charge us the same or more for delivering less. And I

promise you — you will find it very rugged going."

If the K&E executive viewed with alarm, he also had a constructive suggestion for the broadcasters: "If what happens is not that we have a great many more stations each reaching a smaller share of the same audience, but a great many more stations with the new stations reaching a specialized and differentiated audience, an audience which in itself is important to particular advertisers, then I believe there may be some hope for the situation."

He said that the way to build such a specialized audience was beyond his ken as an advertising man, "but I can promise you that we in advertising are going to be looking for such specialized audiences with increasing keenness in the years ahead."

Turning his attention to clutter and piggybacks, he indicated disappointment in the course taken "in the current public debate on so-called multi-product commercials. From everything I've seen and read on the subject, it appears that broadcasters are simply being forced to endure the insatiable greed of the big, bad advertisers and their agencies."

Dietz called on broadcasters to be "aware of the dangers in joining in the accusation of advertisers who are, after all, as much a part of the broadcast industry as the broadcaster." He also called for recognition that the imposition of unfair restrictions on advertisers "is a contradiction of the meaning and aims of the self-regulation concept."

Dealing directly with clutter, he pointed out that "30-30 commercials" constitute such a small portion of total broadcast time that it "... argues strongly against making them the scapegoat for all the malpractices of the industry."

Speaking directly to the radio side of broadcasting, Dietz said that the need for documenting audiences is well known. "I urge you, in your interests and ours, to develop this documentation. Go out and talk to the people who listen and let us hear from them and about them."

LaRoche Gets Lestoil Nod In Surprise Jump from F&S&R

New York — To the announced surprise of Fuller & Smith & Ross, Inc., and the undoubted pleasure of C. J. LaRoche & Co., Inc., the multi-million dollar Lestoil/Bon Ami account (with well over 90 percent of its billings in tv) has suddenly switched agencies.

And not because of an anemic sales picture. In announcing the move to LaRoche, Owen J. Carroll, Lestoil's vice president for marketing, readily admitted that the company's sales have grown in the three years with F&S&R, but he added that "we cannot leave any stone unturned in building our consumer franchise and increasing the efficiency of our advertising dollars."

In commenting on his new agency, the Lestoil executive said, "We are very impressed with the new management of C. J. LaRoche and we feel they can make a tangible contribution to our marketing and advertising efforts."

Robert E. Allen, president of F&S&R, expressed his surprise at the turn of events, pointed out that the agency had been handed Bon Ami in January, and had even hired a new man for the Tidy Home paper products account given them in June.

No estimate of total Lestoil spending was released, but with a dozen or more products involved, it is well in the multi-million dollar bracket.

Actors Meet Tonight; Possible Strike Seen

Hollywood — Possible strike action here at the Screen Actors Guild meeting tonight. The general membership meeting has been called to hear a report on the current status of tv program contract negotiations with the Assn. of Motion Picture and Television Producers. Guild's present collective bargaining agreement expires midnight, June 30.

Guild proposals to producers include changes in existing contract covering actors, singers and stuntmen in tv entertainment films. Involves increases in residual payments for reruns, payment for foreign tv exhibition, length of the work day and work week, overtime. No demand has been made for a hike in basic minimum rates.

Everybody Into the Election Pool



The heads of the three network news services and two major wire services agree to provide first nation-wide pool in election returns coverage. They are (left to right): Fred Friendly, CBS News president; Wes Gallagher, AP general manager; Mim Thomason, UPI president; William McAndrew, NBC executive vice president in charge of news, Elmer Lower, ABC News president.

Favors Tv Sponsorship over Participation

Grey ad exec hits dubious placement of commercials, double-spotting, clutter; sees sponsorship as answer

New York — In many instances, better advertising results can be realized by program sponsorship rather than participations — despite the current rush to participation buys, Howard Eaton, vice president in charge of tv programing, Grey Advertising, Inc., told last week's ANA Tv Workshop.

Eaton pointed out that in the 1958-59 season 95 percent of all tv time was in sponsorship form. Today, 53 percent of tv time is purchased on the basis of participation.

In stating the case for sponsorship, Eaton cited four areas: "Placement of commercials, double spotting, product protection and the use of the cast commercial.

In the area of placement, he said that advertising has suffered, because in participation shows "decisions regarding program format — and therefore the placement of commercials — have become almost exclusively the prerogative of the network . . . rather than decisions involving the advertiser and the agency."

Eaton added that in many cases, the commercial was damaged because of adjacent "clutter."

"A second point of difference between participation buying and sponsorship buying," he said, "lies in the great uncharted realm of double-spotting, a practice which most of us are convinced has a negative effect on commercial impact."

This season, he pointed out, nearly 25 percent of the commercials in participating shows were double-spotted in programs which ran more than an hour in length. "However, I am absolutely sure that within five years, double-spotting will be commonplace in all participating programs — affecting up to four minutes in a typical hour show."

Product protection is another serious consideration, according to the Grey executive. "In many participating programs . . . a brand can no longer be assured that his competitor won't be in the same show."

Eaton continued: "A final — and often overlooked or underrated — plus which accrues to the advertisers who sponsor a program is the cast commercial . . . After all, the commercial using the star of the show has a chance of obtaining the same levels of attention as the show itself."

On piggybacks, Eaton said they could well constitute another reason to consider program sponsorship. "As you demand more and more piggybacks," he declared, "you will care less and less about the environment of the commercial, and the environment will deteriorate."

Burgard Critical of Multi-Billboards

New York — In a step-by-step status report on the activities of the ANA's broadcast committee, John W. Burgard, chairman of the committee and vice president of Brown & Williamson Tobacco Corp., laid heavy emphasis on the limitation of billboards in tv advertising.

Pointing out that ANA has recommended only one 10-second commercial billboard at the opening and closing of each half hour, he told the association's tv workshop that the networks have been reluctant to accept the ANA recommendation "because they say many sponsors insist on billboards on every show even if they have only one minute in the show."

Burgard added that after ANA's recommendations were made public, there was comment by certain agency media men to the effect that no client of theirs wanted to give up billboards. "I just can't understand such a statement in relation to our recommendation. Does any one of you feel that five seconds or, in some cases, three and one-third seconds sandwiched in . . . can be compared with a single 10-second billboard?" he asked the ad men.

Aside from viewer reaction at having five different products in a row flashed at him, Burgard continued, "which can only cause him to cry 'overcommercialization' and be annoyed, think of the effectiveness of your own message. As well you know, most of these triple billboards are voices over slides, and you can do little more than flash the product."

Shifting to placement of commercials, Burgard said that an ANA monitor report showed that "many of them are not 'in program' at all. If the television advertiser or his agency fail to consider what is happening to their advertising as a result of this condition (clutter), I would be amazed. If the broadcasters fail to rectify it, they are courting disaster . . . . I hope that the individual television advertisers will be sufficiently concerned to review what is happening to the effectiveness of their own commercials and advise the broadcasters of their position."

Berates Anachronisms Of Internal Critics

Los Angeles — RAB president Edmund Bunker took a direct swipe at that segment within the radio industry which has been agitating for the return of audio drama.

Addressing the Hollywood Advertising Club, Bunker criticized "head-in-the-sand" executives who are too busy offering "unrealistic and damaging criticisms of the medium to open their ears to the exciting, informative and entertaining sound of radio, circa 1964." This "anachronistic attitude" plays "directly into the hands of those who profit by any undermining of our dynamic medium."

Housewife Attention to Tv Same Day or Night

FC&B, NL&B report to ANA workshop refutes theory that daytime tv suffers from attention lack, sees end commercials just as effective as middle

New York — Despite chores, children, door-to-door salesmen and a body of presumptive evidence, the American housewife would appear to be as alert to the tv commercial message in the daytime as in the evening — according to a joint research effort by Foote, Cone & Belding, Inc., and Needham, Louis & Brorby.

In an unusual cooperative effort to take "another look beyond the ratings," the two agencies joined forces, concentrating their study on the viewing housewife. The results, presented at last week's ANA Tv Workshop, indicated that while there were substantial differences between set tuning, housewife viewing, commercial recall and communication, "surprisingly, there was little or no difference between nighttime and daytime viewing."

"Prior to this research," declared Frank J. Gromer, Jr., vice president and director of marketing services, FC&B, "a great many of us in the business believed that daytime television suffered from a substantially lower level of viewer attention than nighttime television. This, coupled with the much higher level of commercial activity in the daytime, suggested that the average daytime commercial was much less effective in exposing and communicating an advertising message to consumers."

Explaining NL&B's participation in the joint project, B. Blair Vedder, Jr., vice president and director of media and programing, said, "With the rising costs of tv advertising, and the increasing risks that these costs pose to the advertiser, we — and our clients — have long felt a need to look behind the ratings if a realistic and meaningful measure of tv's cost efficiency was to be found. I think we will all acknowledge that what the advertiser intends to buy in any medium is not so many sets tuned nor copies sold, but individuals to whom he can communicate his sales message."

Cautioning against over-generalization and emphasizing that the nature of the research is as important as the research itself, the two agency men pointed out that the spark for the project was a study conducted by FC&B in Queens County, N.Y. This was followed by a more ambitious study in St. Louis. NL&B joined forces with FC&B with its own study of housewife viewing in Chicago — and, with certain understandable variations, the results were substantially the same.

It was pointed out that neither study measured the extent to which evening tv reaches working women over daytime, nor the extent to which evening tv permits coverage of other members of the family than the housewife. "Even so," declared Vedder, "for the advertiser whose target is the housewife, these figures are pretty compelling evidence of daytime's effectiveness relative to nighttime."

Another important area covered by the detailed report was the positioning of commercials. Findings here indicated that "at the levels of housewife viewing and possible commercial exposure, beginning and ending program commercials perform equally as well as middle program commercials."

Suggesting a hidden meaning, Vedder said, "It is possible that what this confirms is the view held by some that programing which heavily involves its audience may have an adverse effect on commercial attentiveness when such programing content is interrupted? Is it possible that advertising communication is depressed when the viewer is pulled from a peak of interest in the program into a commercial?

"If this is true, then these findings do not give a clean bill of health to all the non-program material which usually adjoins the beginning and ending commercials. If this non-program material were cleaned up, the commercials in the opening and closing positions might be even more effective than they are," Vedder concluded.

BETWEEN SESSIONS



Talking it over at the annual ANA Tv Workshop are (left to right) John W. Burgard, chairman of ANA's Broadcast Committee, and vice president of Brown & Williamson Tobacco Corp.; Frank Gromer, Jr., vice president of Foote, Cone & Belding; Victor A. Sholis, vice president WHAS Radio and TV, and Robert Dobbin, director of advertising, Best Foods.

J. Walter Thompson Elects Dan Seymour



Dan Seymour



Norman Strouse

New York — Dan Seymour, 49, chairman of J. Walter Thompson's Executive Committee, has been elected the agency's fourth president and chief operating officer.

Norman H. Strouse, 57, became chairman of the board and continues as chief executive officer.

Seymour joined the agency as a senior management executive in 1955. Last year, as chairman of the executive committee, he assumed responsibility for all domestic operations of the company. As president, his responsibility becomes international, since Thompson operates 57 offices in 26 countries.

ANA Meeting Hears Crystal Ball Musings About Television's Next Five Years

New York — Local research of "validity and meaning to the advertiser" is a "definite imperative for the years ahead." It is, Victor A. Sholis warned last week's ANA Workshop, a matter of self defense, if nothing else.

Speaking at the June 17 session on tv advertising Sholis, vice president and director of WHAS TV and Radio Louisville, said the age of computers and threatened government intervention make industry action even more imperative. The advertiser "is entitled to valid, meaningful and qualitative research that measures all dimensions of a station's operation. He is entitled to sound circulation figures — that don't give or take 10 or 20 million people. An advertiser should know whether he is buying circulation that is the product of stunts, prizes and gimmicks, or whether circulation is earned by solid program and business performance," he said.

Surveying the next five years of independently-owned television for the ANA Workshop, Sholis [illegible] In addition to the above (1) no threat of pay tv in markets such as Louisville. "It still must survive torturous labor pains in major cities before it can even think about reaching out into the country," he said. (2) advertisers will be asked to share the costs of station-originated color tv programs, which will be the rule by the end of the '60's in markets like Louisville, (3) the growth of UHF should stimulate the demand for good syndicated programs, now in short supply, and local stations will put more emphasis on locally-originated news and public affairs programing.

Moore Urges Advertisers to Back Program Development

New York — ABC's Thomas W. Moore sounded a call for greater advertiser support of innovations in programing at the annual ANA Tv Workshop last week. "Neither the networks nor the stations can bear the total burden of probing researching and developing in programing."

Moore continued: "They need and must get the support and response from advertisers in these undertakings. Advertisers and their agencies must bear their share of responsibility for the slow pace of new programing development along with stations and networks themselves."

"More and more," he said, "we should hear less and less about advertisers who want to sponsor only the tried and true."

On the plus side, he cited factors working in favor of the television programer: diminishing cost of color tv, diminishing cost of second sets in the home, development of the small out-of-home battery set; forthcoming international broadcasting which will interlink continents, development of small hand-held equipment — both cameras and tape recorders — which can make the tv broadcaster completely mobile and as instant as radio.

Schroeder to Head Joint NAB Board

Washington, D.C. — Willard Schroeder, vice president of Time-Life Broadcasting and vice president and general manager of WOOD stations in Grand Rapids, was elected to succeed William B. Quarton (WMT, Inc., Cedar Rapids) as chairman of the joint board of directors of the NAB. He'll serve for a one-year term. The joint board is composed of members of the radio and tv boards which also elected their leaders for the coming year.

Mike Shapiro and John F. Dille, Jr., are the new chairman and vice chairman, respectively, of the tv board of directors. Shapiro, who succeeds James D. Russell (KKTV Colorado Springs) is general manager of WFAA stations in Dallas. Dille, replacing Glenn Marshall, Jr., (WJXT-TV Jacksonville) is president of WSJV-TV South Bend-Elkhart and WKJG-TV Ft. Wayne.

On the radio side, Rex G. Howell, president and general manager of KREX Grand Junction, Colo., and Jack W. Lee, vice president and general manager of WPRO Providence, were elected chairman and vice chairman, respectively, of the NAB's radio board of directors.

Howell succeeds Ben Strouse, president and general manager, WWDC Washington, D. C., and Lee succeeds Richard W. Chapin, executive vice president, KFOR Lincoln, Neb.

Both will assume their offices immediately and will serve one year terms.

Agency Demand for Computorized Data Seen

H-R vice president says revolution is brewing in the advertiser-agency-broadcaster relationship

Pine Mountain, Ga. — Use of computers will change the role of buyer and salesman, agency and client, Avery Gibson, vice president of H-R Representatives and H-R Television, told the 29th annual convention of Georgia Broadcasters.

Discussing a study commissioned by H-R by an independent consulting firm, Miss Gibson declared that most large agencies will want information on availabilities on punch cards or tape within the next five years. She added that most of the agencies surveyed said it would be useful if all station reps got together to develop standardized availability and rate definitions, but that this was unlikely.

Talking about the future of computers, she said that they will change "the role of the buyer and the salesman. It will free them from the cost-per-thousand chains which have shackled them for years. They will have more time to devote to markets and marketing problems . . . more time to study how best to spend or place an advertiser's money based on yardsticks other than 'how many for how much.'"

Touching on the change in the agency-client relationship, she said she mentioned it to one of the largest advertisers using tv. The advertiser, currently a multi-agency user, indicated that "they expected the computer to cause them to use only one agency." She added that with the computer being fully used by both the advertiser and the agency, "the agency will become a creative arm only."

The same improvement in communication, she said, must occur between the station and his representative. "Every year it requires more information to do a good selling job for the station."

Speaking to the Georgia Broadcasters, she declared, "Until we go to the stations with ideas . . . with solid market information . . . with good presentations on our special programing; on the personalities on our station . . . the impact of a commercial . . . until we begin to sell the agencies and their advertisers in the language they are using at the plans level . . . we shall not take the giant step forward in creative salesmanship which the computer will allow us to take."

Let the machine handle the numbers, Miss Gibson insisted. "Unless we sell above the numbers, the punch card you receive electronically from the advertiser may be used to set off your automated engineering department, may be used to figure your automated accounting department and may serve as an affidavit of performance to bill the advertiser. And it is possible that it will also be part of your log for the FCC."

She concluded by quoting an unnamed vice president and media director of a large agency who said, "No major agency or important representative will be able to service his clients adequately without a computer at the hard core of his business in tomorrow's arena."

Broadcasters Get Word from Timebuyers



Highlight of annual convention of Georgia Association of Broadcasters at Pine Mountain, Ga., was lively panel discussion, "Time Buyers Talk to the Troops." Participating (left to right) were Ruth Trager, Tucker Wayne Co., Atlanta; Hugo Martinez, BBD&O, N.Y.; Mary O'Shields, McCann Erickson Bottlers Service Group, Atlanta. Dora Cosse, Dora-Clayton Agency, Atlanta, was moderator. GAB's new president, Charles Doss, WROM Rome, was master of ceremonies.

Cash to Down Under to Promote Tv Advertising

New York — Australian television has decided to make a more aggressive pitch for advertising dollars in that country. Evidence of this: TvB's Norman Cash is making a two-week trip to the once remote corner of the world to meet with Australian media executives and familiarize them with tv selling concepts in the U.S.

Cash arrives in Melbourne today (22) and the first of a series of meetings with advertisers, agencies and executives of the six TvB member stations in Australia will begin tomorrow. Next week he goes to Sydney. Reports on successful U.S. campaigns that led to company growth and increasingly heavier investments in tv form the basis of his presentation. Included will be filmed commercials and slides which illustrate the use of tv.

TvB member stations in Australia are: ATN Sydney, HSV Melbourne, GTV Melbourne, TCN Sydney, NWS Adelaide and QTV Brisbane.

Prime nighttime minutes

CBS-TV gets 62 percent of prime nighttime commercial minutes from top 15 accounts. Nothing can point up the nighttime tv network competition this fall more graphically than a comparison of how the big boys are distributing their budgets. SPONSOR Scope here tabulates where the top 15 network advertisers are placing their commercial minutes in prime time during the final 1964 quarter. The 1733½ minutes represent about $65 million. These commercial minutes concern entertainment only and are exclusive of news, sports and specials:

Advertiser	ABC-TV	CBS-TV	NBC-TV	Total
Procter & Gamble	19½	156	39	214½
American Home Products	19½	94½	0	114
Bristol-Myers	6½	78	26	110½
General Motors Divisions	19½	0	107½	126
Lever Bros.	19½	58½	0	78
R. J. Reynolds	45½	58½	26	130
Colgate	58½	0	13	71½
General Foods	0	202	0	202
Gillette Toni	0	39	78	117
Alberto-Culver	0	94½	0	94½
Philip Morris	0	94½	0	94½
General Mills*	13	0	0	13
American Tobacco	39	91	59	189
Sterling Drug**	13	19½	13	45½
Brown & Williamson	65	71½	0	136½
Totals	**318½**	**1057½**	**361½**	**1733½**

*[illegible]
**[illegible]

Wanted: single piggyback standard

Talk to the topheavy users of piggyback commercials — like Colgate, American Home Products, Latex, Standard Brands — and you can get this impression: they're rather impatient over what they consider to be the apathetic attitude that tv stations are taking on NAB's piggyback policy, effective September 1. As one of these advertisers expressed it to SPONSOR SCOPE: "Our position — using about as many piggybacks as before — isn't going to blow away. Lots of key stations are slumbering in the hope that it will. But they're suddenly going to wake up and realize they've got a big problem which has caused a big rift between buyer and seller. All we're trying to get is a clarification of piggyback acceptance standards. We know that the same standard doesn't apply to network and spot. But we don't know whether the standard a station sets for national spot is the same standard set for local advertisers. Know how this whole thing could wind up for us and other important piggyback users? We could go to local chains and other merchants with co-op deals, and we're confident the stations will take 20's, 30's, 40's, or what-you-will in piggybacks."

Nescafe testing radio promotion

Nescafe (McCann-Erickson) has a radio test going on the West Coast with a special promotion twist for the food trade. It's called the 30-30 plan. While not new — it's been tried out by soapers and others during the past two years — it's getting a healthy push in current activity. The arrangement: Nescafe buys the minute, uses only the first 30 seconds. The other 30 seconds may be had by supermarkets, or other accounts, on meeting Nescafe-designated number of case-purchase requirements. The station's role: checking around to find out what food stores will participate in the plan, then reporting the results to their reps, who in turn contact the client. Initial scope of the plan nine West Coast markets, 13-week campaign, up to 20-30 spots a week. Stations have assured client that the plan does not fall within the purview of the Robinson-Patman Act.

Soaps differ on tv appraisal

Sellers of tv find it rather confusing when it comes to determining the evaluation philosophy of the three soap giants. But the consensus seems to be that P&G thinks first in terms of circulation (i.e., ratings) and secondly of efficiency, whereas Colgate is strong on the CPM factor. As for Lever Bros., there's no exact rote. It shuttles either way — circulation or efficiency — depending on circumstances or mood.

Two good Alberto-Culver men part

Strictly a personality conflict with the boss, Leonard Lavin: that's the consensus of agencymen who have come in close contact with the principals for Charles Pratt's pullout as ad manager of Alberto-Culver. Pratt's been at A-C the past four-five years. During that time the budget

CONTINUED ON NEXT PAGE

went from around $6 million to over $30 million. Pratt rates as highly progressive and sound on the use of media, particularly tv, and Lavin's a perpetually revved-up operator, always pressing for quick and better results. Apparently, so the impression goes, Pratt decided he's had it.

Conventions: summer slump antidote?

You'll find a difference of opinion among tv reps and station groups as to the billing outlook for July and August. Against the view that revenue might be as soft as last year's, there's the anticipation that the conventions will stir up considerable announcement buying around the events, plus sponsorships of convention packages created by the groups and individual stations. Corinthian is already finding considerable sales interest for its own convention packages. Commitments have been obtained from such accounts as Vick's, RCA, Royal Crown Cola and Morris Plan. It's generally expected that the Republican heat-up will lend a high voltage viewership to that party's convention.

Daytime tv productive for cigarets

Rack up another product success for daytime network tv. It's cigarets. Lorillard did so well with its daytime experiment with Spring, that it's bought 50 commercial minutes for Kent during the summer and fall on NBC-TV's daytime schedule. Entails an expenditure of $200,000. Another NBC-TV daytime sale last week: $200,000 worth of participations in Saturday kid time by American Home Food in behalf of Chef-Boy-Ar-Dee and its popcorn brand.

Major foods need daytime prodding

The daytime side of tv has still to do a selling job on the leading national food packagers. A number of them are hefty supporters of nighttime network, but the contributions of the category to daytime haven't been of much moment in recent years. Among the missing are General Foods, H. J. Heinz, Standard Brands, Libby, McNeill & Libby, Hunt Foods, Carnation, Pet Milk, Swift, Wilson, Armour (outside of Dial soap). Perhaps their shyness toward daytime may be due to the fact that magazines offer them four-color reproductions. Which suggests that maybe it'll be much better for daytime tv when color takes off in a sweeping way. However, the substantial users of daytime tv are still Campbell Soup, Borden, Del Monte, General Mills, Kellogg. Pillsbury is also in there but on relatively light side.

Making hay with 'The Doctors'

Colgate's own daytime serial *The Doctors* may be on the SRO list at NBC-TV by the time the fall season starts. The network negotiated with Colgate for the right to sell up to a half of the strip and so far the fall recruits are Alcoa, Lipton Tea, International Latex and Hoffman-LaRoche. What's helped the sales surge is the fact that the May 1 NTI report showed that *The Doctors* delivers 2.5 million women at a CPM of $1.32. In terms of women viewers, the NBC-TV advantage is 68 percent over the CBS Morning Plan minute, 49 percent over the ABC daytime minute. *The Doctors* goes for $3600 a commercial minute.

Cigarets enliven spot radio

It looks like a long hot summer — but on the pleasurable side — for spot radio from the cigaret clan. The past week bubbled with orders and renewals for such brands as Salem, Lucky Strike, Tempo, Kent and L&M. Incidentally, there may be some action soon from American Tobacco's latest brand, Half 'n' Half, out of SSC&B.

Bunker firesides with reps

Gesture that gave the heads of 17 radio rep firms a warm feeling . . . RAB's Ed Bunker calling them together last week to update them on the presentations the bureau has been making to agencies and advertisers lately. Afterwards Bunker asked the assembled reps what they thought of the pitches and whether they had any suggestions. The client presentations are usually tailored to radio's characteristics.

Dove Liquid perks up competition

Lever Bros.' new Dove Liquid could turn into another Ajax All-Purpose Liquid Cleanser (Colgate). Reports in from four tv markets in which Lever's light duty detergent is being tested have been so exceptionally good that the competition is giving it special watching. Dove Liquid's main competitor would be P&G's Ivory Liquid, with 27 percent of the market, and Joy's 19 percent share. In that same classification, Lever already has Lux Liquid, 21 percent share, and Swan, 10 percent. Ajax All-Purpose is up to around a third-share of its market, with P&G's Mr. Clean now ahead only by 10-11 percent.

Elections pool reflects radio history

To those with long memories the decision of the giant news services to pool election results with the networks has historic overtones. It recalls the first breakthrough in the electronic news field that finally eventuated in this entente. That initial breakthrough dates back to the early 1930s. CBS' William Paley countered newspaper publishers' refusals to let the three major news services cater to radio by setting up his own news gathering apparatus. The late Paul White was put in charge of the trojan effort. He succeeded so well that in a relatively short time the wall began to crumble. One by one the news services accepted radio in the customer fold. CBS dismantled much of its apparatus, but the big thing that did eventuate for the network was a highly talented crop of correspondent-commentators who dominated the medium for many years.

Heavier short-term network buys

A discouraging but hard fact of business life that's becoming more apparent to ABC-TV and NBC-TV, especially: the short-term scatter plan as a buying pattern has become far more common than the year-round commitment. The proliferating trends: (1) confining the obligation to a quarterly basis, (2) holding off the actual order as long as possible. Growing reluctance to go out on a limb is closely linked with the changing economics of network tv itself. With commercial minutes going for from $1.5 to $1.75 million on a 52-week nighttime ride, a budget of at least $5 million is now required to cut a fairly impressive tv swath against the product competition. In terms of pull-back to quarterly commitment, the outstanding surprise for the coming season is S. C. Johnson. It's been spending at the rate of $9-10 million a year in network tv.

Four-week cancel call subsides

Latest drive among key tv stations for a change in the traditional period for notification of spot schedule cancellation seems to have withered away. The push has been for four weeks instead of the two-week arrangement, which somehow became the accepted pattern with spot radio not long after the inception of the exclusive rep. Argument for the extension: two weeks is too brief for the station and its rep to scout around for a replacement sale. Also, the spots have become too valuable in price for such limited notices. Media directors' rejoinder: by projecting exit privileges to four weeks the element of flexibility is removed from spot. The counter viewpoints demonstrate once again a repeated experience: nothing is less subject to surrender by the air media buyer than a ground rule carried into tv from radio's heyday.

Who's on what GF, P&G bases

One of the more curiously interesting scorecards attending each network tv season: who's named by General Foods and Procter & Gamble as the agency of record for their nighttime show rosters. Here's how the supervisory assignments rack up, as gleaned by Sponsor Scope: **First General Foods:** Benton & Bowles — *Andy Griffith, Gomer Pyle, Cara Williams, Many Happy Returns;* Young & Rubicam — *I've Got a Secret, Lucy Show, The Entertainers, Now.* **P&G:** Benton & Bowles — *Dick Van Dyke, Cara Williams, Gilligan's Island, The Fugitive;* Compton — *Petticoat Junction, Perry Mason;* Leo Burnett — *Dana;* Dancer-Fitzgerald-Sample — *Gunsmoke.*



They'll all be on Group W Radio

(With Jim Snyder, Sid Davis, Jerry Landay, Peter Clapper and Anne Corrick of the Washington News Bureau, as well as newsmen from each of the Group W stations.)

ERWIN CANHAM, veteran political observer, Editor-in-Chief, Christian Science Monitor, will analyze the trends where they occur. ALLAN NEVINS, Pulitzer-Prize winning historian *("A Study in Power")* will draw parallels from conventions past. GORE VIDAL, playwright-politician *("The Best Man")* will report on politics and persuasion. MARC CONNELLY, humorist, Pulitzer-Prize winner, playwright *("Green Pastures")* will give a layman's observations on the lighter side of the conventions.

As the balloting continues, the Group W stations will give listeners and television viewers both sides of the convention story—the national and the regional. In Pittsburgh, for instance, they'll keep the Pennsylvania delegation well covered, and analyze Governor Scranton's possible influence on the convention. In every Group W city, these stations will bring the national and local significance of the convention home to their communities.

To the Group, every national event has local significance as well, because of the nature of the Group broadcaster to be involved in local communities. For only the Group has the creative, financial, and managerial resources to program with the authority of a network, and the flexibility and viewpoint of a local station. The Group today emerges as a vital third force in broadcasting.

GROUP W

WESTINGHOUSE BROADCASTING COMPANY

WBC · WBZ TV BOSTON · WINS NEW YORK · WJZ TV BALTIMORE · KOKA · KOKA TV PITTSBURGH · KYW · KYW TV CLEVELAND · WOWO FORT WAYNE · WIND CHICAGO · KPIX SAN FRANCISCO

New names appear on COLOR TV client rosters

With NBC setting the pace, such firms as Green Giant, Miller Brewing, Chemstrand, Zenith have crossed the border into color tv. Here's a special report . . .

THE burgeoning color tv market, which may zoom as high as three million homes by year's end, is attracting new color advertisers at network level in a steady stream, and 1964 will be the color "debut year" for a sizeable slice of tv ads that will run well into seven figures.

Among the new coloreasting sponsors are a number of firms in the food or supermarket-product fields — the kind of fast-turnover, low-price giants which seldom "experiment" in media, and buy strictly on the basis of what can be accomplished.

Apart from the impact values of color tv — which *have* been measured and are known to most agen-



"The Andy Williams Show," on NBC-TV, is a favorite among advertisers making their color debut

... the 1964 color picture for tv has developed so well that the upbeat interest is understandable.

As things stand today:

- There are over two million U.S. color tv homes.
- There is a price war looming in color tv sets (see SPONSOR, June 1) which will trigger further growth.
- The industry outlook for color tv set sales in 1964 averages around 1.5 million units.

The use of color in network telecasting is a fact of tv life. All three networks are active, paced by NBC-TV which will have two-thirds of its nighttime schedule in color this fall during a week in which the movie showcases are colorcast.

NBC's pioneering efforts in color are, not surprisingly, paying off for that network in color business that is classified, technically, as "new" this year. (Some of the advertisers are hardly "new" to tv itself; what makes the difference is their official crossing of the colorcast border.)

Here are some late details of color-oriented advertisers who have signed 1964 deals on NBC-TV:

ESSO-HUMBLE: This giant oil company, a regular broadcast user through the Interpublic agency complex, has been making its debut with colorcast reruns of NBC "actuality" specials such as *The River Nile*. Similar color activity is expected this fall.

GREEN GIANT CO.: A leading food packer, Green Giant has signed for color participations in *Saturday Night at the Movies* and the *Jack Paar Show*. Agency involved is Leo Burnett, which is considered "hot" for color this season as opposed to a more lukewarm attitude in previous seasons.

LIBBY MCNEILL & LIBBY: Another food giant, LM&L has signed for its first major color activity in a number of NBC shows via participations. Agency: J. Walter Thompson.

CORNING GLASS: To promote its consumer products, Corning has signed for color participations in "various" NBC-TV shows this fall, via N.W. Ayer.

MILLER BREWING: Long a broadcast user, Miller has signed for its color network debuts in NBC sports events, the *Andy Williams Show* and other participation vehicles.

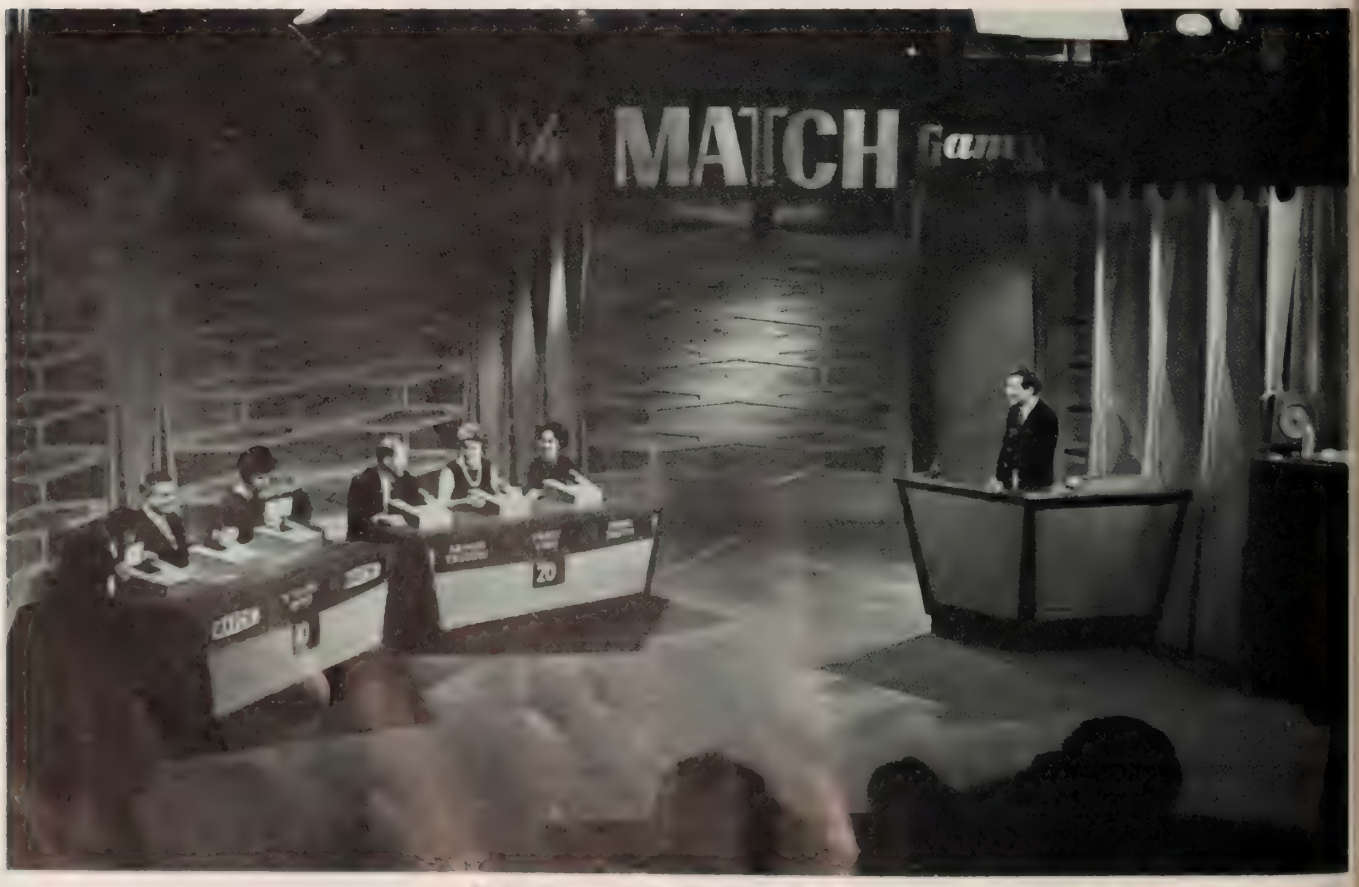
U.S. STEEL: A pioneer sponsor of longer-length drama in both radio and tv, U.S. Steel has been relatively inactive in the medium. A bright spot, however, was the recent USS sponsorship of NBC's opening-night colorcast special at the New York World's Fair, through BBDO.

TIMEX: Pace-setter among low-priced watch companies in its use of network tv, Timex this year added color tv to its tv media list through Warwick & Legler.

There are other color newcomers this year including Zenith (a strong rival to RCA in the color tv set field), Speidel, Masonite, Anheuser-Busch and Colombian Coffee, in such shows as *Tonight, Andy Williams* and *Jack Paar,* as well as colorcast movies and documentaries.

Three of the biggest blue-chips in the advertising field — Procter & Gamble (which has scheduled a series of color commercials in *The Match Game*, Colgate (via its "color agency of record," D'Arcy) and Lever (via BBDO) — have taken a 1964 contractual step into network color.

All of the above NBC-TV advertisers join the ranks of an advertis-



Mighty Procter & Gamble, biggest television user, has signed for color participation in "The Match Game" to work out techniques this year, may expand its schedules in the future.



Esso-Humble crossed over into network colorcasting by sponsoring 1964 reruns of "The River Nile," a color-filmed documentary film produced by NBC and first televised two years ago



Bill Dana clowns before the "Unisphere" during rehearsal of United States Steel-sponsored opening night special at the New York World's Fair. Show was a pioneer USS colorcast.

er group which includes such color pioneers as the auto giants — General Motors, Ford and Chrysler — as well as the tobacco leaders — Reynolds, Lorillard, American Tobacco and Liggett & Myers. Other active color advertisers on NBC include such big-budget clients as AT&T, Hallmark, Shell, RCA, General Mills, Kraft, Chemstrand, du Pont, General Electric and Eastman Kodak.

Are there any significant color tv trends this fall at NBC-TV, apart from the scheduling of more color tv shows?

Replied Nancy Salkin, the network's color administrator:

"We'll have more than 60 major advertisers in color this year, including the newcomers. There's been a tendency to level off in the number of colorcast hours scheduled here, simply because we now have so much in color in the total schedule. The big growth is in the food and grocery-product fields."

New network color activity at the other two networks is considerably under the NBC level, but showing growth signs.

At CBS, this year: Chemstrand sponsored the Elizabeth Taylor special filmed in London; Quaker sponsored a colorcast of the *Tournament of Roses Parade*; several participation advertisers rode in the *Wizard of Oz* and *Red Skelton* specials early this year.

At ABC, three major series — *Flintstones*, *Jonny Quest* and *Sunday Night Movies* — are scheduled to be completely or partially colorcast. Advertisers on these bandwagons include Best Foods, Remington, Welch, Pepsi-Cola, B. F. Goodrich, Armour, R. J. Reynolds and Gillette. At this point it's "not known which advertisers will use color commercials in these color shows, or simply b&w commercials, since we feed our color to our o&o stations and a small group of affiliates which want it," according to an ABC source.

Summed up: NBC sets the pace in new color business, but all three networks are in the act. New color revenue is coming mostly from packaged goods (food, beverages, cigarets, etc.) industries. And, 1964 will clearly be the year in which there will be the greatest number of color tv advertisers in the medium's history so far. ■

SPONSOR's contributing editor Dr. John Thayer finds intriguing trends in new tabulations of figures on the education, employment, sex and set ownership of viewers

Tv's appetite . .



Dr. John R. Thayer, a contributing editor to SPONSOR, *was recently appointed product manager of market reports at the American Research Bureau, Beltsville, Md. He was technical director of market reports and special tabulations for ARB from 1960 until his recent promotion. Earlier, he was a producer-writer with Comstock & Co., Buffalo. While working for his doctorate in radio/tv, he taught speech at Ohio State University from 1956 to 1959, and was with WCSH-TV, Portland, Maine, 1954 - 1956. Married and the father of two children, Dr. Thayer is an amateur photographer and a hi-fi buff.*

■ WHAT DOES the average tv-owning family do in its spare time? Watches television, of course! And does it ever watch television! 41.8 hours of it each week!

Yes, more time is spent with the tv set than most family breadwinners spend on the job.

To be sure, there are extreme viewers on both sides of this average figure . . . proving once again that what's good for one person (or family) isn't necessarily good for another. For instance, according to the American Research Bureau "time study" from which the above estimate was taken, the lightest viewing family in the sample spent only one hour with the wonderments of tv, while the family on the opposite end of the pole spent an incredible 112 hours! Of course both families had few "like" neighbors, the majority falling somewhere in between.

The study was based on ARB's tv national diaries for the week of January 11-17, 1964 (total of 1171 diaries), and therefore, the over-all data may differ somewhat from other months of the year. Viewing levels would tend to be somewhat lower, for instance, during some of the warmer periods of the year.

To ascertain some of the factors involved relative to the amount of tv viewing a family does in the course of a seven-day period, each diary was tabulated in such a manner that total viewing hours could later be compared with:

(1) Number of tv sets owned by the family

(2) Number of tv stations received by the family

(3) Ownership of color sets versus black-and-white sets only

(4) Employment status of the male head of household

(5) Number of members in the family

(6) Education of the head of household

(7) Employment status of the female head of household

As we already know, all of these factors are important ones.

And just how important, we'll attempt to detail here.

Multi-set homes . . . bonus viewing for the advertiser. Does the person who's more selective in choosing programs actually view less television? And does this "individual" selectivity help determine whether there will be more than one set in the home?

Most people would probably agree that the answer to the first question is a pretty solidly affirmative one.

The answer to the follow-up question, however, tends to be in the gray area. In first considering the question, a hypothetical "yes" seems justified. In examining the diaries from the two types of homes however, a substantial increase in total weekly viewing was found in the multi-set home when compared with the home containing only one set.

To illustrate, the average single-set home in the 1171-diary sample viewed 40.8 hours of television per week. The home that was blessed with two tv's, on the other hand, viewed a total of 45.3 hours. And the home that owned three or more sets had them on for an estimated 53.8 hours during the course of a week. (See Chart No. 1).

In terms of the "big picture," what does this mean? Simply that the multi-set home is a good source of bonus viewing. As can be seen from Chart No. 1, 22.1 percent of the total viewing done in the sample was done by homes containing more than one set — a certain percentage of which can be considered "bonus viewing."

And as television gradually reaches the age-status of radio there's no reason (except for price) that multi-set homes won't increase proportionately. There probably will never be as many tv sets in the average home as there are radios — but there will definitely be many more than there are now.

The more they get, the more they want. What about the family that's besieged with programing on six or eight channels — as opposed to the family that must settle for something far less; one or possibly two channels at best? Do the viewing habits of these families differ? If so, how much?

There's no question that there are differences in the amounts of viewing done by two set families. The study shows that the average home which could receive more than six channels watched approx-

a BIG one!

imately 5.8 hours more of tv per week than the home that could view only one or two different channels. (See Chart No. 2).

As shown in the second chart, homes having a choice of six or more channels viewed on the average of 44.4 hours of tv each week. The amount of time spent by this group represented 26.4 percent of all viewing done by the total sample.

The families that received from three to five channels viewed approximately 41.5 hours. Representing the bulk of all tv homes, this group accounted for 63.9 percent of the total viewing done over the one week period.

At the lower end, the one and two channel families accounted for only 9.7 percent of all tv viewing, and spent an average of 38.6 hours of their time watching television.

Color set families — heavier viewers. Whatever the reason, whether it's because they can receive more channels or that they tend to be multi-set owners, color-set homes tend to do more viewing than black-and-white only homes. In fact, set usage, according to this study, was 5.2 hours greater per week in the color set home than in the black-and-white home. (See Chart No. 3).

The average family that owns a color tv set viewed an estimated 47 hours during the one-week period analyzed, while the black-and-white set home had its set on a substantially smaller amount of time — 41.8 hours.

It must be kept in mind that these figures represent all viewing regardless of whether the programming was done in color or black-and-white. Since color programs are still relatively limited, undoubtedly many of the shows viewed in the color-homes were not tinted.

CHART 1

Number of tv sets owned per home	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
1	40 8	77 9%
2	45 3	19 7
3 or more	53 8	2 4
	Total	100 0%

CHART 2

Number of Stations Received in Home	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
1 - 2	38 6	9 7%
3 - 5	41 5	63 9
6 or more	44 4	26 4
	Total	100 0%

CHART 3

Type of Home	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
Owns color set	47 0	5 2%
Owns black-and-white only	41 8	94 8
	Total	100 0%

CHART 4

Male Employment Status	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
Employed	43 3	82 6%
Retired	40 3	9 2
Student	20 3	3
Unemployed	54 8	1 4
No Male Head	30 5	6 5
	Total	100 0%

CHART 5

Number of Family Members	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
1 - 2	33 0	26 1%
3 - 4	43 3	42 6
5 or more	50 8	31 3
	Total	100 0%

CHART 6

Education of Head of Household	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
High School or less	45.3	70.7%
At Least Some College	36.8	29.3
		Total 100.0%

CHART 7

Female Employment Status	Average Number of Hours Viewed Per Week	Percent of Total Viewing Done in These Homes
Works at least 35 Hours	34.8	19.1%
Does Not Work at least 35 Hours	44.5	80.0
No Female head of Household	24.0	.9
		Total 100.0%

Because color has yet to blossom into full glory, the over-all amount of viewing time contributed by the color-set home was relatively small (5.2 percent) in proportion to the black-and-white only home (94.8 percent).

Male head of household — employment status a vital factor. Contrary to what was presupposed, the household with a retired male head did *less* viewing during the average week (40.3 hours) than the household in which the male head was actively employed (43.3 hours).

The reason for this is probably relative to family size. In most cases, the retired male head would be expected to come from a somewhat smaller-than-average family in terms of number of members presently living at home, in other words, of *Potential Viewers*. The reason for this, perhaps obvious, is that most children grow up and leave home before the arrival of parental retirement. And, as will be detailed shortly, the smaller the family, the less tv viewing is done.

A household with an unemployed male head, on the other hand, had its tv in use for an average of 54.8 hours per week.

Another group, households whose male heads are students, as might be expected, have little time to devote to television. The average set usage in these homes was a meager 20.3 hours. (See Chart No. 4).

It should be pointed out, however, that the data for both unemployed and student male heads were based on a very small sample and, therefore, should be considered as indicative only.

In the case of a household containing no male head, the viewing level was also relatively low: 30.5 hours per week. Here again, as in the case of the retired male head, the reason undoubtedly is relative to the size of the family.

In terms of viewing contribution of each group to the total, the family containing an employed male head accounted for 82.6 percent of all viewing; 9.2 percent of all viewing was done by the family with the retired male head; the families of the student and unemployed male heads accounted for another 1.7 percent; while an additional 6.5 percent was attributed to households with no male head.

The more there are . . . the more they want. As other studies have established, the larger the family the more tv viewing. But, how much more? To answer this, three family-size categories were established prior to the study tabulation:

(1) One and two-member families

(2) Three and four-member families

(3) Five and more family members

All data were tabulated in relation to these three categories. (See Chart No. 5).

As can be seen, the more family members, the higher the viewing levels.

For instance, families with five or more members averaged a phenomenal 50.8 hours of viewing per week. This was roughly 50 percent more than the small family (with one or two members), which spent an average of 33 hours in front of the tv set. In the middle of the heap was the three and four-member family which averaged 43.3 hours a week.

Relative to total viewing contribution of each group to the whole, 26.1 percent was attributed to the small family, 42.6 percent to the medium-sized family, and 31.3 percent to the large family.

Higher education . . . friend of the ad man? This study reaffirms the old hypothesis that the more education a person has, the less tv he views. However, there's a new twist to this particular analysis, since the data here are presented in terms of how much viewing does the *family* do whose head of household has a "high school or less" education, and how much viewing is accomplished by the *family* whose head of household has had "at least some college?" The latter classification includes any education (at least one year) beyond the equivalent of high school.

The results show that the family with a head of household whose education includes no college viewed about 45.3 hours of tv per week (see Chart No. 6), representing approximately 70.7 percent of all viewing done by the entire sample.

On the other hand, the family whose head of household has had at least *some* college training viewed an average of only 36.8 hours a week. This group accounted for 29.3 percent of total viewing.

As a thought, there is undoubtedly a tendency for all members of a family to "adopt" the habits of the household head. If he does less viewing, perhaps the remainder of the family does less viewing, too — like father, like son.

Also, the size of the family may again be a determining factor, the size being somewhat smaller for the college-educated group.

Female employment — differences in viewing. If no one is at home, viewing levels will drop. This is exactly what happens in the case of the household containing a female head who works. In order to analyze viewing habits in terms of female employment, ARB asks the following question in its

family diary: "Is the female head of your household employed outside the home 35 hours or more per week?"

Of the total sample responding to this question, the diaries of the working housewives' families accounted for 19.1 percent of all viewing done, while 80 percent was attributed to families whose housewives either did no outside work, or worked less than the prescribed 35 hours. The remaining 9 percent was credited to households containing no female head. (See Chart No. 7).

The working housewife's family, as would be expected, did less viewing (34.8 hours per week) than the family having the housewife at home throughout most of the day (44.5 hours per week).

And the families which included no female head of household accounted for only 24 hours of viewing — undoubtedly because they were relatively small in size.

The results of this study have far reaching implications. By studying each of these groups in more detail, through cross tabulations, the advertiser can more adequately pinpoint his target audience. Such knowledge helps eliminate costly errors during the process of gathering basic research data. ■

On-the-desk television

Radio and tv stations on West Coast use video-like projector to supplement own sales reps in making on-the-spot presentations

■ "NO MATTER HOW ARTICULATE a promotion man is, he cannot possibly compete with a good motion picture."

So says Bill Stanley, director of special promotions, KCOP-TV Los Angeles, in explaining why his station — like others — has adopted new, tv-like equipment in making sales presentations.

The equipment is, simply, a compact and portable package that contains a sound projector and an 8½-by-11-inch rear-projection screen, capable of showing as much as 15 minutes of 8 mm sound film just about anywhere — including a lighted room — where it can be plugged in.

Its use is based on several factors, says Jim Ingraham, general sales manager of KNX Los Angeles, radio outlet that keeps two going — one on each coast:

(1) Pictures help to diminish misinterpretation (especially in visual sales aids like charts and graphs), thus help to get a sales concept across in minimum time.

(2) Saving a potential customer's time is important in multiple-station markets like Los Angeles, where assurance that you'll take "only 15 minutes" may mean the difference between gaining -- or losing — access to a buyer's office.

(3) The directness and completeness of filmed presentations help to relieve buyer suspicions by literally showing him the story, thus leaving no doubts about "underlying motives." This is especially important in promotions requiring cooperative efforts.

(4) Completing the film itself requires compacting the presentation and getting it down to basics that are stated clearly and simply.

Stanley says that his station was able to "tell the entire theme" of a contest (for merchants who were being asked to participate) in 90 seconds. In fact, what they saw actually had been a 90-second tv spot, boiled down from videotape to 8 mm film.

(5) For stations like KCOP, which are selling color, the film can be of the same fabric whereof it speaks.



Jim Ingraham, general sales manager, KNX Los Angeles, introduces rear-projection video sales aid to members of station sales staff

"We know for a fact that it's helped bring in new sponsors who previously had not advertised on radio," Ingraham says. The advertising head of one Los Angeles dairy, after seeing a sales film in his own office, gave his entire local radio budget to KNX. Indeed, why not? Video, says the broadcaster, sells the consumer — there's no reason why it shouldn't also sell the timebuyer.



New CBS headquarters construction site features 34 WCBS-TV "Eye on the Community" panels with program tapes



Three live TV monitors at the site broadcast WCBS-TV's regul... programing to visitors during hours exhibits are operation...

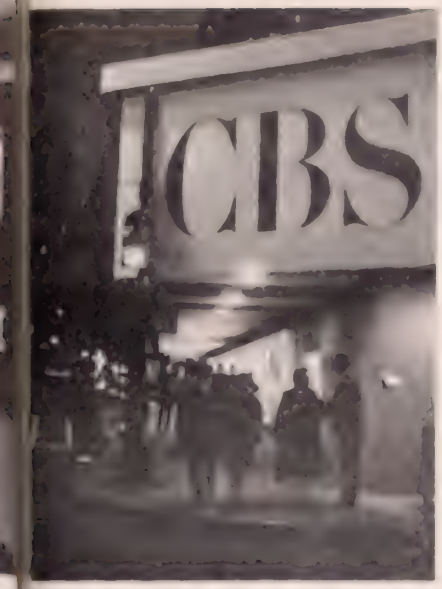
Sidewalk 'sell...



Checking tabulator that records number of pickups is Arthur L. Hecht, WCBS-TV director of advertising and program promotion



CBS' new headquarters nears completion



ght life at the site of WCBS-TV exhibits, hich are operational between 7 and 1 a m



The 34 WCBS-TV New York exhibits, "Eye on the Community," have been attracting the interest of passersby at the average rate of 70,000 per week since installation

laids N.Y. sponsors' show

SPONSORS ARE BENEFITING from a highly successful udience promotion plan devised by CBS in conjunc- on with the construction of its new headquarters in ew York.

Thousands of persons passing the building site nce May 1 have made over 250,000 telephone pick- s to hear taped messages, each dealing with one of illustrated panels whose theme is an "Eye on the mmunity" view of New York, as told through var- us locally produced WCBS-TV programs.

Over half a dozen of the panels ("Eye on Wash- gton," "Eye on the Fair," etc.) are segments taken m the weekly prime time *Eye on New York* series. ining from the promotion (although no sponsors for y program are identified by name) are such adver- ers as American Tobacco, Associated Products, zone and Richard Hudnut (Warner-Lambert), which ve participating minutes in the *Eye on New York*.

Passer-by interest is also high for the "Eye on ews" panel, which includes *Evening News with Rob- Trout*, a half-hour program for which regular spon- rs are Eastern Airlines, Colgate, Glass Container rp., Hazel Bishop, Arnold Bakeries, Piel Brothers, ase Manhattan and Breakstone (National Dairy).

Frank Gifford, WCBS-TV director of sports, de- ers the taped message for the "Eye on Sports" seg- nt. His telecasts are delivered during the aforemen- ned Robert Trout broadcast and during the *Late ews with Jim Jensen*, sponsored by American Air- lines, Philip Morris, P&G, Greyhound, Hertz, Gallo, Hazel Bishop, Breakstone and the New York Herald Tribune.

Sponsors for the late night feature films, subject of the popular "Eye on Motion Pictures" exhibit, include many of the station's advertisers. Also covered in this panel is *Schaefer Award Theatre*, sponsored by F.&M. Schaefer Brewing, aired nine times during the year as a fully-sponsored movie.

The exhibits are operational between 7 and 1 a.m., and three live tv monitors at the site broadcast the station's regular programing during these hours. To date, phone pickups have been averaging about 70,000 per week; Saturdays and Sundays show the most activity with 15,000 "listen-ins" on each day.

The current exhibit is the fifth to be installed at the building site since the promotion began last October. A computer has so far recorded over 2.5 million telephone pickups.

Last February, a CBS exhibit promoted network programing, and Jackie Gleason took honors as the leading attraction (sponsors for his next season's show are Philip Morris, Ralston-Purina, Sweeny-Mehl and Drackett). Next in popularity was *Red Skelton* (advertisers are Lever, Whitehall, Alberto-Culver and Philip Morris), followed by the *Beverly Hillbillies* (Kellogg and R. J. Reynolds).

Prior to the present display, CBS used the area to promote its seven owned radio outlets. ■

Tv commercials testing

Video-Scope system for measuring commercial recall and attitude change is here after two years, $100,000 in development; five agencies, one advertiser sign up

■ A LEADING ADVERTISER and four prominent ad agencies are already using Video-Scope, a new on-the-air method of evaluating tv commercials.

The system, developed by an independent research company, provides one answer for advertisers who want effectiveness of tv advertising measured by someone other than the agency that created it. It's also intended for sponsors who are no longer interested only in audience recall and who also want to know about changes in attitude toward their product after viewers have seen their commercial. on tv.

Scheduled to be used by a fifth agency shortly, the system employs a before-and-after viewing attitude measurement that is conducted with two independent telephone interviews from systematic random samples.

The "before" group contains telephone-listed households in which a family member has watched the program in question at least once in the last four weeks. They are questioned before the program ac ually carries the commercial whi is being tested.

The "after" interview is co ducted the day following the tel cast among a second group of r spondents whose only requireme is that they have seen the previo evening's program. At this tim attitude change and degree of co mercial-recall are determined by a plying the answers of the seco group against those of the first.

Robert E. Spinner, president Marketscope Research and origin tor of the system, says Video-Sco simply tests the relative effectiv ness of one commercial against a other in the same product ca gory in the same markets under t same conditions. The system is th designed to measure the recall a attitude change relating to a n commercial or to a competito commercial. It may also determi the audience's saturation point f an existing commercial.

"Manufacturers are very hap about advertising agencies usi their own systems to evaluate th own commercials," says Spinn "An advertiser with four or f different agencies inevitably ru into four or five different ways testing his tv advertising."

Cost for the Video-Scope search is based on 300 intervie for a spot in a show with a rating. Advertisers who sign delayed-attitude tests only on 11 more commercials are charg $1650 per commercial. On the sa total number, testing both "befo and "after" attitudes costs $26 per commercial.

Heretofore, tv advertising l only been measured by the ing dients that went into the act commercial, without considerati of product usage, the degree which the show is liked and t audience viewing habits, says Sp ner.

The Video-Scope project, signed to meet those problems, volved two years of research a



Robert E. Spinner, president of Marketscope Research and originator of the Video-Scope system, says manufacturers are "very unhappy that agencies are testing their own commercials."

service debuts on air

ost about $100,000, he reports. n unnamed advertiser allocated 40,000 to review old methods and create new ones, later gave $12,- 00 more. The rest of the research xpense was born by Marketscope esearch, Spinner's company.

Spinner says that he cannot re- eal the names of the agencies and he advertiser because each also is its own research methods and viously would not want to ap- ear to endorse another.

The Video-Scope method is still ndergoing some refinements in emantic differentials," but is herwise complete.

And many agencies and adver- sers have been exposed to the esentation given by his Market- ope Research group, Spinner ex- ains. (Marketscope handles research for, among others, General Foods, Colgate-Palmolive, Warner-Lambert and General Mills.)

"We are currently concentrating on selling our services to manufacturers," he says, "because we feel the advertiser should be aware of our research system *before* we go to the agency."

Because of this approach, several agencies working for the same advertiser have sometimes requested to see the presentation, he explains. In fact, all five agencies now using the system work with the same advertiser.

This may indicate that, although many advertisers spread their accounts around, some are looking for a central or unified system of research, Spinner contends.

As it is now being pitched to advertisers, for its on-the-air test, Video Scope replaces the sponsor's regular network commercial with a new commercial in a specific, isolated, local market. To achieve balance, this is done in three equal sized cities at the same time, and combined results from these three sub-samples make up the total sample.

Currently, sub-samples are selected from the following 14 markets dispersed throughout the United States where local cut-ins cost an economical $100 each or thereabout:

Middle Atlantic: Portland, Me., Scranton-Wilkes-Barre, Pa., Rochester, N.Y., Albany-Troy-Schenectady, N.Y., Pittsburgh, Pa.

East Central: Green Bay, Wis., Fort Wayne, Ind.

dmen interviewed on new testing service

SPECIAL INTERVIEWS of advertising research people who've been exposed to the Video-Scope presentation were conducted by SPONSOR as an informal test of the new sting method. In summary, these ency people believe the system be very effective, if somewhat pensive.



Paul Keller



Anders Krall



Roger Doyle

Roger Doyle, director of research r Charles W. Hoyt agency, beves the Video-Scope system has vantages over the aided-recall d captive audience survey methls. "In every way but price it rks better than the other well own systems being used," he ys.

Anders Krall, Cunningham & alsh director of research, believes at advertisers and agencies are ore and more interested in measing attitude and that the Videoope method fills that need. He ints out that C&W has its own system for measuring recall and attitude, as well as different systems that clients request. C&W's methods use the same group of people for reactions both before and after the commercial.

Paul Keller at Reach McClinton also believes there is a growing interest in obtaining attitude change, especially by using a natural environment. Many people are trying to get away from the controlled group atmosphere, he says, and the on-the-air method is one way of doing so. People viewing television at home under natural conditions have a different response from people who know they are in a test situation, Keller points out.

A drawback of Video-Scope, according to Keller, is that it doesn't measure sales results. "But then nobody does that effectively," he adds. ■

commercials testing . . .

Southwest: Tulsa, Oklahoma City, Omaha.

West: Denver and Seattle/Tacoma.

Most of the tests conducted so far have been on prime-time shows with high ratings. For a show with a 20 rating, about 1000 calls are necessary in order to obtain 200 to 300 completed "before" interviews. For the "after" interviews, about 1500 calls are required.

Sample size would be smaller for a daytime show, of course, because the audience total would be lower.

Respondents are chosen from the phone book on a systematic random basis. Although "before" and "after" replies are sought from two different groups, the samples are consistent, Spinner explains, because, "the theory of sampling is that if you take a large enough group, chosen by exactly the same method, the characteristics remain pretty much the same."

Spinner points out that a survey of people who have viewed a specific commercial may show a high positive attitude change toward the product, as compared to the survey group that has not viewed it. This only indicates that the commercial has improved the viewers' dispositions toward the product, not that they will buy it.

An excerpt from one of 30 Video-Scope studies illustrates the point: In that test, favorable attitude toward the product increased 25 percent after one exposure to the new commercial!

"That doesn't mean sales will increase 25 percent, however," Spinner emphasizes. "It merely reflects an attitude change and suggests that this commercial would be more effective than one that shows a change of 5 percent, 10 percent or 15 percent in the same situation for the same brand.

"We do not know to what extent the commercial will increase sales because distribution media, frequency-of-exposure and other variables also come into play."

The attitude change may mean different things for different products—or in different situations, Spinner comments. "Thus, unlike many measurement systems, there isn't one set percentage of change that means 'good' or 'bad'," he continues. "For example, the range of attitude change for regular coffee is different from that for instant coffee. Therefore, a high score for one product may not necessarily be good when recorded for another product. One reason is that when share-of-market is higher, the attitude shift is easier."

Video-Scope research also indicates that the tv program itself, in which the commercial is slotted, affects people's attitudes towards the product. In general, viewers who like the program are more likely to be aware of—and to remember—a commercial within it. Further, people who watch tv most often usually remember commercials bes Even though they are exposed t more, they retain more.

During its first year of testing Marketscope researched 10 differer ways to evaluate commercials. Th following techniques were found t have the accompanying disadvar tages, according to Spinner:

- Captive audience: (1) artificia viewing situation, (2) non-represen ative sample, (3) inadequate att tude-measure, (4) group questior naire administration does not tak into account the speed of respons by individual viewers.
- Closed circuit on-air test: (1 cooperation must be solicited prio to the test, which may slant the re sponse because viewers are more a tentive, (2) self-directed sample not a universal sample, (3) inade quate measure, (4) group questior naire administration.
- Available on-the-air testin services: (1) cooperation must b solicited prior to test, (2) inadequat attitude measure, (3) non-repre sentative sample, (4) verbatim re sponse not reported, (5) highe costs, (6) syndicated post-testin service not adaptable for pre-tes ing.

Video-Scope was to be an on-the air testing technique designed t measure recall and attitude chang that would be reasonable in co and adaptable to other media. Th target called for a service that woul be geographically dispersed in area where cut-in charges were low an also would permit post-testing fc both new products and establishe products.

Four different methods wer tested: employing independent sam ples, the same sample, immediate and delayed-recall and attitude.

The conclusions drawn from th experimental research led to th new Video-Scope system. One cor clusion was that delayed-recall put attention, interest and compreher sion to a much more critical te than the immediate recall an therefore is more meaningful. As result, the Video-Scope syster calls for telephoning the next eve ning. Spinner says that he tested a on-the-air commercial one day afte it was telecast against the immediat recall of a theatre test and found gigantic 64 percent difference i recall—13 percent vs. 77 per cent.

CLAIMED PRODUCT USED IN LAST YEAR AND CLAIMED BRAND USED MOST OFTEN

	Pre-test	Post-test
BASE: (Program watchers)	(284)	(302)
Used corn chips in past year	76.7%	78.5%
Brands used most often		
Brand X	52.6%	69.2%
All other brands	24.1%	9.3%
Did not use corn chips in past year	23.3%	21.5%

One of 30 Video-Scope studies on pre- and post-testing attitudes toward brands advertised on television. "Brand X" has been substituted for the actual name of the product.



S. Spencer Scott, Jr., joined Erwin Wasey, Ruthrauff & Ryan in December, 1961 coming from an associate media director post at J. Walter Thompson. His extensive six-year media background at JWT involved working on such accounts as Ford Motor Co. and Scott Paper. Prior to that, he spent three years with Harcourt & Brace (now Harcourt, Brace & World) and also was in the lumber and building products field. A graduate of Princeton, where he majored in economics, Scott also studied at Columbia's Graduate School of Business Administration. He is a veteran of World War II, having served as a navigator in the Army Air Corps.

MEASURING MEDIA'S THREE R'S —a career view

By S. Spencer Scott, Jr.

Vice president, director of media and radio-tv
Erwin Wasey, Ruthrauff & Ryan, Inc.

Recognition, responsibility and remuneration offered in media hold special advantages over more glamorous areas of agency work, says EWR&R vice president

■ IF YOU ARE AN INDIVIDUAL who is dedicated to a career in the media function of agency work, this article is not required reading. In fact, it may make you a little smug about your job. If, however, you look on your media buying role as a crutch, or a rung on the ladder to more "important" things — such as account work — then I hope that you will not only read this article but also that you will give it some very serious consideration.

Obviously this piece is written to encourage people in media careers — and not without ulterior motives.

Ask any media director and you will get the same answer: "Good media people are hard to find." And the further up the scale we go in terms of responsibility and, not incidentally, remuneration, the tougher it is to find the right people.

It is at this point that I hope I can diverge from the normal path of "we need good media people" articles. Too many are written from the standpoint of what is good for the agency or the media director. Not enough articles are written from the standpoint of what is good for you in reaching your long-range goals.

First, we must make some assumptions on what are logical long-range goals for a reasonably intelligent and reasonably ambitious person in our business.

Starting with the two prerequisites above, and without these no one can be successful in advertising or any business, we shall assume that the long-range goal is management. It may sound sim-



EWR&R media supervisors checking final client plans are (l-r): Charles J. Siegel; Richard S. Bunbury, head of broadcast media; H. D. Leigh.

ple, but the word management actually embodies all the rights and duties for which most of us strive in our society. Recognition, responsibility and remuneration reach their peak at the management level. I use the word "management" in a plural sense because most companies operate with a committee or group management. The chief executive officer may have the final word but he in turn depends on his staff or line officers for information and consultation on the operation of the business.

By now, I trust that you will realize that I am attempting to encourage good people to stay in media, not just to build good media departments, but to become candidates for agency management. At the same time, I should like to point out some advantages in following the route of the media career in reaching the management level.

Thousands of words have been written in the last few years about the increasing importance of media personnel and the media function. New research techniques, computers, accountability of advertising theories — all have upgraded the media function. Rather than dwell on those subjects which have been covered in great depth by countless articles in the trade press, I should like to turn to some very definite advantages of a media career which, to my knowledge, have never been spelled out in print.

I think we will all agree that the career media man can have a more permanent position with an agency than the account or creative specialist who may move with each account change. What may not be so obvious is that stability is also an attribute which can work favorably in other ways.

The person who rises to the top of the ladder in any agency media department and stays there has achieved a certain degree of company seniority. Added responsibility and all it entails are usually forthcoming at the management level. This is the area that most people find extremely rewarding because it means total involvement in company activities. Instead of problems concerning only his own department, the individual finds himself a part of decisions which are the heart of the business. These would include new business, financial controls, personnel policies, operational procedures, etc.

Take a look at the major agencies and you will find many examples of media people who have achieved these goals. In some cases the media director performs the management function in addition to his primary role; in others, he has assumed a management staff function.

Conversely, there are examples of those who made the switch from media to account work and lost ground in their drive to join the ranks of management.

This brings me to my second point which is the degree of competition in the media arena. Historically, the account service operation of any agency has been the

more glamorous and more highly paid part of agency life. As such, it has attracted much more than its fair share of talent entering an agency.

To refute some of the beliefs that have led to this state of affairs, let me say that the glamor of an account executive job can soon fade when one finds himself in a position where his whole livelihood depends on the whim of a "difficult" client. Perhaps we should consider any higher salary scale as combat pay for expeditions in dangerous enemy waters. Regardless of how the differential started, I think it is safe to say that the gap has been narrowing, if not completely disappearing, over the past 10 years. Agencies are paying media personnel salaries which are within the same range as account responsibility. The important point is that, as a group of operating function, the account service area must have a greater number of people than the media function.

Furthermore, there seems to be a trend toward vertical expansion of account teams as well as horizontal expansion to encompass new accounts. On any one account we now hear of assistant account executives, account supervisors, senior account supervisors and management supervisors — a formidable array to the lowly trainee! Because of this depth and breadth of the account group, an aspiring management candidate must prove himself superior to a greater number of his fellow workers than he would as a media man.

The final advantage to a media career as an entree to the management circle lies in the fact that the media department can provide an excellent testing ground for those characteristics which are sought by management. Again, I go to the account service group for comparison. Since this is the group that steals away a great percentage of good media talent, I feel there is justification.

Two account executives starting at the same time with accounts of equal size may find, after 10 years have passed, that one's billing and salary has grown at a much faster rate than the other. Does this mean that the lower man has less talent or that the higher man has more luck in his client assignment? True, this is an extreme case, but in the account field it often occurs that management has little factual information to go on in the selection of staff personnel. Unless the account representative has demonstrated unusual talents in a variety of different situations or has had outstanding success in the acquisition of new business, management must make its judgments on success or failure in a limited area of accounts.

Media, on the other hand, does offer some real opportunities to demonstrate management requirements. The nature of media department operation is such that anyone who has worked his way up the ladder has probably had experience on a wide range of accounts. The manager of a media department has had experience in administration and, be it good or bad, this is at least a known quality that can be judged. Similarly, it is reasonable to assume that anyone with a media background is accustomed to dealing with financial statements and with cost controls.

If figures are meaningless you will not get ahead in media in the first place!

While the preceding paragraphs concentrate on the advantages to management of media training, I would be remiss not to mention the effect of these same advantages on the individual. No one wants to be caught in a situation where his progress may be determined by facts over which he has no control. Many of the frustrations of job advancement can be eliminated if the individual knows that real recognition and rewards can be earned by *measurable* performance on the job. A media career can offer this measurable performance.

I have stayed away in this article from one critical point. That is, of course, that one must have an interest and liking for agency media planning and buying.

Without this, one can never reach the ultimate goal through a media career.

With it, a media career can offer satisfaction in terms of short-term advancement and certainly serious thought as an opportune route to the management level. ■



SHIRLEY WEINER: of reps and Hawaii

■ "Station representatives certainly 'want the order,' but they respect a buyer's ability to make the right decision for the client," says Wermen & Schorr's Shirley Weiner, who is most impressed with the high caliber of the media representatives in the Philadelphia area.

"The rep arrives at the agency prepared with all the information necessary for a sales presentation —his station's audience, coverage figures, status in the market, etc. He knows that the best buy for the advertiser will be made, and respects the buyer's judgment, no matter what the outcome."

With W&S since early 1963, Shirley is timebuyer for Bayuk Cigars, Kasser Wines, Admiral Sales Corp. (regionally), Hazel Bishop and Blumenthal Bros. Prior to her present post, she was with the Lorillard account group at Lennen & Newell. Previously, she had been a timebuyer at Richard K. Manoff, and first entered advertising with the Biow Co.

Shirley recently returned from a dream vacation, after winning a "Week in Hawaii" contest sponsored by KGMB-TV Honolulu. Thanks to general manager Joe Herold, she was able to "live the life of royalty" while on the island. The only flaw, states Shirley, is that she now devotes much overtime to entering contests, "hoping lightning will strike twice."

A theatre-goer, she sees all the pre-Broadway shows that come to Philadelphia. ■

Fall '64 spot problem:

THE TRAFFIC FLOW

Sponsor messages face problem of increasing complexity of spot scheduling; agencies and reps agree more cooperation and understanding are needed

■ STATION TRAFFIC DIRECTORS — who perform vital, if little-recognized tasks for sponsors — are undergoing increased scrutiny as agency, rep and station people try to meet the mounting problems caused by the growing complexities of spot scheduling this fall.

The station traffic director's job is roughly akin to that of a policeman whose whistle-blowing and arm-waving directs the flow of traffic through a busy intersection. A job well done largely passes unnoticed, but when a jam occurs bedlam can well become the order of the day, as those concerned focus their ire at the policeman.

Such is the lot of a station's traffic cop. His (or her) orderly scheduling — watching for possible product conflicts in adjacencies, seeing that the proper sequence for spots is maintained, etc. — is usually taken for granted until something goes amiss. When this happens, it often means a sharp rise in temperature for both the advertiser and his agency, as lost commercials and/or wrong rotation patterns result in station discrepancy reports, "make-goods" and lost revenue.

If station traffic is fast becoming the Achilles heel of broadcast advertising, agency and rep executives both agree that part of the remedy lies in greater understanding and cooperation.

What can be done to help?

Charles Buccieri, associate media director of Young & Rubicam, points out that his agency tries to give as much information as possible to the station traffic director.

"If there are any doubts after reading the instructions supplied," he says, "the traffic head should wire or telephone the agency and clear up the problem. A good director, properly informed, knows when the schedule is to start, how many different commercials are involved, what the rotation pattern is like, and, most important, knows if there is any short term objective, such as a promotion commercial that has to go on scheduled dates and then be withdrawn. If the traffic department manager follows this, he will have a better understanding of the agency setup."



Phyllis E. Taylor, a former station traffic manager, is now in radio-television traffic production at J. Walter Thompson, San Francisco.

Among the station representatives who heartily agree with this view is Katz Agency's Betty Ferlisi, a former traffic manager at KSBW-TV Salinas, Calif. She helpfully suggests to her associates that "reps visiting their stations should chat with the traffic head and explain just what they need. Such a meeting and the resulting understanding can prevent later difficulties."

Another possible solution, as reps see it, is offered by H. D. (Bud) Neuwirth of Metro Radio Sales. While expressing his highest regard for the traffic girls and guys who "play a vital part in our selling efforts," Neuwirth believes that an improved traffic system can be designed through the use of a computer.

"Properly used," he states, "the computer will lay out the traffic schedule of the station. The traffic



Checking availabilities in their station's traffic book at Metropolitan Broadcasting Tv's New York outlet, WNEW-TV, are (left to right) Ed Petrosky, traffic manager, commercial manager Bernard Zeidman, Don Preven, sales service manager

manager's job will be to exercise judgment as an all-important and integral part of the operation."

A unique view of the whole picture was accorded SPONSOR by Phyllis E. Taylor, a former station traffic director, who places the blame for the traffic "headache" in the lap of station management, who, she feels, provide neither the initiative to properly train, nor the recognition or rewards needed to maintain, adequate traffic staffs.

Now in radio-tv traffic-production at J. Walter Thompson, San Francisco, Miss Taylor was with stations she describes as "among the very best." She has been head of the traffic department at WWL-TV New Orleans, and also worked at Chicago's WBKB-TV, when the outlet installed a new traffic system.

She maintains that a good traffic girl (or man) is an over-burdened, underpaid workhorse handling a vital station function for which she (or he) receives little recognition, although the responsibilities are huge.

A traffic director, she says, is one who must be able to quote availabilities accurately to six salesman at the same time, while answering telephones and typing the daily program log. She is expected to hold her temper, keep short lunch hours, and not mind a great deal of overtime, frequently without additional pay.

"If she does her job well," Miss Taylor continues, "she will generally receive a kind pat on the head, but a raise is out of the question because the job doesn't call for that kind of scale."

And the result is predictable: the traffic director goes elsewhere.

According to Miss Taylor, there are many skilled and dedicated traffic personnel who are doing excellent jobs at stations. "Top traffic people," she relates, "are a breed unto themselves. In the tradition of show biz, 'the log must go on.' The traffic 'Joan of Arc' takes a lost spot or a product conflict as a personal injury," she says. "Good traffic people are smugly aware of the fact that the station would fall apart without them, only nobody else seems to know it, or care."

It is also Miss Taylor's belief that the average radio or tv station in any given market still looks upon its traffic department as a "necessary evil," relegated to a niche at the station, and staffed according to the belief that "anybody can do traffic." When new personnel are hired, often the only criterion is a "good typist with average intelligence." And then, often as not, errors occur, heads roll, and another inexperienced person is brought in and the cycle starts again.

If it is true that the traffic department is a main artery to the heart and soul of the business, then it is time for management to take a good, hard look at its own attitude, Miss Taylor pleads. A well run, properly managed traffic department should be worthy of sufficient consideration and respect, so that traffic becomes more than a stepping stone to some more important occupation, she argues.

"Once the traffic system has been learned," she states, "the capable person wants out, wants to move up to where the salary is commensurate with ability and where she can feel that she has 'arrived.' The result is that the industry loses the very people it needs from the positions where they are the most needed.

"Today, moving someone out of traffic is a step up the ladder. Moving into the traffic department is seldom considered as a reward for being an asset to the station.

"Until such time as there is a re-evaluation of the importance of the traffic department," concludes Miss Taylor, "and it becomes a respected member of the station family, paid on a commensurate executive level, there will continue to be millions of dollars lost annually because of traffic mistakes."

Industry study of the situation may well be long overdue. ■

Jingles vs.



Acknowledged as one of the nation's leading "spoken word" salesmen, Arthur Godfrey continues his 25-year-record of talking products off the shelf and into the home.



Recording a jingle, the Big Three are on the other side of the glass in New York studios; below, Tony Matola, at first stand, works with musicians recording score for Ballantine.



■ THAT RADIO is endowed by its champions and critics with attributes and shortcomings — according to personal bias — is as obvious as the background pinging in a headache remedy commercial. Yet, the admission that radio is a constant companion, even when reluctantly given, is almost universal.

Seven out of ten adults, surveyed earlier this year, say that radio's principal role in their daily lives is not only that of a companion, but it is also entertainer, reporter of the latest news developments and a medium that helps to keep the mind occupied.

It is, in other words, considered by this 70 percent as a *foreground* medium.

Virtually all of the remaining 30 percent describe radio as merely providing a pleasant musical accompaniment to other activities. Or, in other words, a *background* medium.

But among the most interesting facts to come from this survey are those indicating that listeners to radio have a definite impression of types of commercials — jingles and spoken commercials — and are capable of articulating their reasons for believing one form is more effective than another.

Jingles are considered particularly effective by *background* listeners, whereas *foreground* listeners attribute almost equal effectiveness to both types of commercials. These are the highlights of a study by R. H. Bruskin Associates

Statistics quoted are based on estimates set forth in Bruskin Associates' report, January 1964, and are subject to qualifications which CBS Radio will supply on request.

spoken commercial: which?

New study reveals listener opinion on the effectiveness of the radio commercial when spoken or as a jingle; 70 percent regard radio listening as an active involvement

just released by the CBS Radio Network.

Commenting on the survey, Arthur Hull Hayes, the network's president, says:

"The subject of advertising 'effectiveness' is commanding a great deal of attention these days. Radio's two major advertising forms are jingles or singing commercials and spoken or straight word commercials. And it seems to us that the public's estimate of the relative effectiveness of these commercial types would be particularly helpful at a time when more and more advertisers are turning to the radio medium.

"While these findings are only a small part of the larger ad effectiveness concern, the fact that 80 percent of the 2500 listeners Bruskin Associates personally interviewed had a wide variety of definite opinion about the merits of radio commercial types should be encouraging to all concerned."

A national probability sample was employed in the Bruskin survey, with a total of 1225 men and 1277 women over 18 years of age being personally interviewed.

Before interviewers discussed commercial effectiveness, respondents were asked to select one of three statements which came closest to describing the principal role radio plays in connection with their daily living schedule:

(1) Radio principally keeps me company, entertains me, and helps keep my mind occupied.

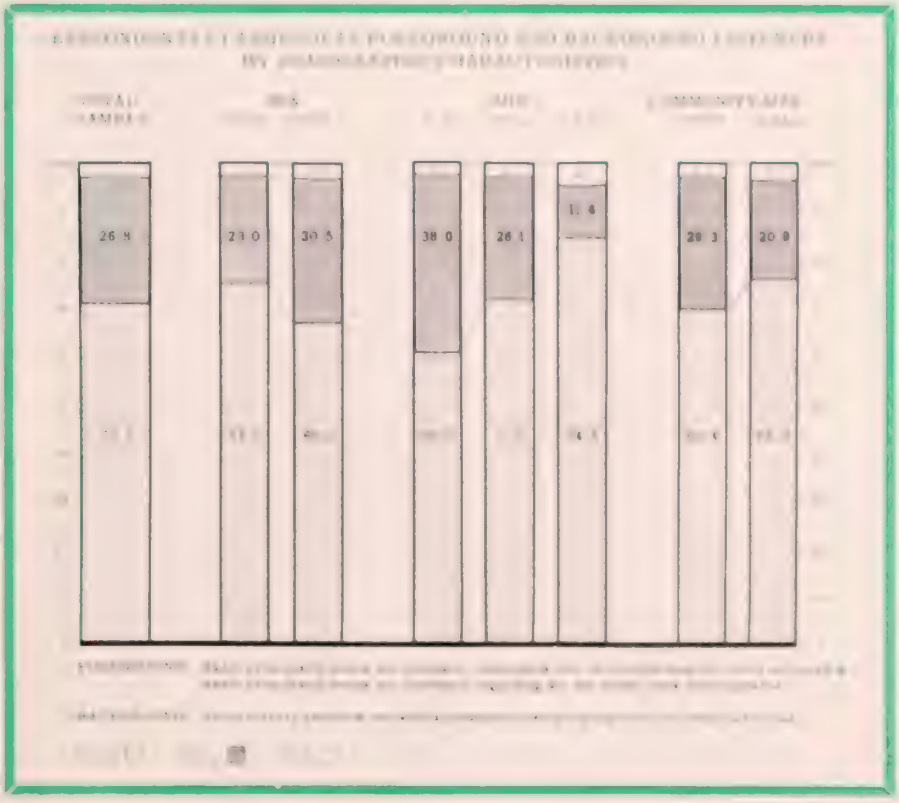
(2) Radio principally keeps me informed regarding all the latest news developments.

(3) Radio merely provides me with a pleasant musical background for other activities.

Respondents selecting descriptions (1) and (2) were classified as "foreground" listeners. Those who reported that radio merely provided "a pleasant musical background for other activities" were classified as "background" listeners.

This analysis revealed almost three out of four respondents (70.7 percent) are "foreground" listeners. These might be classified by their choice of descriptions as active, involved listeners. One-fourth (26.8 percent) of the respondents considered their listening in a passive sense with radio serving as a background to other activities. Only 2.5 percent reported no radio listening. A slightly larger percentage of women (30.5 percent) than men (23 percent) classified themselves as "background" listeners.

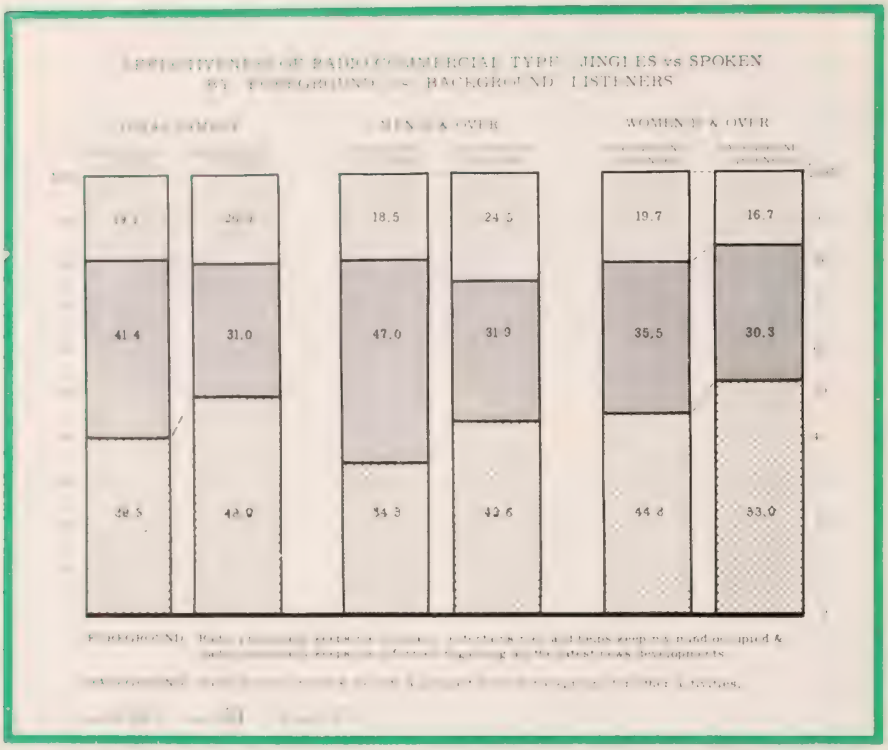
It is also apparent that as listeners get older they tend to regard radio more and more as a foreground medium (60.3 percent between the ages of 18 and 34 and 84.5 percent after age 55). Rural respondents are somewhat more inclined to think of radio as fore-

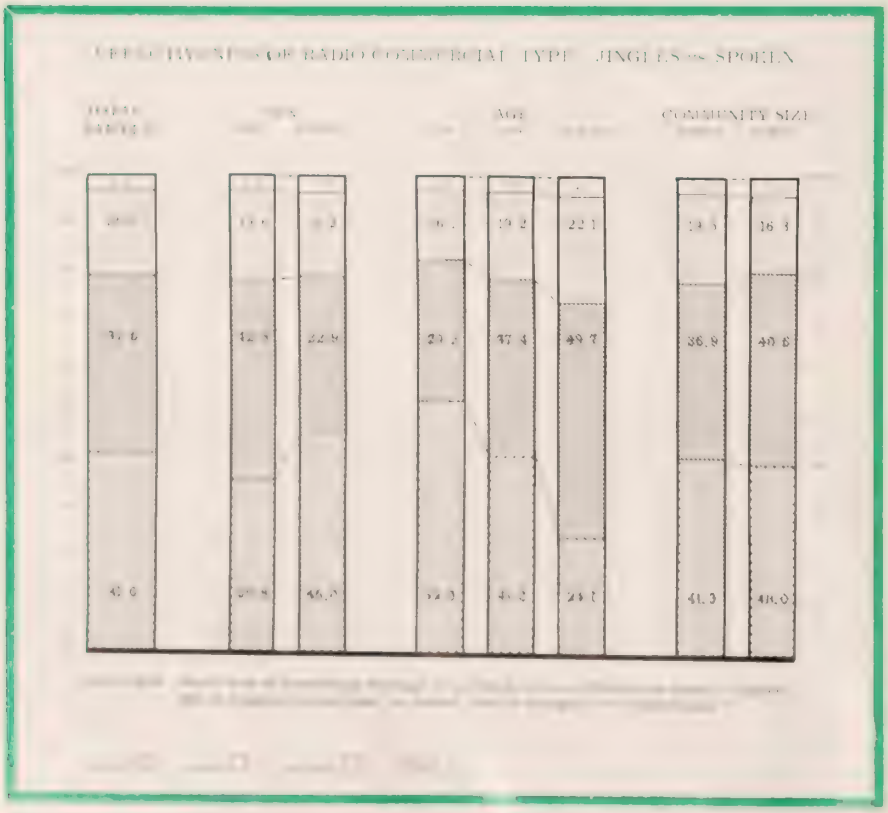


jingles vs. spoken . . .

ground listening than are urban residents (76 against 69.4 percent).

Having classified listeners by their involvement with radio, Bruskin then asked: "Which kind of advertising message do you think is more effective on radio — jingles, that is *singing commercials*, or spoken, that is *straight word commercials*?"





When all respondents are combined, jingles are considered most effective as a commercial form by 41 percent, spoken commercials are selected by 37.6 percent and 18.9 percent decline to make a choice. Men particularly favor the spoken type commercial (42.5 percent) as compared with women (32.9 percent).

By contrast, jingles are considered more effective by 46 percent of the women interviewed to 35.9 percent of the men. However, when the age of respondents is charted, we find that while over half — between ages 18 and 34 — pick jingles (52.9 percent) only 24.1 percent of the respondents age 55 and over think well of this form. The reverse profile is discovered for spoken commercials, with 29.3 percent of the respondents between the ages of 18 and 34 selecting them for effectiveness and 49.7 percent past the age of 55. There is very little difference in reaction between urban and rural residents.

Those who listen to radio for news and companionship, "foreground" listeners, are almost evenly divided in their opinion of commercial effectiveness. Spoken commercials were selected by 41.4 percent, jingles by 39.5 percent, with 19.1 percent declining to make a choice. A disagreement in choice by the sexes shows up here with 44.8 percent of the females favoring jingles and 47 percent of the male listeners picking spoken commercials. "Background" listeners, on the other hand, definitely made jingles a first choice, with 49 percent of these respondents saying this commercial form was more effective. This compares with 31 percent who favored spoken commercials and 20 percent who would make no choice.

Respondents provided interviewers with a wide variety of reasons when they were asked why they felt one commercial type was more effective than the other. Those who favored jingles most often said that they are "easier to remember, attract attention, tunes are catchy, are appealing, pleasant." Between seven and 11 percent of those favoring jingles said "they are entertaining, enjoy listening to them, melody stays with you, enjoy rhythm of jingles."

Women, in particular, made mention of the rhythm and melody and catchy tunes. Far more men than women, 39.3 percent to 29.1 percent, mentioned that jingles were easier to remember.

Equally varied were the reasons given for choosing the spoken commercial as the most effective. "Easier to understand and remember" headed the reasons, with "informative" a close second. Other reasons given were "creates awareness, gets your attention, appealing, sincere." The comment "sensible" was mentioned by some. Women and men were in general agreement in their choice of reasons. However, as might be expected because of the criticism the jingle form has evoked within the advertising industry itself, there were many respondents, 18.3 percent, who selected spoken commercials as most effective, and who gave as their reason a general dislike of jingles. These respondents primarily described jingles as "distracting, annoying, childish." Some said jingles are "hard to understand, are repetitious, boring, tiresome."

While specific feelings regarding commercials were elicited from eight out of 10 of the people interviewed, a significant number, 470, or 18.9 percent, would make no distinction in the effectiveness of either commercial type. Of these, almost half cited no particular or specific reason for declining to discuss jingles or spoken commercials. However, 22 percent commented "no one listens to commercials" and another 22 percent said "both types are the same." Only 4.5 percent of the 470 interviewed who would draw no distinction said there were "too many commercials."

In this survey, again, there is growing evidence of the new trend toward supplying the buying personnel of broadcast time with the kind of information that must make its way into the computers. Certainly the availability of type of commercial preference, broken down by sex and age characteristics, can contribute to the effectiveness of creative operations. But the hard core of value is in the provision of tools with which the tailoring of campaigns for the radio medium is made easier. ■

REASONS RESPONDENTS GAVE FOR MAKING NO CHOICE BETWEEN EFFECTIVENESS OF "JINGLE" AND "SPOKEN" COMMERCIALS

	TOTAL (470 respondents)	MALE (238 respondents)	FEMALE (232 respondents)
No one listens to commercials	22.1%	21.0%	[illegible]
Both types are the same	21.1	24.0	18.1
Too many commercials	4.5	[illegible]	[illegible]
They are silly and an insult to intelligence	1.5	1.3	1.7
Don't know much about commercials	1.1	[illegible]	[illegible]
Don't listen to radio	0.4	[illegible]	0.9
No particular reason	5.5	6.3	4.7
Not specified	44.0	42.4	45.7

Note: [illegible]

[illegible]

REASONS WHY RESPONDENTS FEEL "SPOKEN" COMMERCIALS ARE MORE EFFECTIVE

	TOTAL (941 respondents)	MALE (521 respondents)	FEMALE (420 respondents)
Spoken more effective because of its own advantages plus dislike of jingles	**17.6%**	**14.6%**	**21.4%**
Spoken more effective, no direct negative to jingles	**64.1**	**67.8**	**59.5**
Easy to understand, remember	26.7	27.5	25.7
Informative	24.2	27.8	19.8
Creates awareness, gets your attention	15.1	13.6	16.9
Appealing, sincere	[illegible]	9.4	8.8
Spoken commercials are good (non-specific)	6.1	6.1	6.0
A more sensible commercial	5.8	[illegible]	7.9
Conveys a message	3.1	3.3	2.9
Not boring	1.1	0.6	[illegible]
Educational	0.9	1.2	0.5
Miscellaneous	0.2	0.2	0.2
Spoken more effective because of dislike of jingles	**18.3**	**17.6**	**19.1**
Jingles are distracting, annoying	16.2	13.8	[illegible]
They are childish	10.6	10.6	10.7
Hard to understand	3.8	3.8	3.8
Repetitious, monotonous	3.1	3.3	2.9
Boring, tiresome	2.0	[illegible]	[illegible]
No particular reason	**0.7**	**0.2**	**1.4**
Not specified	**0.5**	**0.4**	**0.7**

Note: Totals exceed bases due to multiple mentions.

[illegible]

REASON WHY RESPONDENTS FEEL "JINGLES" ARE MORE EFFECTIVE

	TOTAL (1027 respondents)	MALE (440 respondents)	FEMALE (587 respondents)
Easier to remember	33.5%	[illegible]	[illegible]
Jingles attract your attention	28.9	27.0	[illegible]
Tunes are catchy	20.8	18.4	[illegible]
Appealing, pleasant	19.8	23.0	17.4
They are entertaining	10.9	[illegible]	[illegible]
Enjoy listening to them	8.6	10.0	[illegible]
Melody stays with you	8.6	4.3	[illegible]
Enjoy rhythm of jingles	6.7	[illegible]	8.7
Changed mind, like to sing them	3.8	[illegible]	4.9
Jingles are short and to the point	2.5	[illegible]	[illegible]
Jingles are different	[illegible]	[illegible]	1.0
No particular reason	0.5	0.9	[illegible]
Not specified	0.8	[illegible]	0.5

Note: [illegible]

[illegible]

How long does it take an in-the-flesh salesman to



Your highly trained salesman can travel only so many miles, make so many calls, beat so many bushes, dig out so many customers. Save him for hot prospects. To conserve the asset each salesman represents—to reach through doors and minds otherwise closed—do your specialized business selling in the specialized business press where your most efficient dollars are invested.

NBP

1911 Eye Street, N. W., Washington, D.C. 20006 *Representing the 133 member magazines of National Business Publications, Inc. whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulations, Inc., or the Canadian Circulations Audit Board, Inc.*

nrough a closed door?



Longer than it takes an advertisement in the specialized business press—trade, industrial and professional publications that go straight to a pre-selected prospect.

How much does it cost to reach identified prospects with salesmen's calls?

More—by a hundredfold—than it does to reach them with advertisements in the specialized business press.

How can you cover unidentified prospects, as well as identified prospects?

With a vigorous, important, and continuing advertising program in the specialized business press.

The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press fearlies the newcomer trains the analyst, rewards the *old* timer. It saves, pin-points, identifies. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.

NBC Gears for Political Business; SRO on 'Today'

Although NBC-TV and Radio sold out its convention-election night package over a year ago (to Gulf Oil), there's lots of late business coming in for fringe political coverage on the networks.

For instance, three new advertisers ordered multi-participations in the *Today* show to reach convention viewers. *Today* will originate from the San Francisco Hilton during the Republican Convention July 13-17 and from the Claridge Hotel during the Democratic Convention Aug. 24-28.

Newsweek magazine (Joe Gans & Co.), Mutual of Omaha (Bozell & Jacobs) and Book Enterprises (Schwab, Beatty & Porter) represent new business for the network. They join 11 other sponsors with orders totaling some $600,000 to virtually sell out the *Today* show during the two convention weeks.

Five other regular *Today* advertisers have also stepped up participations during these weeks. They are O. M. Scott & Sons, Gibson Refrigerator Div., F. E. Compton & Co., Regal Crown and Wolverine Shoe & Tanning Corp.

To handle administration of all its political sponsorships during the campaign year, NBC has activated its Political Broadcast Unit which, once again, will be helmed by Ernest Lee Jahncke, Jr., as vice president.

Three NBC executives named to assist Jahncke are: Paul M. Hancock, eastern sales manager of the radio network, who will serve as manager of the Political Broadcast Unit; Gerard B. Petry, administrator, practices, who will be manager, production and operations, for the unit; and Edward J. Roth, manager of credit and collection, with temporary duties as manager, business affairs.

JOURNALISTIC DRIVE



Ann Morrissy, reporter with ABC News Election Unit, found this the only way to handle San Francisco's hills on hectic rounds arranging coverage of the Republican National Convention. She had rented a car but "just couldn't find any place to park."

114 Hop Radio Code Bandwagon, Bell Reports

The constant emergence of new codes — on cigaret advertising, and American business in general (SPONSOR, June 15, page 18) — has not deterred the existing ones from swelling their ranks. Howard Bell, code authority director of the NAB, reports a gain of 114 subscribers to the Radio Code since April 1, topping the membership total of 2000 for the first time, for a total of 2008 subscribers.

Bell attributes the increase, more than 60 percent of the net increase of 181 registered since last June, to an intensified sales and information campaign launched April 1.

By the end of the summer, the code authority will release a new information kit called "Radio Code for '64," which will include a variety of advertising and promotion materials that will feature a revised Code audio symbol, advertising mats and an illustrated brochure designed for station management to use in its presentations to agencies.

New Network Campaigns For Two DFS Clients

Dancer - Fitzgerald - Sample has placed network orders on behalf of two of its clients, Frito-Lay and General Mills.

The Frito-Lay campaign, themed a "Birthday Bike Sweepstakes," is offering youngsters 500 bicycles with a dual prize structure for winners' parents, including a trip to the New York World's Fair. The promotion is being extensively advertised on all three tv networks.

General Mills is introducing a new pour-and-shake cannister container for its Gold Medal Wondra instantized flour, which has been on the market a year now, packaged in sacks. Advertising on the new container begins in August on NBC-TV and CBS-TV daytime news programs.

Avery Gibson To Head Media Research Council

Avery Gibson, vice president in charge of H-R Facts, the sales development division of H-R Representatives and H-R Television, has been elected president of the Radio - Television Research Council. She succeeds Harvey Spiegel, director of research, TvB.



Avery Gibson

Also elected were Bill Rubens, manager of audience measurement for NBC, president-elect, and Lee O'Brien, research director of WOR-TV and Radio New York, secretary-treasurer.

The Council, with a limited membership of 60 representatives from networks, agencies, station groups, national spot sales representatives and advertisers, serves as a platform for discussion of industry research problems.

"Survival" Selling Well

Official Films reports that sponsor reaction has been generally good on its new first-run syndication series, *Survival*. Although no sales have been made directly to advertisers thus far, the series has sold to 14 top stations, including the Crosley group.

Stations, in addition to Crosley, include: WPIX New York, KCOP Los Angeles, WWJ Detroit, KTVI St. Louis, WTIC Hartford-New Haven and KOMO Seattle-Tacoma.

Friendliest stop-sign on the road

(It invites you to relax, have some fun, and save some money.)



Smart motorists stop at the Sheraton sign for: Free TV and radio. Free family plan (no charge for children in your room). Insured reservations. Guaranteed rates. Free parking. (Many Sheratons even give you free launder-in facilities, free coffeemakers, free ice cubes, free swimming.) Rooms are comfortable. Rates are sensible. Restaurants and lounges are well-run, congenial, right on the spot. You'll find Sheraton Motor Inns in or near New York, Los Angeles, Boston, Chicago, Baltimore, Tampa and other major cities coast to coast in the U.S.A. and in Canada. For Insured Reservations call any Sheraton Motor Inn, Hotel, or Reservation Office.

85 Sheraton Hotels & Motor Inns

Coast to coast in the U.S.A., in Hawaii, Canada, Jamaica, Puerto Rico, Venezuela, Nassau, Mexico, Tel Aviv.

Sheraton shares are listed on the New York Stock Exchange • Diners' Club card honored for all hotel and motor inn services.

Warner Bros., ITC See Syndication Sales Spurt

There'll be lots of program material available for sponsorship, off-network, first run, and feature films, judging by recent sales reports from such syndication houses as Warner Bros. and Independent Television Corp.

Warner Bros. took in $3.4 million in sales during its fiscal quarter covering March, April and May. Involved were 94 sales of programs, cartoons and features in 44 markets. It was the third highest quarter in the firm's two-year history and 31 percent higher than the corresponding quarter last year.

More than half of the money received from program sales came from purchases in ten major markets of the off-network *77 Sunset Strip,* including New York, Los Angeles, Chicago, San Francisco, Washington.

Sales for June continue at the same stepped-up pace, reports Warner Bros., with 22 additional contracts signed in the first ten days of the month.

The first week of June was particularly successful for ITC, which wrote international orders on new product to the tune of $1,200,000. With another half-million dollars in domestic sales for the same period, it added up to the biggest one-week gross in the company's history.

A major share of the international revenue comes from Canada. The English-speaking CBC bought *Danger Man, Stingray* and new production of *The Saint,* and the French-speaking network bought *Sentimental Agent.* Cockfield, Brown Advertising Agency bought *The Saint* and *Danger Man* for French-language telecasting.

On the domestic front, ITC is off to a good start with its new one-hour series, *Espionage,* bought by Metromedia for New York, Los Angeles and Washington, D. C., and sold to stations in Dallas, Indianapolis and Denver. Another series, *Man of the World,* was sold in such markets as New York, Los Angeles, Dallas, Indianapolis and Syracuse.

all over America, people of all ages are listening to the radio again, to

THE LIVES OF HARRY LIME
Orson Welles

CAPT. HORATIO HORNBLOWER
Michael Redgrave

SCARLET PIMPERNEL
Marius Goring

THEATRE ROYALE
Laurence Olivier

SECRETS OF SCOTLAND YARD
Clive Brook

THE QUEEN'S MEN
Royal Canadian Mounted Police

THE BLACK MUSEUM
Orson Welles

7 network series . . . 364 radio dramas . . .
irving feld, 230 park ave., new york mu 9-5857

RATE CHANGES

KCMT-TV Alexandria, Minn.: New rate $300 per evening hour, effective October 1. Former rate $225.

WALA-TV Mobile, Ala.-Pensacola, Fla.: New rate $600 per evening hour, effective October 1. Former rate $500.

KNTV San Jose, Cal.: New rate $400 per evening hour, effective October 1. Former rate $350.

KRCR-TV Redding, Cal.: New rate $300 per evening hour, effective October 1. Former rate $275.

WTVM Columbus, Ga.: New rate $550 per evening hour, effective October 1. Former rate $525.

KTVO Ottumwa, Ia.: New rate $300 per evening hour, effective October 4. Former rate $250.

Chemstrand, Quaker Stat Sponsor Kick-Off Show

In an interesting switch on th CBS-TV General Foods ide Chemstrand and Quaker State O Refining Corp. will sponsor a hour long special on Sept. 13 whic will kick off the ABC-TV fall se son. Bing Crosby is host to a lin up of stars.

Chemstrand, via Doyle Dan Bernbach, is a participating spo sor in *Hollywood Palace.* B Quaker State is not represente in the network's new season eve that much. The General Foods fo mat, on the other hand, has trad tionally kicked off the CBS se son with a special, starring th stars of all upcoming GF shows.

The Quaker State order through Kenyon & Eckhardt.

Stripes for Five at Wad

Promoted to vice presidents Wade Advertising are: Mary A flick, senior creative supervisor Toni; Grover Allen, director television production; Harvey A dersen, director of marketing a research; Dave Nelson, account e ecutive on Miles' Chocks and Ne vine; and Weldon Yocum, accou executive on Berry Refining C Fannie May Candies, Herrud Pac ing Co. and Waterfill and Frazi Distillery Co.

Broadcast Best Local Buy, Says Canada Dry's Saylor

Radio and tv account for the greater share of the ad budgets of 17 parent-operated divisions of Canada Dry, which has just launched the strongest, most concentrated ad push in its 57-year history. Co-op funds in some 185 other markets will also go largely into broadcast media.

Cost-per-thousand was the deciding factor, according to L. S. Saylor, vice president of U. S. Carbonated operations. Referring to the local market, where tv will dominate, he said, "Had tv costs in those markets put those rating points beyond our means, we would simply have turned our attention to newspapers or radio, whichever would for our dollars give us the degree of frequency, continuity and dominance we wanted."

Another advertiser with an obvious eye on summer picnickers is using broadcast, primarily radio, on a local basis. Hanover Canning Co. has one-minute spots running on 15 stations for the two-week period prior to July 4 throughout its central Pennsylvania, Maryland and Washington, D. C., market area. Featured product is "Guest Quality" brand Pork 'n Beans. WBAL-TV Baltimore is also included.

A DOG'S LIFE



Although the company spends under $700,000 in television annually, Polk Miller Products' commercials have walked off with creative awards in the past. Here's star of one of this year's spots, which start the end of June and continue all summer on several network shows. He's shown with mood masks he wears to indicate (right) "summer eczema" misery and (left) relief from Sergeant's Derma-Foam. N.W. Ayer is the agency

SRO for Cleveland Open

William Esty has bought the Cleveland Open golf tournament, June 27-28 on the Sports Network, for three of its clients — R. J. Reynolds Tobacco, Groom and Clean, P. Ballantine. Rounding out



CAMPAIGNING?

Select A Winner...

The South's Fastest growing Television Market....

JACKSON, MISSISSIPPI

WJTV 12 - WLBT 3

KATZ HOLLINGBERY

the client roster on the $110,000 links classic is Goodyear Tire & Rubber, via Young & Rubicam.

Beer Business Flat, Is Industry Survey Finding

Despite an annual advertising outlay of about $275 million, a huge part of it in broadcast, beer volume has risen only 11 percent since 1945. So charges A. Edwin Fein, managing director of Research Company of America, in the current edition of the "Brewing Industry Survey."

Advertising expenditures in 1946 were $50 million. Of the current all-industry budget, $61,380,000 is in spot television, $7,062,000 in network. Nine of the top 50 spot radio advertisers are breweries, spending a total of $21,444,000 in that medium.

However, from the broadcast standpoint, it is interesting to note that the 10 leading brewers increased their total measured media advertising expenditures about 76 percent between 1958 and 1963, says Fein. This group spent an average of $1.67 per barrel in 1963, about 80 percent of it going into television ($41,730,940, according to TvB).

Although total industry growth may be falling somewhat flat, in Fein's analysis, the major producers have progressively increased their share of the market. The 25 leading brewers accounted for 82.3 percent of all beer sales in 1963, 70.5 percent in 1958, 61.3 percent in 1953, 49.2 percent in 1948, 41.4 percent in 1943.

Dodge Dealers Use Spot Tv for Two-Month Drive

The 91 San Francisco Region Dodge Advertising Assn. dealers (northern California and northern Nevada) launched their first promotion with a heavy schedule of 10- and 20-second tv spots in prime and fringe time on 17 stations in eight markets. An average of 140 spots per market will be used during the June-July promotion.

The theme, "Dodge Dealin' Days," is tied into strong point-of-purchase window banners, pennants for display cars in and out of showrooms and bumper stickers. Local dealer tie-in, advertising and promotion will supplement. Promotional package was sent to each dealer containing suggested 30- and 60-second radio spots and other materials.

BBDO is agency.

CBS Promotes Greene

William D. Greene, assistant general attorney of CBS since August, 1960, has replaced Andrew Subbiondo as director of administrative operations for the radio network. Subbiondo became controller for CBS Radio in March.



William D. Greene

Greene worked for radio and tv production firms until 1951. After the Korean War, he attended the University of Connecticut School of Law for a year, and worked during that period as production manager at WKNB-TV Hartford. Transferring to Fordham University School of Law where he received his LLB degree, Greene joined the legal staff of ABC and after graduating, joined the law firm of Hawkins, Delafield and Wood.

Soft Drink Bottlers Buy $43 Million in Tv

The nation's soft drink bottlers are continuing to pour record-breaking dollars into network and local tv advertising with the announcement of a $43.8 million investment in 1963, representing a 39.9% boost over the previous year.

According to a just-released report, "virtually every major franchise firm, independent and locally-owned bottling plant involved in television advertising boosted expenditures. Coincidentally, a host of additional operations became first-time video advertisers."

The new gains surpass the national growth for tv advertising as registered in all other combined product classes and indications are that 1964's spending in tv will be even greater.

THE FIRST IN ITS FIELD



Glen Lempereur, president of Keystone Custodian Funds, Boston, accepts Pioneer Advertiser Award given by WBZ-TV to Keystone Mutual Funds for being the first locally-based advertiser in its field to use tv. Looking on, left to right: Harold Vaughan, Doremus & Co. vice president; Lamont Thompson, station general manager. Rus Arena, Keystone advertising manager.

TRYING OUT THE COURSE



Relaxing after 18 holes at Oakland Hills Country Club, Detroit, are P. W. Perdriau, B. F. Goodrich Tire president, and Ian R. Dowie, Carling Brewing chairman. They discuss upcoming CBS telecast (Aug. 28, 29, 30) of Carling World Golf Championship at that course. Goodrich, Carling and R. J. Reynolds will sponsor the $200,000 international tournament

Collins Radio Sales Off $27 Million

Perhaps an indication of the ouble electronic equipment manu- icturers are having, Collins Radio o. reported a fall-off in sales for ie nine months ending May 1 of 27,261,000 (to $204,617,000) om the similar nine months a year revious. Profits in the same period ere down more than half-a-million ollars, from $2,408,000 for the ne months ending May 3, 1963, $1,902,000 for this nine months. his amounted to $1.08 per share nd 85 cents per share, respectively. Company's president Arthur Col- ns said the depressed earnings continue to reflect the absorption f heavy start-up costs related to ie development of the company's ita communication and processing roduct line."

Triangle Adds to Auto Race Programing Pack

Should auto racing become any- here near the audience and ad- rtiser attraction that football and seball are, Triangle Stations will e sitting pretty. The group, which the past year has locked up most f the major auto classics, has just equired exclusive broadcasting ghts to the Double 500, the annual ato race in Bridgehampton, L.I.

The September 19-20 dual race, each 250 kilometers, will be broadcast by direct feed as a live radio special and will be made into a color tv film, both for Triangle's own outlets and for syndication by Triangle Program Sales.

Within the past few weeks, Triangle also announced two additional video specials covering the history and current season of auto racing in Europe.

Taft Earnings, Revenue Steady Preceding Buy

Although the scope of its operations is now about double what it was prior to April 1, when its purchase of seven Transcontinent Television stations was closed, Taft Broadcasting reported a relatively status quo fiscal picture for the year ended March 31.

Net revenue for the 1964 fiscal year amounted to $12,932,509, compared to $12,485,942 the previous year. Operating profit before depreciation and amortization rose from $5,752,573 to $5,915,801. Net earnings per share after a special charge reflecting abandonment of certain film contract rights, were $1.38 this year, $1.41 last. Net earnings, after special charge, were $2,252,336, down slightly from 1963's $2,310,425

LADIES' MAN



"Sunny" the seahorse comes from the Syngathidae family on the Hippocampus side.

The male of the specie devotes his life to making things happier for the Mama Hippocampus. He's the producer in his family.

Frankly, our "Sunny" goes all out to please the ladies. He brightens their days and nights.

That's why the ladies of Tampa-St. Petersburg go for him.

We'll let him produce for you, too!

WSUN

TELEVISION abc RADIO

TAMPA - ST. PETERSBURG

If you feel we've been chewing too much kelp, ask:

Nat. Rep. Venard, Torbet & McConnell
S.E. Rep. Bonner, Lowenstein & Associates

MW&S Adds $1 Million; Other Agency Shifts

Regina Ovesey, president of her own agency for the past 11 years, has dissolved her shop and joined **Mogul Williams & Saylor** as senior vice president. She brings to the air-oriented MWS some $1 million in billings, primarily in the fields of fashion, home furnishings and beauty. Included are Capezio shoes, Kate Greenaway, Thorp Fabrics-WHS Lloyd Wallpapers, Wundies, Tanner of North Carolina and H. K. Negbauer.

In other agency shifts, **Smith & Dorian** picked up the sewing machine manufacturer Necchi P.v.A. of Italy. The account was previously at Grey. It will bill about $400,000 at S&D, a spokesman said, and plans call for Necchi's first use of broadcast media.

Two accounts have moved over to **Co-Ordinated Marketing Agency.** They are the Coldwater Seafood Corp., a subsidiary of the Icelandic Freezing Plants Corp., and Equitable Paper Bag Co. Former account markets products in this country, under the Icelandic and Fresher brand labels, at both retail and institutional levels.

Ozark Air Lines, billing around $400,000, will move to **D'Arcy,** effective August 1 . . . Photographic Div. of the Charles Beseler Co., manufacturers of cameras and darkroom equipment, has appointed **Riedl & Freede** to handle its account . . . Prestape, a new entrant into the multi-million dollar pressure sensitive tape field, to **Dunwoodie Associates.** A full-scale consumer and trade promotion kick-off immediately after Labor Day.

Gallaher Ltd., the large British cigaret manufacturer, to Fuller & Smith & Ross' London associate, **Service Advertising Co., Ltd.,** for its Senior Service Tipped advertising beginning September 1. BBDO has handled the account since the cigaret's introduction last year. Service Advertising handles several other Gallaher products.

CBS owned radio stations to **Warren, Muller & Dolobowsky** to handle trade advertising. Agency was recently appointed for WCBS. New York . . . Italian Balm Hand Lotion, product of Campana Corp. Div. of Purex, to **Erwin Wasey, Ruthrauff & Ryan,** which has handled Ayds and Pursettes.

Bernard Howard Expands

The fifth regional office of the Bernard Howard rep firm will open around July 15 in Atlanta. For the last five-and-a-half years, the Howard stations have been represented in the south by the Bernard I. Ochs Co.

PAUSE IN THE DAY'S OCCUPATION



Taking time out from a series of serious talks on advertising at the recent ANA advertising management seminar in Rye, N.Y., are (left to right): Ernest P. Zobian, Vick Chemical executive vice president and chairman of the ANA advertising management development committee; Clarence Eldridge, marketing consultant; William E. Ewen, Borden advertising director

New York Station Sold

WEBO Owego, N.Y., has been sold by Owego Radio, Inc. to Community Service Broadcasting Corp., owner of WCSS Amsterdam, N.Y. Hamilton-Landis brokered the deal for $85,000.

The largest stockholder of Community Service is Phillip Spencer, general manager of WCSS.

WEBO is 1 kw, on 1330 kc.

Clay Leaves ARB, Forms Own Consulting Firm

Ernest H. Clay has resigned as director of research and production at American Research Bureau Division of C-E-I-R, to form his own research consulting firm. He'll be succeeded by two men, Dr. Ira Cisin as director of research and R.R. Ridgeway as director of production.



Ernest Clay

A 16-year veteran of broadcast audience measurement, Clay began in 1949 as a founder of Coffin, Cooper and Clay, Los Angeles research company. For a number of years, the company was the dominant West Coast audience measurement service, and when it merged with ARB in 1952, Clay became its director of research.

Dr. Cisin has been statistical consultant to ARB for more than five years, in addition to his work as lecturer in statistics at George Washington University. Ridgeway, who came to ARB in 1955 and had previously worked for Coffin, Cooper & Clay, has been manager of research and production. Previously manager of data processing, he introduced electronic machine systems into the company in 1959.

NBC into Green Bay

First NBC Radio affiliate in the Green Bay area of Wisconsin, WJPG joins the lineup July 1. Station is owned and operated by the Green Bay Newspaper Co., publishers of the Green Bay Press-Gazette. Glen R. Holznecht is general manager of the outlet, which operates on 1440 kc.

Union Carbide Co. Promotes Portable Tv

Advertisers and portable tv set manufacturers will welcome a non-commercial promotion planned by Union Carbide this summer.

The consumer products division of the company is pushing small-screen, battery-powered (Union Carbide makes Eveready rechargeable batteries) portable tv sets for beach, picnic, etc. It has sent promotion kits to all commercial tv stations, free of charge, containing a 60-second film emphasizing the portability of the small sets with the theme, "You *Can* Take It with You."

A hint of the potential impact is found in Union Carbide's spring industry effort in which 2513 radio stations are using a promotional kit for portable radio aimed at in-home listeners. The theme is "Take a Lively Companion Wherever You Go — Take a Portable Radio."

Smallwares Manufacturer, Importer Breaks into Tv

Television's newest customer is Ross Products, Inc., New York, an importer of small housewares and toys primarily from Japan. Although Ross has, until now, limited its advertising to point-of-purchase and a small amount of print, it's ready to hop the broadcast bandwagon. The firm will name an agency shortly, but meanwhile is scouting tv availabilities direct in some 30 to 40 markets to promote a new item, "Tina Cassini" high-fashion dolls.

Campaign for the dolls, named after fashion designer Oleg Cassini's daughter, starts in September, will include two spots a day, seven days a week around kids shows in the local markets. Budget is over $100,000 and could go as high as $500,000, according to advertising manager Joe Siegel, if satisfactory spots can be cleared in the markets.

Spots will be keyed to a "Junior Fashion Designer" contest, inviting girls between the ages of five and 13 to submit designs for the Tina Cassini doll outfits. There will be prizes in each market, with aggregate retail value of $1000 to $10,000 depending on the size of the market. Nine regional grand prizes of mother-and-daughter four-day trips to the World's Fair in 1965 will be awarded.

Stations involved in the campaign will receive numerous promotional aids, including displays which carry suggestions for entrants, take away instructions, and colorful fashion show booklets.

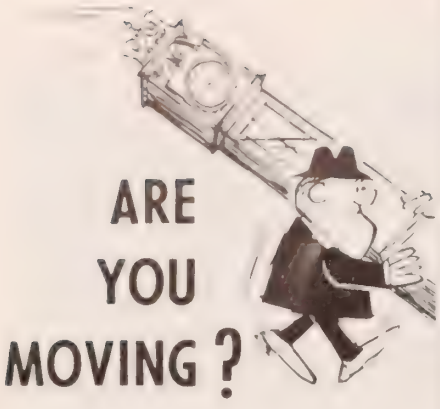
Does Ross Products expect to extend its use of television to any of the rest of its extensive line of products? "Unquestionably," said Siegel.

GETTING A CLOSE LOOK AT THE PROPERTY



Advertisers and timebuyers are invited to meet Mimi Benzell in person as she broadcasts her new WNBC New York weekday talk show from Cafe Francais. Here Jeanette LeBrecht, vice-president and media director of Grant Advertising, lunches with Mimi and NBC Spot Sales' Vin Riso





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Park Assumes Control Of Tennessee Station

The $2,717,000 transfer of WJHL-TV Johnson City, Tenn., to Park Broadcasting, Inc., received an FCC green light and the new owner has assumed control. Hanes Lancaster, Jr., previous owner of the station with his father, will be executive vice president and general manager. The senior Lancaster will remain as a consultant.

Other tv stations owned by Roy H. Park include: WNCT-TV Greenville, N.C., WDEF-TV Chattanooga and a 30 percent interest in WECT-TV Wilmington, N.C. On the radio side, Park owns WGTC and WNCT (FM) Greenville and WDEF Chattanooga (AM and FM, the latter under construction).

Virgin Islands Stations Name U.S. Sales Rep

Advertisers interested in reaching either the local population or the heavy tourist throng in the Virgin Islands can do so through T.I.E. Sales, Ltd., just named exclusive U.S. sales representative of WBNB-TV Radio. The stations are owned by Island Telegradio Service, St. Thomas.

WBNB-TV is the only tv station in the Virgin Islands, carries NBC and CBS. WBNB Radio operates full time on 1000 kc at 1 kw of power.

T.I.E. Sales' associated company in London, Television International Enterprise, Ltd., has been appointed European representative for the stations.

TOTEM POLE

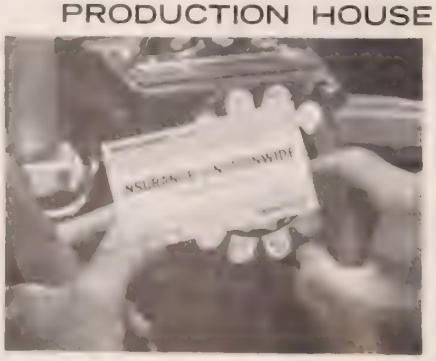


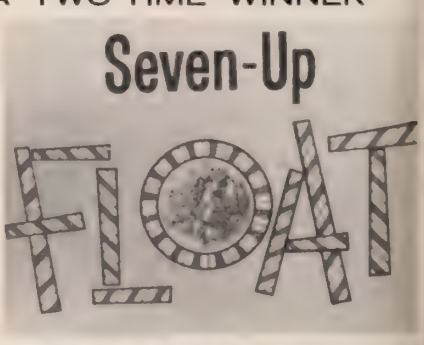
A new point-of-purchase piece of Ballantine Beer — an eight-foot high totem pole of rounded, smiling beer schooners — is also featured in 12 commercials for use in network tv, spot tv in 15 markets from Maine to Florida, and at Yankee, Phillies and Senator baseball games, which are co-sponsored by Ballantine. William Esty is the agency.

Rep Appointments

Three stations have named Ohio Stations Representatives as regional rep for Ohio, Indiana, Kentucky, Pennsylvania and New York. They are WLOI La Porte, WARU Peru and WSLM Salem, Ind. In other shifts, WFMV Richmond, Va., appointed Good Music Broadcasters.

PRODUCTION HOUSE A TWO-TIME WINNER





Keitz and Herndon, Inc., Dallas, took top honors in the Dallas-Ft. Worth Art Directors Club annual art show for Nationwide Insurance 60-second spot (Ben Sackheim) and the Advertising Broadcasters Executives of Texas commercial competition for Seven-Up Float (J. Walter Thompson).

SPONSOR SPOTLIGHT

ADVERTISERS

Robert L. Eskridge, and **H. A. Garbanati** appointed vice president in charge of marketing and vice president in charge of sales, respectively for Van Camp Sea Food Co. Eskridge was formerly director of product management and advertising, of grocery products division, Ralston Purina Co., St Louis. Garbanati is presently national sales manager of Van Camp.

James R. Collier joins Raytheon Co. as manager of domestic product planning. Previously vice president, plans and markets, Allied Research Associates. Also served Itek Laboratories as director.

Richard Burns named advertising manager of Deluxe Reading Corp. Was vice president and general manager of Jubilance Advertising Agency, Oakland, Calif.

Carson J. Morris appointed general manager of the specialty division, Cudahy Packing Co., Omaha. Former vice president of marketing for Campbell-Mithun, Chicago.

William F. Siegel to chairman of the cooperative advertising committee of the Association of National Advertisers, succeeding **Arthur H. Baum.** Siegel is vice president and advertising director of Coty.

Walter A. Woron named advertising and public relations manager of Jaguar Cars. Previously in charge of advertising and public relations for Renault.

John W. Adams appointed general manager of the parts and accessories division of Zenith Sales Corp. Joining Zenith in 1961 as vice president and general manager of Central Electronics, a Zenith subsidiary, he most recently was commercial manager of the parts and accessories division.

Ray Hyde named public relations manager of W. A. Sheaffer Pen Co. Since 1951 he has been public relations account executive for Wesley Day & Co.

R. A. Correa, vice president for business development, elected director of American Machine & Foundry Co., to succeed **George S. Hastings.** Prior to joining AMF in 1963, he was corporate vice president for patents and licensing at RCA.

Oscar P. Kusisto elected vice president of Motorola, and named assistant general manager and director of national sales of the firm's automotive productions division. He continues as vice president of Motorola Automotive Products, sales subsidiary. Joining the company in 1947 as a sales engineer, he was later named sales manager of the automotive products division and then vice president and general manager of the sales subsidiary.

A. D. Davis elected chairman and chief executive officer of Allied Radio Corp. **William E. Cowan** is succeeding Davis as president. Formerly Cowan served as vice president of Allied.

AGENCIES

Robert C. Johnson becomes media manager of the media department, Needham, Louis & Brorby, New York. Since joining the agency in 1960, he served as media buyer and, most recently, as media supervisor.

Wesley E. Truesdell named vice president of Doremus & Co. Since joining the firm in 1953 he served as staff writer, manager of news operations, account executive and account supervisor.

Alan O. Pando named vice president and account supervisor of Benton & Bowles. Responsible for the Instant Maxwell House account. Before joining the agency in 1960 he was an assistant product manager at Chesebrough Ponds, Inc.

Joel J. Davis joined The Fletcher Richards Co. as director of media. Previously he was assistant vice president and media supervisor at Ted Bates & Co.

Frank Rhylick, vice president and creative director of Wade Advertising, elected president of the Los Angeles Copy Club. Other new officers: vice president, **Adrian Brown,** vice president of McCann-Erickson; secretary-treasurer, **Ed Reich,** copy supervisor at Young & Rubicam.

Peter A. Krug and **Evelyn Walmsley** appointed director of the radio and tv department and manager of broadcast media, respectively, of Lewis & Gilman, Inc., Philadelphia. Formerly Krug served as radio and tv director for Hicks & Greist, as business manager of the Donahue & Coe radio department and as a BBDO account executive. Walmsley was previously associate director of media for the agency.


William F. Siegel


Walter A. Woron


A. D. Davis


William E. Cowan


Oscar P. Kusisto


Peter A. Krug

Edward J. Gardner goes to Doherty, Clifford, Steers & Shenfield as vice president and account supervisor. Formerly with Young & Rubicam and Ogilvy, Benson & Mather, Inc.

Charles G. Douglas, Jr., appointed account executive of Weston Associates, Inc., Manchester, N.H. Had been first vice president of the New Hampshire Savings Bank, Concord.

Francis Consetino named account executive for Storm Advertising Co. Formerly he was production manager.

Dick Siebrasse, Campbell-Mithun, named a vice president. For the past three years he served the agency as an account executive.

Lewis A. Holman joined McCann-Erickson, Los Angeles, as an account executive. For the past three years he was manager of marketing services and grocery store product sales for Roman Meal Co. of Tacoma, Wash.

Laurence E. Babb, Jr. appointed account executive for Chirurg & Cairns, Inc., Boston. Formerly with Daniel F. Sullivan Co., Boston.

Lewis Lanyi joined Co-Ordinated Marketing Agency as account executive and assistant to the president. Was account executive with Charles W. Hoyt Co.

Donald F. Satterfield joined Sudler & Hennessey as account executive. He comes to the agency from William Douglas McAdams, Inc.

Edwin J. Gottfried joined Fuller & Smith & Ross, Pittsburgh, as a research associate. Formerly associated with the Bureau of Business Research, Ohio State University.

G. Jerry Gimzek named director of sales development for Original Advertising Concepts. For the past eight years he's been associated with the Gestetner Duplicating department of Piersons Stationery, Binghamton, N.Y.



Theodore Barash



Charles E. Brown

Theodore Barash named a vice president of Young & Rubicam. He joined Y&R in 1955, from the Al Paul Lefton Agency, as an account executive, was recently made an account supervisor.

Charles E. Brown to MacManus, John & Adams, Chicago, as director of marketing services. Previously at Maxon Advertising, Detroit, as a marketing executive.

Lawrence Elegant and **Gary Korn** elected vice presidents of Erwin Wasey, Ruthrauff & Ryan. Elegant is associate creative director and Korn is production manager of EWR&R.

A. D. "Dud" Coan to Campbell-Ewald, New York, as account supervisor on the Savage Arms Division account and account executive on the Corral, Wodiska y Ca., Inc. (Bering Cigars) account. Had been vice president and account supervisor with Fletcher Richards, Calkins & Holden.

Elaine Hudson appointed broadcast media supervisor for Carson/Roberts, Inc., Los Angeles. Former account executive with Gumbinner-North, New York.

Richard Griff joined the Kudner Agency as media buyer. Was associated with Lennen & Newell. His responsibilities will involve General Telephone & Electronics, Sylvania and Goodyear.

Gale H. Terry promoted to account supervisor at Leo Burnett Co. He had been an account executive at the agency.

John Lampe appointed vice president and account executive for W. B. Doner & Co., Baltimore. Had been associated with David Lampe Advertising Agency.



John Lauer



Thomas Brennan

John Lauer rejoined Earl Ludgin & Co., Chicago, as an art director. Formerly was with the agency in a similar capacity for 12 years.

Thomas G. Brennan appointed director of television production for MacManus, John & Adams. Prior to joining the agency nine months ago, he was associate director of broadcasting for Foote, Cone & Belding.

Douglas Neal to Grant Advertising, Bangkok, as an account executive. Formerly with Compton, he served as sales manager of a midwest advertising display firm and advertising manager for a newspaper chain.

Seymour Kagan to Campbell-Ewald Co., New York, as coordinator of international media. Previously manager of international media at Fletcher Richards, Calkins & Holden, Inc.

Robertson Page joined James F. Fox, Inc., New York, as a public relations executive. Was director of information of the National Assn. of Mutual Savings Banks and press relations officer of First National City Bank, New York.

William M. Wood, Jr., joins McCann-Erickson, Houston, as an account director. Previously he was account supervisor with Reiter-Ross, Inc., and Needham, Louis & Brorby.

John Rothschild and **Barry Lewin** appointed account executive and public relations writer, respectively, for Cunningham & Walsh, New York. Formerly Rothschild was assistant advertising manager of Reichhold Chemicals. Lewin comes to the agency from Olsen Publishing Co., where he was an associate editor.



John Beresford



Harry J Spiess



Kenneth Cowan



Dan Hayslett

John P. Beresford joined Young & Rubicam as general corporate executive. Formerly he was executive vice president of McCann-Erickson.

Robert K. Erickson to Donald L. Arends, Inc., Hinsdale, Ill., as an account executive. Was a General Electric instruction book technical editor, then an A&SP specialist, advertising copywriter and account supervisor. Most recently, he was copy chief for twelve Midwest GE ad departments.

TIME/Buying and Selling

Harry J. Spiess elected vice president in charge of finance for Adam Young, Inc. Formerly was president of NANA-Bell-McClure Syndicate. Also served as vice president and director of United World Films.

Ken Otstot joined AM Radio Sales Co., New York. Comes to the company from Cleveland, where he was account executive at KYW.

Ronald H. Wayland appointed account executive of Kettell-Carter, Inc., Boston. Formerly he was associated with radio stations WESX Salem (Mass), WBZ Boston and WHDH Boston.

TV MEDIA

Leslie G. Arries, Jr., named general manager of KYW-TV Cleveland. He was formerly director of television for WHDH-TV Boston.

George J. Mitchell becomes program director of WKEF-TV Dayton. For the past eight years he was production supervisor of WWLP-TV Springfield, Mass. Plans are to have the Dayton UHF station on air by end of summer.

Kenneth Cowan appointed administrative assistant to **Robert Leder,** vice president and general manager of WOR-AM-TV New York. Three years ago he was named vice president and business manager of "Television" magazine. Prior to that he served nine years as eastern sales manager of "Broadcasting."

Bill Thompson and **Robert Walsh** joined NBC-TV Spot Sales staff, New York and Chicago, respectively. Thompson was formerly associated with the Chicago sales office. Walsh comes to the network from Westinghouse Broadcasting Co.

Thomas C. Neely joins the sales staff of WPRO-TV Providence. He served WHEB-AM Portsmouth as an account executive for the past two years.

Roger W. Marks promoted to continuity director of WTVN-TV Columbus, Ohio. He joined the station in 1963 as a member of the property department.

Robert W. Ferguson elected to a two-year term to the board of NBC-TV's Affiliates. He is executive vice president and general manager of WTRF-TV Wheeling.

John J. McMahon appointed sales manager for WBKB Chicago. He returns to the station, where he was a salesman in 1962, from ABC-TV Spot Sales, New York.

Allen B. Long named account executive for WFC-TV Washington. For the past two years he was account executive for WMAR-TV Baltimore.

David J. Shurtleff and **Robert J. Crohan** named vice president of WJAR-AM-TV, Providence, and station manager of WJAR Radio, respectively. Shurtleff was formerly vice president of WJAR-TV. Most recently Crohan served as local sales manager of WJAR-TV.

RADIO MEDIA

Dan Hayslett promoted to vice president and general manager of KIXL AM-FM Dallas. For the past six years he's been the station manager.

William Doty appointed vice president of WQMR-WGAY-FM Washington. He has been the station's production director.

John G. Mayne, Jr., appointed news and public affairs director of KPAT-AM-FM Berkeley, Calif. Was on the circulation and general promotion staff of the San Francisco News Call Bulletin.

John H. Fox appointed regional sales director of Radio Sales Bureau, Toronto. Prior to this appointment he was manager of CHIC Brampton, Canada.

Paul Kagan named assistant manager of press information for CBS Radio.

T. Ballard Morton Jr. chosen vice president-finance of WAVE Inc., effective July 20. Since 1959 he has been a general partner in J. J. B. Billiard & Son, Louisville, and a member of the New York Stock Exchange. He is also director of Begley Drug Co., Louisville Varnish Co. and Old South Life Insurance Co.

Allan Michaels named public service and production supervisor for WIP Philadelphia. He had been public service director of Metromedia's WHK Cleveland.

Harold B. Jackson and **Rocky Groce** named director of community relations and program director, respectively, for WWRL New York. Jackson was formerly station program director. Groce, a disc jockey.

Dean M. Murdock named local sales manager of CKLW Detroit. Formerly he was an account executive for the station.

Edward Armsby named assistant director of advertising and promotion for Triangle Stations. Formerly he was director of promotion, presentations and production for Television Bureau of Advertising and an account executive at Ketchum, MacLeod & Grove.

Granville Klink named chief engineer for WTOP Washington, D.C. He joined the station in 1937 serving in various technical capacities.

Joel Truitt joined promotion staff of WTOP Washington. Formerly he served in various public information offices in the U.S. Navy.

Edward T. Giller named program director for WDAF-AM-FM Kansas City, Mo. He comes to the station from WNBF Binghamton, N.Y., where he served as program manager since 1959.

George E. Lindman appointed national sales manager of Golden West Broadcasters radio division, with headquarters at KMPC Los Angeles. Prior to association with Golden West he was president and general manager of Mag-Powr Games Inc., a San Francisco game manufacturing firm which he founded in 1959.

Pierce Allman and **Clarence Bruyere** promoted to production manager and salesman, respectively, for WFAA Dallas. **Jim Stanley** named program manager. Allman served as program manager, Bruyere as commercial recording manager. Stanley comes from WNOR Norfolk.

Ira Laufer named general sales manager of KABC Los Angeles. Part owner, vice president and general manager of KEZY, Disneyland Hotel, Anaheim, he'll remain with that station until its transfer to new licensee.

James L. McQuaide appointed to sales staff of KDKA Pittsburgh. He had been manager of the automotive classification of the general advertising department of the Pittsburgh "Press."



Edward Armsby



Warren Koerbel

Warren A. Koerbel named FM sales coordinator for Triangle Stations. He will continue as station manager of WNBF-FM Binghamton, N.Y. Prior to joining the station last year he was general manager of WACB Kittanning, Pa.

James L. Streicher named account executive for WTOL Toledo. Was affiliated with KPHO Phoenix, and also public relations director for the American Heritage Wax Museum, Scottsdale, Ariz.

George Stump named director of programing for KCMO-FM Kansas City, while **Bill McReynolds,** formerly local sales manager, replaces Stump as program director for KCMO Radio. **R. L. Turner,** previously with KPHO-TV Phoenix, named retail sales manager for KCMO Radio. **Lee Marts,** local sales manager, has been promoted to sales manager of KCMO-TV.

James R. McQuade named program director of CBS Radio. Since joining WCBS New York in 1961 he has been sales service manager, operations manager, manager of finance and administration and, most recently, account executive.

Irv Schwartz resigned as vice president and general manager of KUDL Kansas City, to take over his own operation, Kenton County Broadcasters, Covington, Ky.

Phillip W. Trammell appointed general manager of KOMA Oklahoma City. Before this he was sales manager of KXOK St. Louis. Both are Storz stations.

Timothy F. Moore named chairman of the Broadcast Committee for Oregon Welcome, Inc. He is vice president and general manager of KISN Portland, Ore.

SYNDICATION & SERVICES

James Morgan named vice president in charge of television series of Independent Producers Association, Inc. For many years he was CBS Radio program director.

Frank C. McCall named assistant director of public relations for Southwest Research Institute. Formerly he served as public relations chief for the Commissioner of Public Housing, San Antonio, was producer of NBC's "News Caravan."

Bart Swift rejoins TelePrompTer Corp., after an absence of four years, as director of sales for its new group communications division. For the past four years he was director of sales development for Theatre Network Television, a closed-circuit tv producer. From 1953 to 1960 he was associated with TelePrompTer.

Herbert Nubel and **Ted Black** appointed design directors for Sandgren & Murtha, Inc. **Wallace Vogt** joins the firm as account executive. Nubel was formerly design director with CIBA Pharmaceutical Products and Ted Black with Robert Zeidman Associates. Wallace is a former Jaap Penraat associate and account manager for Lippincott & Margulies.

Cecil Barker named executive producer in charge of Goodson-Todman filmed television productions, Hollywood. Recently he resigned as producer of "The Red Skelton Show," after eight years with CBS-TV.

George Bergmann appointed administrative associate of United Press International. He was previously public relations chief for Harwyn Publishing Corp. and Regal Advertising.

Richard Gershman appointed vice president of The Public Relations Board, New York. He was formerly a partner in William, Karl & Bruce Associates, an account executive with Milburn McCarty Associates, New York, and an executive with CBS-TV Press Information.

Demonstration--
a tv selling art

By Lincoln Diamant

■ One picture is still worth a thousand words, so there's little point in *describing* a good television "demonstration commercial." It has to be *seen*.

But when you've finished looking at the American Tv Commercials Festival's selection of the best "demonstration" spots of 1963, the next step is to ask the question: Why did this handful turn out so much better than the rest of several hundred in the category?

First, what is a "demonstration commercial?" Doesn't every spot contain some little bit of demonstration?

What we are analyzing here is the commercial that spends most of its time dealing with an active, *demonstrable* product benefit. A new or better way of using — or enjoying — a particular product.

That benefit — that difference — is firmly based (with one eye on the sophistication level of today's tv viewer and the other on the FTC) on one or more of the product's "unique selling propositions," "purchase propositions," "promises," etc.

In each case a tangible product advantage or improvement is offered and demonstrated in a highly dramatic manner, in less than one minute, if it's a big-ticket or big-volume item, in less than *two* minutes.

Why "a highly dramatic manner?" Because television is still show business — Broadway even in the bedroom. Commercial messages that can pique, excite, and stimulate — not just *relate* — do best, sell more product.

Here are the cream of the crop from this year's Festival entries:

- An automobile tire so tough it can be blown in half by a land mine . . . and still roll.
- A truck so rugged it can be dropped from an airplane . . . and still be driven away.
- Foil that seals a wet sponge so well it can be baked in an oven . . . and still hold its water.
- A special gasoline blend that helps a frozen car start in seconds . . . in the coldest town in the United States.
- A camera you can load and operate . . . while you ride a surfboard.
- A wash-'n-wear shirt washed and worn through a car wash . . . with perfect results.
- An automobile disassembled in sixty seconds . . . to demonstrate all the parts carried in stock.

Each one an eye-grabber and an ear-bender.



LINCOLN DIAMANT,

producer of radio and television commercials for 15 years, has worked as a tv consultant, and for agencies that include McCann-Erickson and Ogilvy, Benson & Mather. At OBM he produced the award-winning series of Shell Gasoline tv demonstrations.

But a few words of caution. Be dramatic — never *melo*dramatic. Try something solely for effect, and you'll risk losing your point and your viewer. Instead, make your dramatic idea apropos, germane to the demonstration — and watch your commercial hammer home product benefits in a rising crescendo of conviction. Research will give you viewers who happily play back the promise word for word!

Created, produced and edited with care, every single second of a good demonstration commercial relentlessly moves the viewer towards a willingness to try the product.

The other word of caution is "believability." Some demonstration commercials demand too much from a viewer's credulity. Everything the spot says may be honest and true — but it's just too much to swallow. Verisimilitude has vanished.

Don't — on the other hand — aim at a convincing explanation of *everything* you're doing. You'll find doubting Thomases in any audience; you can't sell everybody in a democracy. Merely try to reach the great part of your audience that is neither hostile nor skeptical. Those are the people who are annually pushing tv past the billion-dollar sales mark. And some of their most exciting re-

Based on remarks delivered before the third annual American Television Commercials Festival Workshop, Hotel Waldorf-Astoria, New York, May 15, 1964.



"Hitting the road" with a vengeance. Ford's pickup is ready to be driven away.

...has been towards good demonstration commercials.

So demonstrate. Don't stand around with your finger on the button and carefully explain what you are going to prove. Go ahead and prove it. Too many demonstration commercials that should have been simple and pointed and successful bog themselves down hopelessly in explanation and semi-scientific minutia.

One wonderful phenomenon about a good demonstration commercial: If it's exciting and fun to watch, viewers don't seem to mind seeing it again and again.

If you subscribe to the theory that commercials should be specifically created for either reach or frequency, demonstration commercials fall into the frequency category, both creatively and in the media buy. Not only does the viewer get a chance to pick up detail he may have missed the first time around — he gets to see the demonstration "really work" a few times. By then, if he's in the market at all, he may be ready to become your customer.

Most important of all is the thing about a good demonstration spot that makes it one of the most valuable weapons in the whole tv advertising armory. When it's sufficiently unique, of course, it captures viewers' attention.

But it also effectively discourages to a far greater degree than any other type of commercial approach, creative "copy-catting."

No other advertiser this year (or next) will drop a truck from an airplane, or take pictures from a surfboard. Thanks to those two effective demonstration ideas, Ford and Kodak will now enjoy for a while some exclusive, *highly visible* selling moments in an otherwise heavily-cluttered commercial medium.

Needless to say, other trucks bounce as well as a Ford. Other foil wraps, quilted and otherwise, serve as effectively as Kaiser's. But thanks to a pair of clever and exciting demonstrations, these two advertisers have *pre-empted the truth* in their product areas.

And the story will be all theirs, until the competition comes up with some even more compelling TV demonstrations, which they're probably working on right now.

CALENDAR

JUNE

National Advertising Agency Network, 1964 management conference, Far Horizons Hotel, Sarasota, Fla. (to 25).

International Design Conference, Aspen, Colo. (to 27).

S. C. Johnson & Son, "Global Forum" for 175 officials from 37 countries, Americana Hotel, N.Y. (to 26).

Radio-TV-Film Institute, Stanford (Calif.) University, (22-Aug. 15).

Radio-Television News Directors Cherry Hill Inn, Cherry Hill, N. J. (22-26).

Natl. Assn. of Television & Radio Farm Directors, spring-summer meeting, hosted by Northwest Region, Cherry Hill Inn, Cherry Hill, N. J. (22-25).

Advertising Club of Los Angeles, meeting, Statler-Hilton Hotel, Los Angeles, Calif. (23).

Jerrold Corp. annual stockholders meeting, Jerrold Bldg., Philadelphia, Pa. (23).

Transamerica Advertising Agency Network, annual meeting, N. Y. (23-27).

Florida Assn. of Broadcasters, 29th annual convention, Deauville Hotel, Miami Beach (24-27).

National Editorial Assn., annual convention, Hotel Commodore, N. Y. (24-27).

Maryland - D.C. - Delaware Broadcasters Assn., annual convention, Atlantic Sands Motel, Rehoboth Beach, Del. (25-27).

Wisconsin Broadcasters Assn., meeting, The Abbey, Lake Geneva, Wis. (26).

International Film Festival, Berlin, Germany (26-July 7).

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (28-July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (28-July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (28-July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (28-July 3).

California Broadcasters Assn., annual meeting, Mark Hopkins Hotel, San Francisco, Calif. (29-30).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Broadcast Editorial, second annual conference, Arden House, New York (6-8).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

British Institute of Radio Engineers and **Institute of Electrical and Electronic Engineers,** international conference on magnetic recording, Savoy Plaza, London, England (12-18).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (28-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).

AUGUST

Georgia Broadcast Executives Management Seminar, Georgia State College, Atlanta, Ga. (9-15).

South Carolina Broadcasters Assn., summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

National Assn. of Broadcasters in cooperation with the **Radio Adertising Bureau** and **Television Bureau of Advertising,** sales management seminar, Stanford University, Stanford, Calif. (16-22).

Desilu Inc. annual stockholders meeting, Hollywood, Calif. (18).

West Virginia Broadcasters Assn., fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

Lewis P. Favorite,
Vice President and General Sales Manager,
Aluminum Company of America, says . . .



"Industrial advertising finds customers we didn't know existed."

"Our sales force couldn't possibly be expected to recognize and call on every potential Alcoa® Aluminum products user in the world. It just can't be done. That's where our advertising comes in. It delivers sales messages to thousands of people—some we know, some are strangers. It may tell them how to cut costs with aluminum. It may introduce some new Alcoa developments. Or it may merely point out the advantages of one of our products. At any rate, it stimulates interest in what we can offer—interest oftentimes leading to inquiries. Hence, it's an excellent source for sales leads. Frankly, we'd hate to try to get along without our industrial advertising programs."

Advertising cuts the cost of selling . . .

ASSOCIATION OF INDUSTRIAL ADVERTISERS

AIA 217 Madison Ave., New York, N.Y. 10016



Denver, the biggest market
in the Rocky Mountain States.
And the home of...

KOA

KOA (50,000 watts).
"This is Denver"... and
better news, views and
entertainment can't be heard
in the mile-high market. Now,
KOA (Ralph Radetsky, President,
Gene Grubb, station manager) appoints...



BLAIR RADIO,
a division of John Blair and Company,
effective July 1, 1964, as its
exclusive national representative.
This selling power added to the
Blair Group Plan makes it, more
than ever, America's most
influential group of radio stations.

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

JUNE 29, 1964 PRICE 40c

...e copywriter – a visualizer and concept man 27
...ddle Company's home-grown consumer panel . . . 33
... rep firm steps into the computer age 39

• NEWSPAPER • NEWSPA

MAXIMUM RESPONSE
–that's advertising efficiency.



WBAL-TV BALTIMORE
MARYLAND'S NUMBER ONE CHANNEL OF COMMUNICATION"
NATIONALLY REPRESENTED BY EDWARD PETRY & CO., INC.

the difference in Kansas TV is



TALL TOWER POWER

Taller than the Empire State Building, the KTVH Tall Tower rises 1504 feet, and is a picturesque sigh piercing the clouds and glistening in the sunshine. But there is a practical side to this picture... KTVH's thorough coverage of 53 counties in rich, Central Kansas... with a population of 1,187,400... 370,10(households... 330,800 TV homes... with a consumer spendable income of $2,319,736,000... or $5,64 per family... and total retail sales of $1,597,816,000. TO SELL KANSAS/BUY KTVH!

KTVH
WICHITA / HUTCHINSON
BLAIR TELEVISION

'obacco Industry to Harris Committee: 'ake Labeling out of the FTC's Hands

. J . Reynolds' Bowman Gray says requirements could mean end of garet advertising; possibly "freeze" the tobacco industry's growth

Washington — The major cigaret anufacturing companies, represented Bowman Gray, chairman of the oard of The R. J. Reynolds Tobacco o., have urged Congress to take the atter of cigaret labeling and adversing out of the Federal Trade Comission's hands.

Gray told House Commerce Committee members that the present arsh requirements in the FTC label id advertising warnings could mean e end of cigaret advertising, parcularly on tv and radio. It would ardly be practical to advertise a garet, even in print, much less on e air, only to add that it could use your death, said Bowman. Another result would be to "freeze" the dustry, since advertising is the main ort of entry for newcomers and for are-of-market competition.

The industry still insists there is final proof of the connection beveen smoking and fatal diseases. If ongress concludes that a warning la-el is necessary, the cigaret manufacrers hope it would be "fair and facal" enough to reflect the scientific oubts. Medical and scientific spokesmen who disagree with the Surgeon General's causal findings in the smoking and health report were to testify June 29 and July 2. George V. Allen, head of the Tobacco Institute, was also expected to testify.

Gray felt that requiring a cautionary warning in advertising, as well as on a label, was an unnecessary double indemnity. The consumer has been not only informed, he said, he has been "inundated for more than a decade with charges that smoking may be injurious to health."

The industry is still waiting for clearer assurance from Justice Department before going ahead with a "contractual" type of code adherence and enforcement, Gray told the congressmen. Chairman Harris said he realized Justice was awaiting final action by his committee before giving solid antitrust clearance to the cigaret manufacturers' advertising code. Harris also realized, he said, that time was of the essence since FTC had rushed in with its rule.

Gray did not care to commit himself or the industry to a suggestion that Congress legislate some teeth into the code — as it did for the Security Dealers' Association. He was also cool toward the idea of giving HEW whatever it wanted in the way of "trade secrets" on all ingredients in different brands of cigarets.

Rep Torbert MacDonald (D., Mass.) asked if the industry would agree that warning labels were fair if the health hazard were proven beyond a doubt. Gray said if it were proof "beyond doubt" the industry might agree to labeling, but, with so much economic health riding on it, it would still be the duty of Congress, not the FTC, to handle this "nationwide" question. Also, he'd want some thought given to the fact that many people smoke and suffer no ill effects at all.

Another reason industry would prefer Congressional legislation, if there must be labeling, would be to make it pre-emptive over a possible rash of different local laws. Gray said FTC's chairman indicated the Commission action might not have that power.

Dodd Hearings Still Speculative

Washington — The Senate Juvenile Delinquency Subcommittee was still uncertain last week about dates for its next "revisitation" with the network heads on the subject of sex and violence in television. The latest rumor put the hearing date at June 30, but subcommittee staffers said cancellations were very possible.

Network commitments have caused some of the delay, subcommittee schedules were to blame earlier. The subcommittee — to sum up — may or may not hear ABC spokesmen this week, and may or may not be able to arrange a two-day hearing in which to hear all three network heads on what's been done to tone down tv drama since last get-together two years ago.

LBJ Asks NAB To Release Collins

Washington—President Lyndon B. Johnson this afternoon called the NAB executive committee to the White House and urged it to release Governor Collins to head a community relations service to be set up under the new civil rights bill "because a man of his stature is needed."

The committee said that it would do all it could to help, and sent wires to all members of the NAB board suggesting a possible settlement of Governor Collins' contract.

No further word was available at press time.

Authoritative sources told Broadcasting that the NAB executive board headed by newly elected chairman Willard Schroeder met this morning (Friday) in Washington to discuss the possibility of releasing NAB president Governor LeRoy Collins from his contract. They are working on the assumption that the call for service is too important and too much in accord with the Governor's sense of individual obligation to turn down unless a release cannot be satisfactorily obtained.

One of the top names considered as his logical successor is Clair McCollough, president of the Steinman Stations. For years McCollough has served the industry in vital roles. He was chairman of the policy Committee which ran NAB during the nine months between the death of president Hal Fellows and appointment of Governor Collins. However, some well-informed sources doubt whether McCollough would consider the job on a regular basis.

Bell: Code Membership Is Answer to Gov't Control

Miami — Citing NAB's radio and television codes as "a proper and workable alternative to government controls," Howard H. Bell, director of the code authority, called for a "truly industry-wide code — supported by a majority of the nation's broadcasters."

Speaking before the Florida Association of Broadcasters he said, "The codes are not interlopers. They do not represent some outside force that has been imposed on us by bureaucrats in Washington. They were developed by broadcasters for broadcasters."

CONTINUED ON NEXT PAGE

Helffrich Tells Food & Drug Executives They Must Police Advertising Claims

NAB's N.Y. code manager says advertisers must prove their claims; scores "medicine men" and "unsubstantiated findings"

Denver — A set of goals for broadcast advertising self-regulation and a slap at the "medicine men" who vouch for the "reliability of unreliable proprietary advertising submitted to broadcasters and other media," highlighted an address by Stockton Helffrich, manager of NAB's New York code office, at the 68th Annual Conference of Food and Drug Officials of the United States.

In a plea for more effective self-regulation, Helffrich made the following recommendations:

- more demonstrations are going to have to reveal the actual effectiveness of products in use, not theoretically or by out-of-context puffery;
- all testimonials should be limited to the reflecting of objective realities, not unique experience by atypical advocates;
- products should be sold on their own merits, not by underselling and unfairly disparaging the competition;
- surveys and clinical data submitted with the intention of supporting proprietary advertising claims should be adequate as to the size of the sample used, the presence of necessary controls, the basic design of the tests and the significance of the results.

Above all, Helffrich declared, "if self-regulation is to work, advertisers must assume the responsibility to make available to media bona fide substantiating material prior to the launching of a full-scale advertising campaign. Further, some of these advertisers must relinquish the position that they are sole masters of what they can say and do. They must realize that responsibility in our complex society requires that they answ to others by making available actu proof of their words, not self-servin declarations that amount to nothin more than the promise: 'I tell you is so and so it is.' "

Earlier in his address, Helffric struck at the "medicine men" wh serve as consultants on a retain to companies developing commercia for broadcast media and at tho who submit articles to various jou nals, "subsequently cited to media b way of substantiation for advertisi claims."

RAB's Bunker Knocks Intraradio Feudin

Calls for unity in industry, end to negative selling; says timebuyers want positive facts, not data on opposition

Miami — Labeling radio's tendency to air its family fights in public "fratricidal homicide," Edmund C. Bunker, Radio Advertising Bureau president, urged unity within the industry and called on stations "to sell positively, or at least sell as hard against competitive media as we do against each other.

"We all know broadcasters who sell only against another station," Bunker told the Florida Association of Broadcasters. "It is almost as though they signed a pledge to develop no new business, when there is current business around that can be pirated."

As a case in point, Bunker cited a station that "proudly" announced it would begin airing a revival of some old, successful, radio drama programs. "Does the station promotion urge jaded tv viewers to rest their hospital-weary eyes?" Bunker asked. "Not on your life. The station se out a publicity release announcin that this new policy of radio dram will give the radio audience respi from the diet of pop music it ge all day. Small wonder the release w pounced on and run word for wor by the morning newspapers."

Drama, the RAB president sai "represents a healthy addition to r dio's range of entertainment progran ing, but it should not be brought i negatively and in a manner that harm radio. Why can't we sell positively at least sell against competitive m dia?"

Huntley-Brinkley Show Almost SRO on NBC-TV

New York — NBC's Huntle Brinkley Report is practically a sel out for the 1964-65 season—with th announcement that nine advertise have purchased 52-week sponsorshi in the Monday-Friday tv news serie

Sponsors include Block Drug C (announced earlier), Aluminum Co. America, American Chicle Co., Ame ican Dairy Assn., American Hon Products Corp., General Cigar Co Inc., John Hancock Mutual Life I surance Co., Standard Brands, Inc and J. B. Williams Co., Inc.

The program ran as a 15-minu series for seven years. In Septembe 1963, it was expanded to a half hou According to NBC, the show currentl reaches almost 10 million U.S. hom each evening, a million homes mo than the quarter-hour program reac ed the previous year.

NAB Executive Scores FCC's Red Tape

Miami — Asserting that the FCC can keep a radio station from adequately "serving the public by tying up its management in government red tape," Sherril Taylor, NAB vice president for radio, told the Florida Broadcasters Association that "radio station licensees have been bothered and bewildered, but not bewitched, by the FCC's insistence on superfluous questions and extraneous detail in license renewal forms."

The NAB, he continued, will have "two outstanding radio broadcasters" — Grover C. Cobb, KVGB Great Bend, Kans., and Robert B. Jones, Jr., WFBR Baltimore — as expert witnesses on a proposed new form for use by radio stations in seeking license renewals.

"We would like to have the Commission hear directly from radio broadcasters as to just how much expense and time some portions of the form actually require," Taylor said, "not only for the broadcasters themselves, but for Commission members as well."

AC'CENT•INTERNATIONAL, DIV. OF INTERNATIONAL MINERALS & CHEMICAL CORPORATION ▪ AMERICAN TELEPHONE & TELEGRAPH CO. ▪ BRISTOL-MYERS COMPANY ▪ CAMPBELL SOUP COMPANY ▪ CHRYSLER CORPORATION, PLYMOUTH & VALIANT DIVISION, DODGE DIVISION ▪ COWLES MAGAZINES & BROADCASTING, INC. ▪ FORD MOTOR COMPANY ▪ FOSTER-MILBURN COMPANY ▪ GENERAL CIGAR CO. ▪ GENERAL MOTORS CORPORATION, CHEVROLET DIV., OLDSMOBILE ▪ GROVE LABORATORIES, INC., SUB. OF BRISTOL-MYERS COMPANY ▪ GULF AMERICAN LAND CORP. ▪ KERR GLASS MFG. CORP. ▪ KRAFT FOODS, DIV. NATIONAL DAIRY PRODUCTS CORP. ▪ P. LORILLARD & CO. ▪ MACFADDEN-BARTELL CORPORATION ▪ THE MENNEN CO. ▪ THE MENTHOLATUM COMPANY, INC. ▪ MEREDITH PUBLISHING CO., BETTER HOMES AND GARDENS DIVISION

MILLER BREWING COMPANY ▪ NATIONAL BISCUIT CO. ▪ THE NESTLE COMPANY, INC. ▪ REXALL DRUG CO. ▪ R. J. REYNOLDS TOBACCO CO. ▪ SINCLAIR REFINING COMPANY ▪ STANDARD PACKAGING CORP. ▪ SYLVANIA ELECTRIC PRODUCTS, INC., SUB. GENERAL TELEPHONE & ELECTRONICS ▪ TIME, INC. ▪ WM. WRIGLEY JR. COMPANY

Sound effects

These national advertisers have been buying the sound of the CBS Radio Network from 3 to 37 *consecutive* years. The sound, and the effects.

Whatever the product—cakes or convertibles, glassware or gum—CBS Radio sells it for some of the country's most astute advertisers, old and new, year after year after year.

And for good reasons: continuing network audience leadership; outstanding programs and personalities; documented sponsor histories of sound buying for increased sales.



If you're not among the advertisers using the CBS Radio Network, one of your competitors probably is.

That's something to think about. Better yet, it's something to ask about. Using CBS Radio has a very sound effect on a sales curve. Yours?

Call us.

The CBS Radio Network

Sponsor JUNE 29, 1964 • VOL. 18, NO. 26

27 **The copywriter: from word mechanic to total communicator**
No longer a mere reporter, the copywriter is a visualizer and a concept man. So say former copywriters who now hold top agency posts

33 **How to organize your own consumer panel**
Biddle Co. employees each secure five families to test products, evaluate ads and commercials

36 **Air media play second fiddle in department store ad medley**
Survey shows most stores use radio, some tv, but ad executives feel use of broadcasting is "supplementary"

TIME BUYING & SELLING

39 **H-R leads reps into computer age**
Representation firm studies data processing, reorganizes systems, consults ad agencies, lines up test tv stations, as it makes way for introduction of its computer this fall

TV MEDIA

43 **Sparkle's kid loyalty builds with tv**
A novelty "impulse item" ice cream seeks brand-awareness in children for its eleven varieties of goodies-on-a-stick via flexible local spots

RADIO MEDIA

45 **Jungle Gardenia's radio cent scores dollar rise**
A relatively low broadcast budget accomplishes in months what years of print ads failed to deliver — rapid distribution

46 **Perfume by 'The Case'**
Lanvin, Inc., scores summer's sales "steal" via radio, on WHN New York, by signing the Mets' Casey Stengel to lure "majority" buyers — men

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President and Publisher
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Are we passing you by?

Could be our video tape is. Unless you're taking advantage of its *live* look and production convenience for your tv commercials. And unless you're taking advantage of the complete, comprehensive 3M package of helpful brochures, manuals, other materials tv stations now offer.

Consider what you have to gain with video tape (SCOTCH® BRAND, of course). Incomparable "live" picture and sound quality, without danger of a live goof. Pushbutton-fast special effects, no lab processing. Immediate playback of what you've shot. Fact is, today there are very few commercials which can't be done *better* on tape than live or on film. And the best way to discover this is to call in your local tv station or tape studio for costs and counsel on your next tv commercials.



Already over 175 tv stations have signed up for 3M's new assistance program. These stations can show you an idea starring tape demonstration reel, have available a variety of helpful printed materials that aid in creating and producing better commercials on tape. Call your local station for details. (If no luck, contact them yet, write 3M Magnetic Products, Dept. MC K-64, St. Paul, Minn. 55119.)

Magnetic Products Division 3M COMPANY



Publisher's Report



A look at my friends, the commissioners

■ ANY DAY AWAY from the hustle and bustle of Madison Avenue where I make my business home is a change of pace. The other day I had a complete change of pace. I visited Pennsylvania Avenue in Washington, D. C. To be exact, I visited my friends at the FCC.

Four of the commissioners were at their desks. One was in Europe, another in North Carolina, a third at a meeting that lasted all day. I must have established some sort of record. Although I had no appointments there was no waiting. This is what I call democracy in action.

Or maybe it was just that the commissioners were so busy writing speeches that they hadn't made appointments that day. Fred Ford and Bob Lee were putting finishing touches to a couple, while Ken Cox was still in the throes of composing his remarks. Lee was talking on his favorite subject, UHF, to an ANA group in New York later in the week, while both Ford and Cox were scheduled to address a CATV convention in Philadelphia. Since both CATV and UHF were very much on my mind, we had some interesting exchanges.

One thing that impresses me about our current complement of commissioners (besides their universal warmth and likability) is their individuality. No two commissioners seem to see the same subject the same way. For example, Bob Lee said that Commission enthusiasm for CATV depended on what it could do to aid UHF growth. But when I repeated this to another commissioner, his view was different.

Commissioners are appointed to seven year terms, with one member completing his service each year unless reappointed. I consider the present crop to be intelligent, industrious, perfect gentlemen one and all. But the method of their appointment and tenure in office is archaic and a sop to the system of political spoils.

The wonder of it is that we make out as well as we do . . . that we're blessed with the dedication we get.

I long observed that every time a new commissioner comes into office the character of the Commission changes. It's inevitable. Every new man has a new concept. Since most appointees have little or no experience in practical broadcasting, the new man starts from scratch. He's required to exercise penetrating judgment on complex decisions of vast importance from the start. Is it any wonder that one Commission pushes FM, another ignores it; one Commission encourages UHF, another punishes it; one Commission favors multiple station ownership, another fights it? Each commissioner has one vote, and the newest man's has exactly the same weight as the oldest's, including the chairman's.

Is this any way to run a railroad? Is this any way to run the most important maze of communications facilities in the world?

I'd like to see the NAB inaugurate a drive for highly qualified public servant appointees in the English tradition. I'd like to see a system that permits a new commissioner one year inside the Commission before he casts his first vote.

When I think of what a new commissioner has to face when he enters his den of lions I'm glad somebody didn't appoint me.

It's tough enough being a publisher.

Norman Glenn

June 26, 1964

As the dust cleared after the sudden disclosure, at a House hearing last week, of FTC action on cigaret advertising and labeling rules, it was strikingly apparent that HEW, FTC and the congressmen had all been fighting the clock for strategic timing to act on the cigaret and health problem. (See story on page 16).

FTC seemed to emerge the victor -- temporarily -- coming out first with the most with its new rule to require warning, on labels and in advertising, that cigaret smoking "may cause death from cancer or other diseases."

But clouds of congressional and court actions were almost visible on the horizon by late afternoon of the crucial Wednesday session of the hearing. This was even before the tobacco industry was heard from the following day.

The Commerce Committee, under Chairman Oren Harris, had hoped that its hearing on some 11 different bills on cigaret advertising and labeling and research would induce delay by the FTC. The committee wanted the FTC to hold off its rule-making until the hearings had explored legislative possibilities -- and made congressional temper known.

FTC Chairman Paul Rand Dixon, for his part, said the FTC had hoped "to be of service" to the congressmen by providing a complete report on the FTC cigaret proceedings. Before he admitted action had been taken and the report readied actually in advance of the hearing, he had asked the congressmen to hold up on their action until they'd seen the FTC's moves.

The original FTC plan was for the Harris Committee members to get the report at high noon and the public release at the same time. This would have come at the end of Chairman Dixon's appearance. The committee was then supposed to study it at their leisure and call him back for questions.

But pressure from irate, tobacco-based Congressman Horace Kornegay (D-N.C.) compelled the FTC chairman, however reluctantly, to whip out the report on the spot. He was questioned immediately on the FTC action and on the book-sized statement.

Incensed committee members said, in effect: "Instead of the FTC asking us to wait for its action, the Commission should have waited for this committee to act."

Apparently, the goings-on at the FTC, including production of a 200-page document covering legal, economic, physical and sociological aspects of American cigaret smoking, had been kept well under wraps. HEW's Surgeon General Luther Terry, who testified earlier in the hearings, was quite unaware of it.

The Surgeon General, too, had a secret. It emerged that HEW had submitted an interim report to Commerce Committee Chairman Harris. The HEW

CONTINUED ON NEXT PAGE

report explained its stand on the labeling regulation -- it said additional standby legislative authority to put cigarets under the Hazardous Substances act would be the best approach.

However, it developed in later testimony by the Surgeon General that HEW was not at this time even "on the brink" of a specific request for this type of legislation. Phase Two of the program of the Special Advisory Committee on Smoking and Health has not jelled into recommendations in this area yet. HEW does say that none of the bills then before the committee seemed exactly suited to its needs.

The mists thickened when the Surgeon General praised the tobacco companies voluntary code -- but said the code did not "obviate" HEW's need to act further in cigaret advertising and labeling control. Under repeated questioning by congressmen, he would only say HEW subscribes "in principle" to the need for some sort of hazard warning.

Rep. Kornegay tried, but failed, to get something definite on just how or when HEW intended to ask for labeling legislation for cigarets. Committee Chairman Harris grumbled: "You certainly seem to be urging us to act."

Conjecture buzzed in the hearing room when FTC Chairman Dixon said he saw no problem in cigaret labeling rules by his agency and regulation by FDA. He said their agencies were always in "close liaison." Something must have happened while FTC prepared its exhaustive report and finalized its rule-making.

There was a murmur over his remark that if the tobacco industry code had voluntarily agreed to require hazard warnings on cigaret labels there might not have been need for FTC rule-making.

The tobacco code is of fairly recent vintage -- late April. Onlookers wondered, if the hazard warning had been in the code, if the FTC would have scrapped its voluminous and very well-organized document, which would then have been in mid-progress.

HEW's most positive approach in all this is its plan for a vast research and educational program and a substantial appropriation to implement it. The many-faceted approach will include such items as "withdrawal clinics" for cigaret smokers who'd like to cut down or quit.

HEW would also set up a national clearing house of information and research on tobacco and health for use by states, municipalities, educators, doctors, etc. It also plans an annual survey of American smoking habits, based on nationwide sampling.

The Surgeon General assured the congressmen that if the money for this program is forthcoming, the rest can be left to the Department: congressmen could rest on their legislative oars as far as cigarets are concerned.

The tobacco industry, of course, had its say the next day in the person of Bowman Gray, board chairman of R. J. Reynolds. He told the committee that "our attorneys have advised us that the Commission does not have the authority to issue this rule" and that "we believe the matter should be resolved by the Congress and not by a federal agency."



Five years and eight stations ago...

We started the whole idea of a limited-list station rep.
We're TvAR. Television Advertising Representatives.
Today, we represent eight great television stations.
And we're celebrating our Fifth Anniversary.
Why did we choose to represent a limited list of major-market stations?
Because to us, a limited list means unlimited service.

SERVICE TO STATIONS

A limited-list rep knows its stations more intimately—by their markets by their programs, by their audiences...works with them hand in glove It means spending all our time selling a few stations.

SERVICE TO AGENCIES

A limited-list rep saves agencies work and money with a big staff tha can spend more time serving them, with modern research facilities t dig out new marketing and audience trends.

WHY TvAR?

Spot TV is the concentrated advertising medium—a way of selling or television by individual markets. There was a need for a concentrate spot rep. That's where TvAR came in. We were the first—since then others have followed our lead—and being the first has really paid off i success founded on service.

HERE'S WHAT IT MEANS TO STATIONS

More time getting to know them.
More time to sell each individual station.
More time on rate-card analysis.
More time to handle availabilities efficiently.
More time for direct communication and station visits.
More time for their problems.

HERE'S WHAT IT MEANS TO AGENCIES

SPEED OF SERVICE

TvAR gives you finger-tip contact with all stations. Within minutes, your requests can be transmitted to our stations. Information on availabilities, clearances and schedules is yours when you need it—and even before.

QUALITY OF SERVICE

Advertiser schedules on TvAR stations are continually evaluated to strengthen the advertiser's position in our markets. Another TvAR plus: Our account executives have major-station experience; all know the whys and wherefores of Spot TV.

DEPTH OF SERVICE

TvAR's Market Information is tops in its field. The "Television Spot Test" lets you measure the effectiveness of Spot in any of our markets. Our "Brand Comparisons" report tells how your products stack up in our eight markets. Plus: A Videotape Room that lets you see what you're getting on our stations—local programs and personalities and how they handle commercials.

This is our Happy Fifth.

Spot TV is the growing medium.

TvAR is the growing rep.

We'll continue to be big by deliberately staying small.

TELEVISION ADVERTISING TvAR REPRESENTATIVES, INC.

REPRESENTING

WBTV CHARLOTTE (JEFFERSON-STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON (AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS) WBZ-TV BOSTON, WJZ-TV BALTIMORE, KDKA-TV PITTSBURGH, WNEW-TV CLEVELAND AND KPIX SAN FRANCISCO (GROUP W STATIONS)

TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta



COBOL

THERE'S A LESSON to be learned from the research and development behavior patterns common to manufacturers of computer hardware.

It's the sharing of knowledge.

The realization of what the duplication of mistakes can cost has brought about a pooling of knowledge that has saved each from making the other's mistakes even once. Imagine what it could mean, on a continuing basis, to the broadcast advertising industry to learn what won't work in the creative, scheduling, technical (etc.) ends of the business.

The dollar duplication saved by the sharing of positive as well as negative knowledge can be applied to more rapid advancement of business. The decision by the networks to pool election tabulation information is a close example.

The historic, painfully-arrived-at move by the American Bankers Association to set all account numbers in the same symbolic language that could be read magnetically in the same location on all checks, is another guide to be followed as soon as possible by the computer users in the broadcast advertising industry.

In this issue we look at another move into the computer field, this time by a national rep — H-R. The tide of machine-processable data is swelling and becoming swift. It's not too early to establish an all-broadcast advertising industry committee to work for the establishment of standards (perhaps in cooperation with the American Standards Association and the computer-systems people who are already working with COBOL — Common Business-Oriented Language) to make the exchange of this information smooth, rapid and meaningful.

Sam Elber

LETTERS

CATV Investments

Just today I happened to be reading your "newsletter" (June 15 issue), and the thought occurred to me about a story that I'm sure would be of great interest to the readers of SPONSOR.

Evidently a great many broadcasters are purchasing CATV operations with a view of converting them for pay-tv. On paper this sounds most logical, but I've heard a number of engineers say that from an engineering standpoint, it would be just as logical to build a new system rather than convert one already in existence. Evidently the requirements of pay-tv, from their point of view, are much higher than those for CATV.

Might I suggest that your editors talk with some of the telephone company and CATV engineering people. I think their findings might surprise many people who are making big CATV investments.

You told me that SPONSOR is interested in "dollars and cents" stories. This could be a hot one.

MARTIN ROBERTS

Director of Advertising and Sales Development
KHJ-AM-FM-TV
Hollywood, Calif.

Praise Radio Article

"Radio: Bigger, Healthier, Prosperous" — that is a terrific article on radio in your May 25th issue.

Will you kindly ask your "Girl Friday" to send us 75 tear sheets of pages 25, 26, 27 and 28?

B. P. TIMOTHY

President
Tim Timothy, Inc.
KBHS
Hot Springs, Ark.

House Ads, Too!

Several times, now . . .

I've received some particular kind of a "hit" seeing your "only your rep gets through to buyers better than SPONSOR" house ad.

Only thing you've got cards there from all over New York, one from Dallas, and none—from Chicago. We like to tease our New York people about the possibility of our overtaking them in billings, but, all joking aside, Chicago is now, and has for years been, at least the second most important advertising center in the nation, and it's rapidly gaining, too, on New York!

So, to help you keep your house ads as up to date as the rest of your magazine, enclosed are some cards from one of Chicago's leading representative firms!

BILL DAHLSTEN

Manager, Midwestern District
Grant Webb & Co.
Chicago, Ill.

Gratified

I want to take this opportunity to express our appreciation for the fine article you wrote regarding our initial venture into television, "Truval Shirts Makes First Tv Plunge" (SPONSOR, June 8).

Publicity of this type is very gratifying, especially when it comes from an outstanding trade publication like SPONSOR.

JAMES BARNETT

Advertising Manager
Travel Sport Co., Inc.
New York, N.Y.

Ditto

Your accurate reporting and interesting style of writing combined to make a very good article for our client, Truval Shirts (SPONSOR, June 8).

The Truval people as well as those here at The Zlowe Company read your story with great interest.

LEE BABIS

Vice President
The Zlowe Company, Inc.
New York, N.Y.

Mirror, Mirror on the Wall

I think SPONSOR is better looking than it has been and perhaps more interesting reading.

I think you are doing a good job.

ROBERT DILLON

Vice President
KRNT Radio and TV
Des Moines, Ia.

FTC Demands Cancer Warning on Labels, Ads

Health warning required on cigaret labels, promotion materials as of January 1 and on advertising July 1; Commission outlines what warning must disclose

Washington — The staggeringly unexpected announcement that the Federal Trade Commission had adopted a rule to require a "may cause cancer" warning on all cigaret labeling and advertising brought pandemonium last week.

Warning came up during last week's House Commerce Committee hearings on cigaret and health bills. The news produced chill shock to the members of the Harris Committee and an "I-told-you-so" look to the faces of the tobacco industry representatives awaiting their turn to testify.

A faint hope of reprieve for cigaret advertising, particularly broadcast advertising, glimmered later in the hearing: "Changed conditions or special circumstances"—such as further voluntary action on the part of advertisers, the carrying out of the tobacco industry's voluntary code and the extent of the HEW and other informational programs —may permit a review before the effective deadline.

In detail: The commission has decided against any specific wording of the required warning, which will become effective January 1, 1965, for cigaret labels and all promotional materials, and on July 1, 1965, for cigaret advertising.

Harrassed copy writers will have to find a way to disclose "clearly and prominently, in all advertising and on every pack, box, carton or other container in which cigarets are sold to the consumer public, that cigaret smoking is dangerous to health and may cause death from cancer and other diseases."

Clarifying the blockbuster, FTC Chairman Paul Rand Dixon said the labeling proviso will stand and that microscopic print will not be acceptable. But before the deadline for advertising copy and commercials to comply, if changes warrant, any cigaret company or other interested party involved (such as broadcasters) may petition for change or modification or even for a possible elimination of the warning as it applies to cigaret adve tising. Deadline for this kind plea or presentation is May 1965.

Rep. Horace R. Kornegay (D N.C.) practically strong-armed th FTC chairman into release, on th spot, of the 200-page FTC repo that included the new rule-makir provisos. Kornegay first got an a mission from Dixon that the fin rules differed from the origin proposals — and the Congressma insisted on knowing how. FT Chairman Dixon had hoped th committee would get the Commi sion's report after its hearings c a spate of bills on cigaret labe ing, advertising and researc Dixon had first asked the Con merce Committee to hold up c further action until after the FT produced its own action.

The finalized rules will dr original proposals to bar adverti ing (and labeling) from implyi that smoking promotes health well-being as well as claims th one brand is more healthy than a other. The Commission will wa and see how the tobacco industry own cigaret advertising code is p into effect—hoping, said Dixo that this will make further rulir along these lines unnecessary.

In fact, Dixon told the stoni intent congressmen, that if th industry's own cigaret code ha included label warnings, the FT might not have had to promulga that rule either. The FTC repo goes down the line on all phas of cigaret advertising, from yout appeal to tar and nicotine claim and points out that all of ther whether directly or indirectly, a "deceptive" because there is disclosure of the dangers in smo ing. Chairman Dixon cited the ne smoking and health report as h "mandate to act" on cigaret a vertising and labeling. The me naming of a cigaret brand on package, with nothing more, con titutes deception because the co sumer assumes federal regulatio

FTC 'Might' Revise Ruling

Rep. Horace R. Kornegay (D., N.C.), who was Dixon's chief challenger at the House Commerce Committee hearing, demanded an opinion of the chairman on whether action by Congress, subsequent to the rule-making now in effect, would not nullify the Commission's action. Dixon wanted time to consider.

He did, however, point out that by the July 1, 1965, deadline for advertising compliance, the Commission might decide on its own to revise or eliminate the requirements in the present rule as they apply to broadcast or other cigaret advertising. He invited all interested parties to submit their own ideas along these hazard warning lines and their reasons for thinking advertising does not need the hazard warning. Dixon said he expects to get together with members of the tobacco industry and with broadcasters and advertisers to try to help them carry out the new ruling.

"The Commission would welcome voluntary compliance by the industry or other changed circumstances which would obviate the need for formal enforcement proceedings or sanctions," Dixon said.

CLEARED, BUT COOLLY

Justice Department OK's Cigaret Code

Washington — Justice Department's letter of clearance for antitrust aspects of the tobacco industry's voluntary cigaret advertising code is a rather lukewarm document," according to Washington sources.

Antitrust chief William Orrick says there'll be no prosecution for adherence to code rules — but Justice does not want this construed as an endorsement of the self-regulatory provisos on cigaret advertising. Time and government proceedings now under way will decide "what standards are appropriate and whether they should be enforced by a public agency or private action."

With the Federal Trade Commission and the House Commerce Committee hearings considering standards of advertising regulation for the industry, Justice says "it would be inappropriate for us to give any sanction to the permanent establishment of a private organization setting industry standards until the views of Congress and the FTC have been made known.

"In the meantime, however, we assure you that no criminal antitrust prosecution will be brought by us as a result of adherence to the code. This commitment on our part should not be taken to represent a judgment that the code will in fact reduce the health hazards resulting from smoking, or lessen the appeal of cigaret advertising to youth."

The industry code is aimed primarily at barring special appeal to youngsters in advertising of cigarets — but there is no mention of the kind of enforced warning about health hazards in smoking that the FTC would put on cigaret labels and advertising. A number of bills under consideration during last week's House Commerce Committee hearings would back the FTC authority in this, or hand the job to the Food and Drug Administration.

Justice Department's carefully noncommittal attitude toward the code is typical of all government action in this flamingly sensitive area, where considerations of public health lock horns with economic dislocation. Even the Department of Health, Education and Welfare was not fully committed, at last week's hearings before the Harris committee, to any early or even certain moves to press for health hazard labeling (see "The Week in Washington").

make the product safe for consumption, said Dixon.

The FTC chairman said he was aware of the difficulties facing radio and television advertisers if they have to consume time to repeat the hazard warning, in whatever words they choose. He indicated that the Commission was not unreasonable, would not go to such extremes as to require multiple announcement during the advertisement.

Dixon was questioned on the possible clash between the claim by the Department of Health, Education and Welfare that its FDA should handle cigaret labeling and the FTC rule-making. Dixon assured the congressmen there was no conflict: there is liaison between the government agencies at all times. He said FDA may handle it under its Deceptive Practices statute. (Apparent ignorance of HEW's Surgeon General Luther Terry of the FTC action, during his earlier appearance, threw a bit of doubt on just how complete that liaison is.)

Dixon said his agency felt it had a mandate from Congress to protect consumer interests under its laws, and would proceed full speed ahead with this action — unless Congress legislates some curtailment of its power to regulate cigaret labeling and advertising.

The lengthy Commission report has this kindly thought for advertisers and label copywriters about using their own judgment on the wording of the Hazard warning: "The Commission believes that the individual advertisers should be free to formulate the required disclosure in any manner that intelligibly conveys the sense of the required disclosure in a fully conspicuous fashion. The Commission will, on request, advise whether proposed forms of disclosure comply with the requirements of the rule."

For every boost in the report there is a knock. "We have found cigaret advertising has been of such character and magnitude as to have the effect of obscuring awareness of the risks of health. Thus, if present conditions of cigaret merchandising continue unchanged, the public clearly requires the inclusion in all cigaret advertising of disclosure of the hazards to health of smoking." This is for the present, but the Commission chairman "strongly hopes" that the codes and the educational programs will make a different situation in the future.

Throughout the hearing, there were periodic angry comments from the members of the committee about the need to curtail the spreading reach of agency powers.

FTC's recent run-in with Senator Warren G. Magnuson (D Wash.) during an Appropriations hearing — over the agency's "snooping" into corporate income tax information — was brought up several times. More than once there was outright declaration that Congress might have to enact curbing legislation for the agency.

A lengthy exchange between Commerce Committee Chairman Oren Harris (D., Ark.) and Dixon dealt with the fundamental right of the FTC to find authority under its Deceptive Practices act to attack the cigaret industry with a demand for affirmative disclosure.

Harris hammered on the concept that FTC laws permit it to regulate only to prevent deception, not require statements. Dixon hammered just as hard on the disclosure requirement as a necessary factor in correcting deception.

Harris' last word: "This question may need legislative clarification."

Hobbs: Say 'No' to Dull, Lazy Ads

Benton & Bowles VP sees growing determination for excellence in advertising; urges clients to stop feeding pap to audiences, start talking up to them

Mackinac Island, Mich. — Although highly critical of much of today's broadcast and print advertising product, Whit Hobbs, senior vice president in charge of creative services at Benton & Bowles, is optimistic about advertising's future if responsible people in the business stop talking down to their audiences and say "no" to dullness and lazy, limp advertising.

"In quiet corners throughout the advertising world," Hobbs told the joint annual meeting of the Michigan Gas Association and the Michigan Electric Association, "creative people are realizing that advertising that is exciting and satisfying to do is also exciting and satisfying to view."

The level is inching higher, Hobbs added. "And the determination to get rid of the cliches and the clutter is growing stronger. The determination to be excellent is spreading because it is highly contagious. And more and more clients — not enough, but more and more — are catching it; they are looking to their agencies for new directions, new ideas, new ways of breaking out of the great miasma of mediocrity and being noticed and remembered."

Advertising that is overlooked, the B&B executive declared, "is over-priced, particularly at today's prices."

Striking out against cliches in advertising, Hobbs asked, "Where do we find people . . . so stupid they can sit there and eat a whole meal and not know there's an announcer standing right there in the room with them? Where do we find those models in car ads: those tall gawky, empty-headed, flat-chested girls — standing there with silly gaudy clothes on and plumes in their hair, and their feet spread way apart like they had an itch — staring adoringly at the new car?"

Automobile advertising, he said, tries to win prizes instead of customers. "All that footage of gorgeous windswept countryside, and then the announcer says, 'The new Oompty-oomp isn't a car, it's a feeling.' The hell it is. It's a car and it costs several thousand clams."

Stop underrating the consumer, Hobbs said. "Stop feeding them pap; they've outgrown it years ago. Start talking up to them, that's the way they want to be talked to . . . Follow the golden rule and do advertising unto others as you would have them do advertising unto you. Bright, bold, friendly, helpful, challenging, entertaining advertising that customers like — because it likes them."

Tv Residuals at Issue as Actors Guild Votes Strike

Hollywood — Negotiators for the Screen Actors Guild have a strike vote in their pockets — if no agreement is reached in current contract talks.

Guild members voted overwhelmingly last week to strike if demands are not met by the June 30 expiration date of the contract, but reports are that any walkout will not occur for about a week after the deadline.

Big bone of contention is a 100 percent hike in payments to actors for the re-runs of tv films.

A strike would not affect the production of tv commercials but could spell trouble for the various tv series just now getting ready to film for the forthcoming season.

Hurok Joins Pay Tv, Sets Up Recital Series

Hollywood — A new name entered into the pay tv picture last week with the announcement of impresario Sol Hurok as cultural consultant to Subscription Television, Inc.

Hurok, in an obvious attempt to get the pay tv system off the ground, announced that he had concluded arrangements to have Van Cliburn and Arthur Rubenstein appear in a series of special piano recitals.

He said he was also discussing similar concerts with classical guitarist Andres Segovia, cellist Mstislav Rostropovich and five opera singers — Marian Anderson, Mary Costa, Victoria de los Angeles, Roberta Peters and Jerome Hines.

STV president Sylvester L. (Pat) Weaver, in the past, had mentioned his projected cultural attractions for the pay tv service, but not until the Hurok appointment did he spell out what he had in mind.

STV expects to begin transmitting programs to subscribers in Los Angeles on July 17 and in San Francisco on Aug. 14, according to Weaver. The original kickoff date of July 1 (see SPONSOR, June 15, p. 16) was hampered by fierce opposition to pay tv in California, by a hold up in stock issuance by SEC and because of trouble with the system's hardware. The new dates will coincide with the beginning of a series of games between the Los Angeles Angels and the Chicago Cubs and the San Francisco Giants and the Milwaukee Braves. Steady coverage of games of the two California clubs is planned.

STV has also expressed interest in snaring collegiate football events at four California universities (see SPONSOR, June 22, p. 3), pointing out that prices for the games would be comparable to box office admissions or lower.

Weaver said that fewer than 4000 homes in Los Angeles would be wired to receive the programs by July 17, but that he expected about 50,000 subscribers by the end of the year. Tentative break-even point, Weaver said, is somewhere between 70,000 and 80,000.

Spot Tv Backs Stiffen at Piggyback Curbs

Stations face July 1 point-of-no return on heels of International Latex revolt; Colgate takes a long and hard look at local piggyback policies

New York — With the International Latex avowed boycott of spot tv (see SPONSOR SCOPE), the many-faceted question of piggybacks comes sharply into focus — and a cliff-hanger of major proportions is in the making. The point-of-no-return for stations, undecided or otherwise on piggybacks, is about July 1, and blue-chip advertisers who have concentrated heavily on spot tv (and piggybacks) are adamant.

Committed piggyback advertisers drawn up in battle array include such big spot tv sponsors as Colgate, Alberto-Culver, American Home Products, Standard Brands, Helene Curtis, Lever Bros. and others. Strategies of all are so wedded to piggyback that chances are they have few, if any, minute-single-product or multi-product-integrated commercials right at their fingertips.

And it's not just a matter of commissioning new spots. It takes about two months to make filmed commercials.

Even if reluctant advertisers did want to convert to integrated commercials, time would be against them. Hence, the July 1 point-of-no-return for stations.

International Latex decided the fence-sitting had to come to a halt with a no-nonsense letter to stations announcing a blackout of spot tv as of Sept. 1 when the NAB code regulations on multiple product announcements take effect.

Other advertisers, many of them even freer spot spenders than Latex, are equally uncompromising and intend holding their ground on two especially sensitive areas:

(1) "Unreasonable" payments of premium rates for piggybacks.

(2) Acceptance of less-than-efficient piggyback time periods.

A case-in-point: Colgate, king of piggybackers, with an annual outlay of $30 million in spot tv, not to be discounted on Main Street. The company's spot growth in the last four years has been 100 percent, with about 90 percent of its current investment earmarked for piggybacks.

Alert to the burgeoning opposition to piggybacks, Colgate has been keeping a watchful eye on its investment by way of a continuing survey of the stations it has been doing business with in both primary and secondary markets since last Sept. 1. The up-to-the-minute Colgate scoreboard: a third of the stations indicate they will continue to air piggybacks either on the basis of no extra charge or for a premium payment; another third has turned thumbs down on piggybacks altogether; the remaining third is a question mark — they can't or won't make up their minds.

Colgate reasoning, it appears, says that if the company can buy time from 50 percent of the first category (piggybackers without a premium rate) and the lion's share of the undecided category (at least 70 percent), it will be out of the woods for the fall.

But Colgate likely has no intention of entrusting all of its pigs to one poke. With the added multi-million dollar bankroll it can flash at the networks, the company seems to feel certain of a sympathetic response to its piggyback commitment.

And there's radio. Colgate has been flirting with the medium on and off for the past two years — and it might just siphon several million dollars from tv spot, possibly putting itself in a position to dominate radio.

As Colgate sees it, compliance with the new multiple announcement strictures (and their application on the local level) could mean a severe jolt to the firm's promotional economy. The basic reason for Colgate's double leap into spot tv four years ago was advertising flexibility.

At the height of the piggyback fracas, a competitive factor insinuates itself in the corporate person of Procter & Gamble, a $70 million giant in spot tv ranks. P&G's marketplace opposition says ruefully that the company can easily afford to limit its piggyback advertising to a few products, but the others, operating on smaller budgets, feel piggybacks are dictated to meet the P&G competition (Lever spends $21.22 million in spot tv, Alberto-Culver, $14.15 million).

And it all boils down to a vital tug-of-war between principle and economics. For the first time, big-money advertisers are complaining that lines of communication and personal relationships with an advertising supplier have become strained. The rift, if it exists, has certainly shaken certain advertisers whose growth over the past 10 to 12 years has been pegged to tv, and in later years more and more concentrated on spot tv.

THEY'LL HEAD NAB BOARD



After their election to top spots on NAB board, new leaders get together. Left to right: vice chairman, radio board Jack W. Lee (WPRO Providence); chairman, radio board Rex G. Howell (KREX Grand Junction, Colo.); chairman, joint boards Willard Schroeder (WOOD Grand Rapids, Mich.); chairman, tv board Mike Shapiro (WFAA Dallas); and vice chairman, tv board John F. Dille, Jr. (WSJV-TV South Bend and WKJG-TV Ft. Wayne).

Survey Report Says New Yorkers Don't Disapprove Radio Liquor Ads

Schwerin study shows two-thirds in favor of broadcast liquor commercials; Schenley renews six-a-week series

New York — Liquor advertising on the air? Most New Yorkers don't seem to mind at all, according to a survey taken by the Schwerin Research Corporation in the metropolitan area. Of 972 adults interviewed, two-thirds of them indicated they did not object to liquor commercials on radio after 10 PM. (See chart on this page).

Inspiration for the study came from WQXR which announced earlier this year that it would break a long-standing industry taboo and accept liquor advertising on a controlled basis. Schenley signed for a six-night-a-week series, *Nightcap*, and found results sufficiently encouraging to renew the series this week. When asked by SPONSOR to comment on the Schwerin report, a Schenley spokesman merely said, "It's not surprising to us."

Announcements on the Schenley series have been limited to news of special cultural events and interesting places to visit in New York, with no product identification. It was announced the format would remain the same in the future. It was also pointed out that both the station and Schenley have received many commendatory letters, indicating "a genuine interest in and approval of this type of public service message."

In discussing the origins of the Schwerin survey, John V. Roberts, vice president of the research firm, declared, "Detecting very little emotional, or any other, response to the (WQXR) announcements from either wets or drys, we became curious about the attitude of the public toward hard-liquor advertising in general."

The survey showed that women were less receptive to liquor advertising on the air, approving it by a five-to-three margin, while men approved it by a three-to-one margin. Also, parents of youngsters under 15 showed no "special apprehension."

Asked what they thought of a recent announcement by a "New York radio station" that it would accept liquor commercials for broadcast after 10 p.m., 58 percent of those surveyed approved, while 27 percent were opposed. When the question was expanded to cover all radio stations, the figure was 55 percent in favor and 26 percent against.

Also, the survey indicated that "respondents were much less favorable to the presence of liquor advertising on radio and tv than in print media and, not unexpectedly, approval varied inversely with the alcoholic proof of the advertised beverage."

The most liberal subgroup interviewed was the 26 to 35 age bracket — a whopping 70 percent of these favored radio liquor commercials.

The Schwerin report concluded that while the results of its survey "do not constitute a mandate to flood tv and radio with booze advertising, they do point to a fairly permissive and tolerant consensus in favor of allowing radio the same privileges enjoyed by the print media."

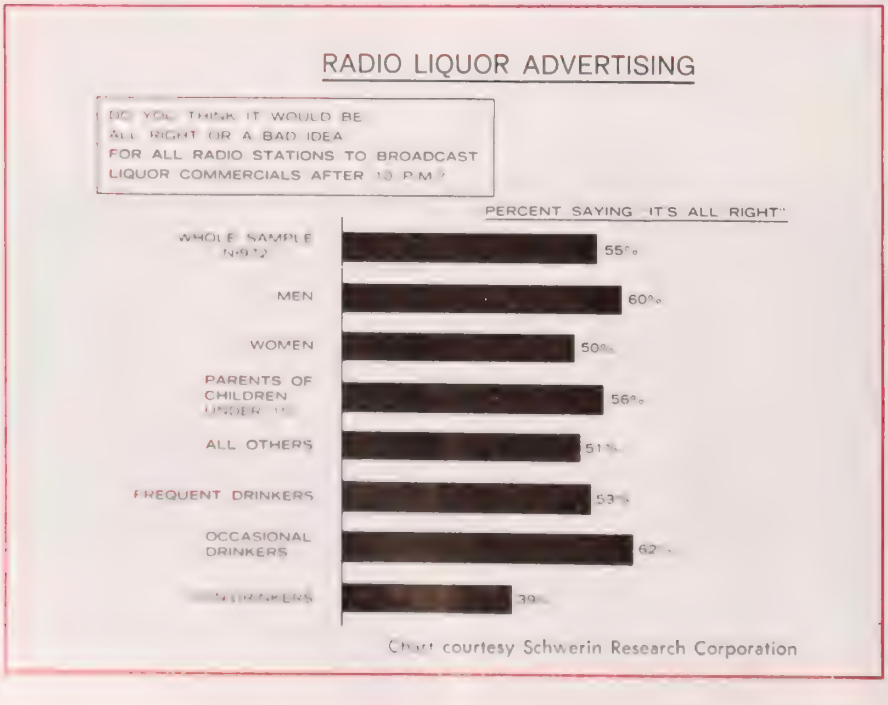


Chart courtesy Schwerin Research Corporation

Pattern of Farm Broadcast Undergoes Radical Change

Cherry Hill, N. J. — Farmers have the same consumer needs as anyone else, and broadcast advertisers have long since begun to realize it. In a panel discussion on "Farm Radio in the Urban East" at the summer convention of the National Assn. of Television and Radio Farm Broadcasters, the overall consensus was that advertiser participation in farm broadcasts has changed radically.

Both in the discussion and in the presentation that preceded it it was pointed out that in years past the average farm program was sponsored largely by farm equipment dealers, chemical and fertilizer firms, etc. Today, more and more straight consumer accounts are finding their way into farm programs.

The pattern has changed, both in advertising and programing. Some farm broadcasters give baseball scores on their shows. Others orient themselves toward the city listener, listing the best buys in produce, getting behind drives such as Dairy Month.

Tv 1st Quarter Viewing & Billings Are Bullish; High Levels Reached

Average time spent at the set per television home per day was six hours, up two minutes over last year. Billings climb $36 million—16.5 percent rise over year ago

New York — A banner quarter or television — with viewing and billings both up.

Viewing in the first quarter of 1964 hit its highest level in the history of tv (with a notable exception) with the report that the average time spent at the set per television home per day was an even six hours. The exception was the winter of 1957-58 when a flu epidemic kept viewers in their homes and at the set for an average of six hours and one minute daily.

Viewing time for the first quarter of 1963, according to Television Bureau of Advertising figures, was 5:58.

In the billings department, TvB reports a 16.5 percent increase in spot tv by national and regional advertisers during the first quarter of 1964. Earlier, TvB had indicated a 9.4 percent boost in network time and program billings.

Total spot billings for the initial 1964 quarter were $255,943,000 as compared with 1963's $219,771,000.

Product classes showing substantial first quarter hikes include automotive (up 31 percent), confections and soft drinks (up 42 percent), gasoline and lubricants (up 46 percent), household paper products (up 49 percent) and transportation and travel (up 32 percent).

Of the total invested in spot tv during the first quarter, $80,472,000 was spent in prime night hours, $63,343,000 in day, $60,632,000 in early evening and $51,496,000 in late night.

Advertisers joining the ranks of the top 100 spot tv users for the first time in any quarter were: American Can Co. ($744,900), Beatrice Foods Co. ($686,800), Clark Oil & Refining Corp. ($538,500), E. J. McAleer & Co., Inc. ($619,500) and National Airlines, Inc. ($613,800).

Collins Announces NAB's Committee Appointments

Washington — NAB President LeRoy Collins has announced appointment of committees.

The general fund finance committee will be co-chaired by Ben Strouse, president, WWDC Washington, and Payson Hall, president, Meredith Broadcasting Co., Des Moines.

Joseph E. Baudino, vice president, Westinghouse Broadcasting Co., was named chairman of the by-laws committee.

Selected as co-chairman of the convention committee were John T. Dille, Jr., president, WSJV-TV South Bend-Elkhart, and Jack W. Lee, vice president and general manager, WPRO Providence.

The membership committee will have Carleton D. Brown, president and general manager, WTVL Waterville, Me., and Joseph S. Sinclair, president and general manager, WJAR-TV Providence as co-chairmen.

Advertising Should Emulate Personal Selling, Cone Tells Johnson Officials

New York — Two hundred Johnson's Wax officials from 32 countries were given a primer of advertising — with pertinent tv and print illustrations — by Fairfax M. Cone, chairman of the executive committee of Foote, Cone & Belding.

Advertising, said Cone, whose agency has long represented Johnson's Wax in the U.S., is "something you do when you can't go see someone about a product or service you want to offer . . . obviously, going is best."

Criticizing tv for failing to emulate personal selling in every possible aspect of honesty, simplicity and directness, he said, "Just now television is in the throes of disregard, with comic aviators in old-time comedy biplanes touring boxes of breakfast food through painted clouds, with marimba bands playing behind razor blade commercials . . . and men and women with blackened eyes declaring they would rather fight than switch from a not very popular brand of filter cigarets."

Showing example after example, Cone outlined the five cardinal rules that, he said, "must be observed *in toto* if the advertising is to succeed."

He listed the rules as follows: advertising must be clear as to what the proposition really is; it must be complete in explaining the proposition; the proposition must be important to the prospect; its appeal must be personal and it must demand that some action be taken.



Cone . . . "tv is in throes of disregard"

Speaking to the same group, Howard M. Packard, Johnson's Wax president (his firm spent $10 million-plus last year in tv), stressed that advertising should be an important concern not only of ad directors but of all management people. Successful advertising programs, he said, demand that business managers understand advertising and have the right attitude towards it. "The job of advertising is to sell goods now, not at some distant point in the future," he said.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Nets on line for $450 million

There's perhaps no business like the tv network business in one respect: the mandatory planned investment for material inventory over the next full 52 weeks. The average business can cut back at intervals with the going market or demand. With network tv the obligated cost is fixed. That is, in the area of programing inventory. Hence, before the three networks ring up the curtain on the 1964-65 season, they'll have committed themselves to around $450 million on the season. This is just inventory and does not include fixed overhead. Here's how SPONSOR SCOPE estimates the programing dollar dimensions:

Tv film entertainment series	$225,000,000
Boxoffice feature film series	25,000,000
"Live" variety, musicals, panels	50,000,000
News, documentaries, specials	50,000,000
Daytime programing	100,000,000
TOTAL	**$450,000,000**

Soap opera: 28 to 35 thousand weekly

If you're not conversant with the economics of daytime serials, here's some updating. The package price for five half-hours a week now ranges between $28,000 and $35,000. Figures roughly 60 percent above the line and 40 percent below the line in budget ratio. The installments are done mostly live. Tape will be resorted to (1) when an important player has a Broadway role or (2) to make it convenient for the cast on a holiday. Incidentally, CBS-TV's Jim Aubrey is quoted in soap opera precincts as saying that the best acting in tv is to be found in daytime programing.

Does network rerunning trip up spot?

Can the current sluggish flow of spot tv sales be attributed in a substantial part to the fact that the networks started their nighttime repeats as far back as May? Certain key station reps, anyway, are citing this angle as a likely reason for orders with July starting dates not being up to expectations. These reps' suspicion: advertisers and agencies have become wary of the diminished vitality in programing brought on by the advanced period of reruns and have postponed their schedules. Aggravating the situation: newspapers going out of their way to note reruns in tv listings. From the reps' viewpoint: amortizing tv film inventory over 52 weeks may be an economic fact of life for the networks, but for national spot it creates a tougher predicament each succeeding summer.

Tv stations, reps reexamine markets

This is the time of year when the tv reps and their stations do their reviews of the market. Like programing, rate revisions, research, promotion. Suggested trend at the moment on rates: increases will be anything but dramatic. Rate adjustments will follow the more modern philosophy of gearing them to the competitive audience-pull over specific spans or periods in the schedule. The concept adds to the complexity of a rate card, but, on the other hand, the rate structure's far more realistic and the buyer has a more pinpointed conception of what he's getting for his money.

Network sports bill $81 million

Sports, the built-in excitement fuse as far as tv is concerned, shows a greater sponsor appetite-appeal than ever. The hunger isn't being retarded in the least by the escalating appetite of the sports promoters for more money. The dimensions of sports network tv for the 1964-65 season: a total of 47 packaged series and single events with gross sales covering rights, time and production adding up to close to $81 million — $8 million more than for the 1963-64 season (February 11, 1963, SPONSOR SCOPE). Next season's tv sports innovation, of course, is NBC-TV's scheduling of the Orange Bowl on New Year's night. It could be a breaking of ground for regular nighttime network sports. Like an hour set aside weekly for various types of events. Would give advertisers a chance to get into a different type of programing at night. An enticing element for sponsors: reaching men on a more systematic basis. As big as the $81 million

looks, the networks (when it's all over) don't net anything near the profit they do from regular entertainment programing. But it does keep the affiliates happy and gives the viewers a stimulating topic of conversation. Following is the sports inventory of the coming season as compiled by SPONSOR SCOPE, with the package prices obtained directly from each network.

ABC-TV

PACKAGED EVENTS	PACKAGE BILLINGS
Wide World of Sports	$ 7,500,000
AFL Games	5,750,000
NBA Basketball	3,000,000
Wonderful World of Golf	1,800,000
NBA Bowlers Tour	1,500,000
AFL Postgame Show	650,000
American Sportsman Series	600,000
AFL Champion Game	380,000
AFL All-Stars Game	380,000
Liberty Bowl	300,000
Blue Bonnet Bowl	300,000
Gator Bowl	300,000
Davis Cup	210,000
North-South Shriners Game	200,000
TOTAL	**$22,870,000**

CBS-TV

NFL Games	$18,000,000
Baseball Game of the Week	6,000,000
CBS Golf Classic	1,900,000
NFL Championship	1,800,000
Sports Spectacular	1,600,000
Pro Football Kickoff	750,000
Pro Postgame Show	400,000
Carling Golf Tournament	380,000
NFL Playoff Bowl	350,000
Triple Crown Racing	350,000
Cotton Bowl	350,000
Masters Tournament	275,000
PGA Tournament	250,000
TOTAL	**$32,405,000**

NBC-TV

NCAA Football Games	$ 9,500,000
Major League Baseball	4,000,000
World Series Baseball	3,800,000
NBC Sports Series	1,500,000
Orange Bowl	900,000
Rose Bowl	700,000
All-Star Baseball	600,000
Golf World Series	500,000
NCAA Pre-Game Show	500,000
Pro Bowl	500,000
East-West Game	500,000
Sugar Bowl	500,000
Bing Crosby Golf Tour	400,000
NCAA Football Scores	400,000
U.S. Open Golf	250,000
U.S. Lawn Tennis	200,000
World Series Pre-Game	200,000
Sun Bowl	200,000
Senior Bowl	200,000
TOTAL	**$25,350,000**
GRAND TOTAL	**$80,625,000**

Football 54% of tv sports revenue

This is a supplementary look at the billings potential for sports programing on the three tv networks during the 1964-65 season. (See the tabulation by individual sports packages at left.) Football, with an aggregate take of $43.8 million, will account for 54 percent of all sports billings, a jump of $8 million in revenue and 9 percent in share. Baseball's $14.6 million make it still the second most popular buy. Up $4 million from last season. Prospect from golf, strange as it may seem, is down by $3 million among the three networks. However, this will probably be leveled out by independent tournament hookups. The coming season's tally by category:

TYPE OF SPORT	ESTIMATE PACKAGE BILLINGS
Football	$43,810,000
Baseball	14,600,000
Sports anthologies	11,200,000
Golf	5,955,000
Basketball	3,000,000
Bowling	1,500,000
Horse Racing	350,000
Tennis	210,000
GRAND TOTAL	**$80,625,000**

Perplexed Latex exits fall spot tv

The fat's in the fire on the piggyback issue. International Latex put it there by advising stations and reps that spot tv won't be part of the company's plans for the fall. In 1963 Latex' spot bundle was around $7 million. This year, exclusive of the last four months, the budget's in the $3.5 million bracket. Latex' version for its action, as conveyed by John Boone, Latex manager of broadcast advertising: as long as the bulk of the stations in the bulk of the major markets can't make up their minds as to piggyback policy as of September 1, it is impossible to plan a spot campaign. It is imperative that Latex' smaller budget products be encased in piggybacks. Latex is not interested in occupying the less, or least, desirable positions on a station's schedule or local programing with an out-of-reach CPM. Network (where piggybacks are permitted) will get more of the Latex budget. Other media have been explored and will be used. However, Latex is not burning its bridge

CONTINUED ON NEXT PAGE

behind it entirely. If the "fog" clears away and it becomes practical enough for Latex to use some spot tv, adjustments can be made. But not at premium rates. That's the Latex position. Meantime Colgate and others keep canvassing stations as to their fall policies on piggybacks. Noted one upper-rung tv rep: Colgate's going about its quest the wrong way. Reps who have a close relationship with their stations are in better shape to provide Colgate with the information it wants. Power plays aren't the right means. Nor is it necessary to fly around the country. Quite a number of important stations have made up their minds. All Colgate has to do is ask which stations have settled on a policy. Colgate's retort: sounds right, but from information it has at hand the piggyback situation is still in a big state of confusion. Most of the intelligence coming in is vague. Some of it has an air of the trial balloon. General impression: stations generally are waiting to see what others in the market are going to do. As Colgate sees it: the critical point is but two or three weeks away.

Metrecal, Wm. Penn endow spot radio

General Cigar and Metrecal contributed last week to the good welfare of national spot radio. The GC campaign via Y&R: for the William Penn brand, in about 30 markets, six weeks at the rate of 10-15 spots a week. Metrecal's 13-week splurge is limited to the west coast. Schedule is for 10 spots a week, starting July 6. It's the last K&E buy for the account before passing on to another agency, yet to be named.

Cigar leaders take $10.8 million tv

Tv's outlook from the cigar field for the 1964-65 season is that of record expenditures. That will apply to spot as well as network. Network commitments by the two top companies: Consolidated Cigar, a minimum of $6.3 million; General Cigar, a minimum of $4.5 million. Consolidated is putting its chips on four and a half commercial minutes of ABC-TV nighttime and half sponsorship of two Danny Thomas specials. General Cigar is dividing its budget between a quarter each of Huntley-Brinkley and the NFL games. General continues to (1) ride high on its Tiparillos, (2) emphasize such copy points as housewife acceptability and how to handle a cigar. Incidentally, Bayuk still leans essentially toward spot. Good for at least $750,000.

NBC-TV ribs CBS-TV Bishop tag

The big needle of the fall network tv selling season is being applied, openly, by NBC-TV to CBS-TV. NBC-TV sales' chortling disclosure: CBS-TV is offering the coming original installments of the Joey Bishop Show for $25,000 a minute, whereas NBC-TV is getting $29,000 a commercial minute for the Bishop reruns. CBS-TV sales says it won't deny or affirm. Bristol-Myers is down for an alternate week of the CBS-TV series.

Effort to break the tv film barrier

John G. McCarthy, president of the Television Program Export Association, is headed for another barrier-cracking mission in Europe. This one's two-fold: (1) trying again to induce Britain to increase its quota of foreign tv films from 14 percent (the present import limit); (2) persuade GATT (General Agreement on Tariffs and Trade) in Geneva to recognize tv film as an international commodity. Dimensions of tv film product on the international scene: (a) grosses about $70 million; (b) Canada is the No. 1 market, with Australia second and Japan third. Britain, because of its stiff import quota, is fourth.

Nielsen double shortcuts NSI service

Another move's in the making at A. C. Nielsen to make the station index more responsive to eastern advertiser and agency interest. Previously the company disclosed it was moving the NSI to New York and putting in George Blechta as manager. On the back burner: taking Bill Hamill out of NTI sales and assigning him to

manager of NSI for New York. Twin stroke removed the 900-mile Chicago impasse.

To triplespot or not to triplespot?

Issue of self-debate among some group ownerships and individual stations: whether to embrace the NAB code authority's dispensation on triplespotting during the weeks before the elections. Before making any decision, they're canvassing policymakers among their regular advertisers and agencies for viewpoints. Corinthian at least seems inclined to solve the dilemma by a clean pre-emption of the intervening spots.

26 sources supply 71 film series

There's been a marked reduction in the number of supplier sources for prime time network tv film series, even if you compare the 1964-65 season with the current one. The drop in that interim: from 37 to 26. In other words, the proliferation of production sources has been slowed down for the first time since the advent of this type of programing. Whether this is good for the creative side of the medium is another question. The producer who seems to have forged ahead appreciably over the 63-64 season is 20th Century-Fox. SPONSOR SCOPE's rack-up of producer sources for film series products for coming network season follows. (First figure is number of weekly series; figures in parentheses are aggregate number of weekly hours.)

PRODUCER	ABC-TV	CBS-TV	NBC-TV	TOTAL
MCA-Tevue	3 (2)	0	6 (5)	9 (7)
Screen Gems	5 (2½)	0	1 (½)	6 (3)
CBS-TV	0	5 (2½)	0	5 (2½)
20th Century-Fox	4 (3)	0	1 (1)	5 (4)
MGM-TV	0	1 (½)	4 (3½)	5 (4)
ABC-TV	4 (2½)	0	0	4 (2½)
Danny Thomas Enterprises	1 (½)	3 (1½)	0	4 (2)
Filmways	1 (½)	3 (1½)	0	4 (2)
Crosby Enterprises	2 (1½)	1 (½)	0	3 (2)
Revue	0	3 (2)	0	3 (2)
Four Stars	2 (1)	0	0	2 (1)
NBC-TV	0	0	2 (1½)	2 (1½)
United Artists	3 (2½)	1 (½)	0	4 (3)
Warner Bros.	2 (2)	0	0	2 (2)
Desilu	0	2 (1)	0	2 (1)
Miscellaneous	3 (1½)	6 (4)	2 (1)	11 (6½)
GRAND TOTAL	29 (20)	25 (16½)	17 (15)	71 (51½)

* Represents [illegible]

Quick look at air media basics

What's the cost of an hour's prime time on the tv networks?

A broad one-time-only figure is $140,000.

How many stations has each of the tv networks?

ABC-TV, 204. CBS-TV, 184. NBC-TV, 193.

What can be figured as the cost-per-thousand for a prime tv network nighttime minute? Time and program.

The range is between $35,000 and $38,000.

What's the average homes-cost per thousand prime time on the tv networks?

It ranges between $3.80 and $4.30.

If you have 20 telecasts over a four-week period, how many different homes would you (a) reach and (b) achieve in commercial frequency?

(a) 40.5 percent and (b) 1.9 percent.

What's the average cost-per-thousand homes for a prime 20-second spot all week in terms of number of markets?

One to 10 markets, $2.65; 1 to 25, $2.90; 1 to 50, $2.90; 1 to 100, $2.85.

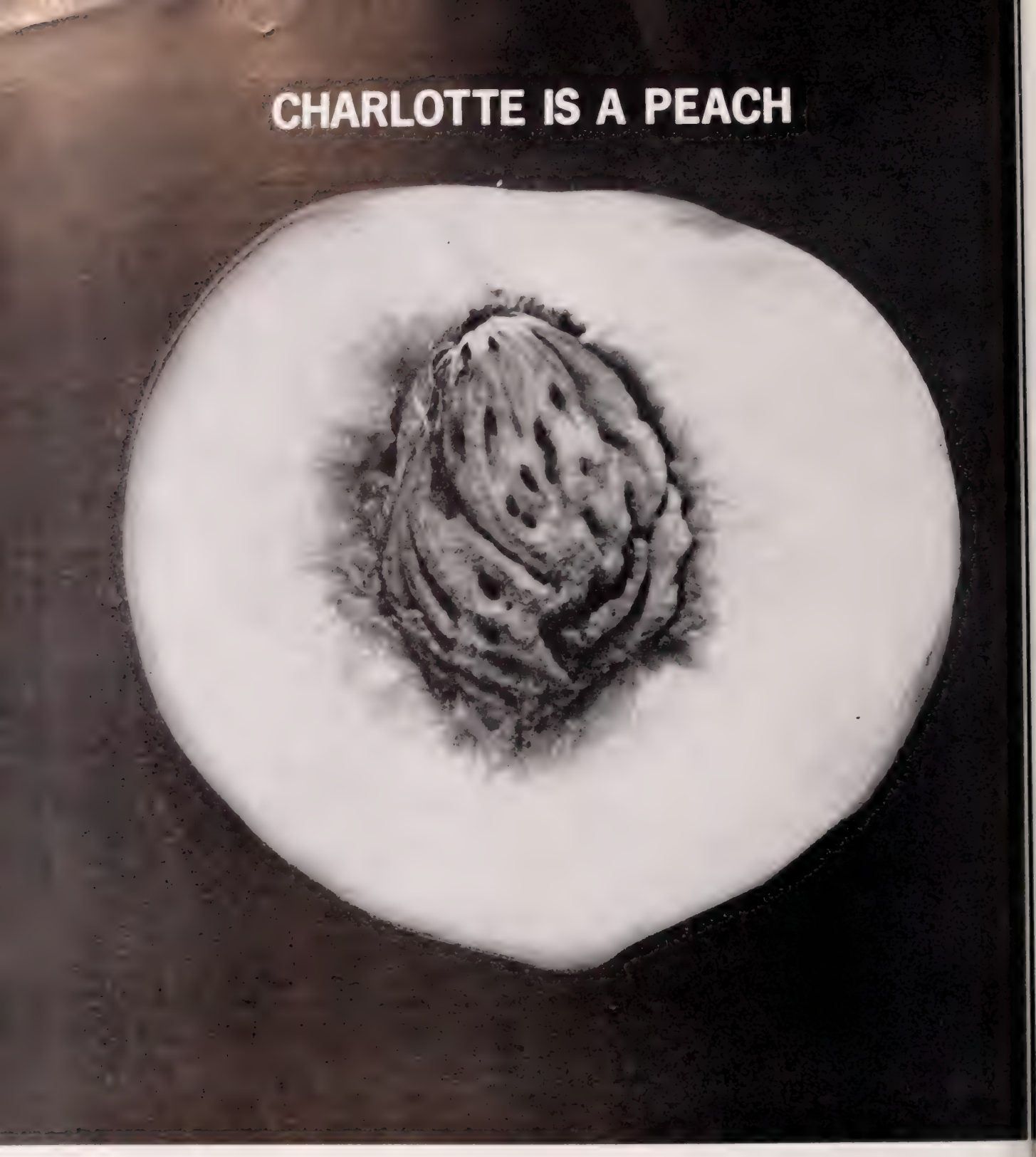
What is the accumulative cost-per-minute (12 announcements per week) in traffic time in spot radio, according to number of markets?

One to 10 markets, $700; 1 to 25, $1250; 1 to 50, $1900; 1 to 100, $2500.

Grey revamps media buying system

For the third time in four years Grey Advertising has changed its media buying structure. The agency has gone back to the media buying group system in which a group does the buying supervision on a number of accounts. This concept consists of a group head and assistant group heads with buyers and assistant buyers under them. A similar system prevails at Young & Rubicam, Benton & Bowles, Compton, BBDO, Bates, McCann-Erickson. There's one significant variation at Y&R — a spot coordinator, with this assignment filled currently by Ray Jones. Grey abandoned the group concept four years ago for the media specialist setup, which spread out into a multiplicity of specialized functions. This specialist system exists at J. Walter Thompson and Lennen & Newell, among others.

CHARLOTTE IS A PEACH



Metro Charlotte is just the hard core of a market 75 miles in diameter that is succulent selling whe you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, on WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PE PLE with $2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a peach!

WBT RADIO CHARLOTTE

BLAIR GROUP PLAN MEMBER

Jefferson Standard Broadcasting Company

Sponsor

The copywriter–

From word mechanic to total communicator

No longer a mere reporter, the copywriter is a visualizer and a concept man. So say former copywriters who now hold top agency posts

FOR MORE THAN FOUR DECADES now, one member of the advertising fraternity has had his function battered by the evolution of new media. No other specialist has been so vulnerable, as advertising has moved from print only to print and pictures, from photographs to radio and from radio to television.

He's the copywriter.

And from his ranks have come industry giants. Many of them have a pride in their copywriting unmatched by their pride in other accomplishments — including some formidable executive titles.

Most of these industry giants today regard copy more highly than ever before. For television, in particular, they see it as an entire concept — words, plus images, plus sound, plus action.

To prepare such copy requires that the "writer" be well-rounded in all aspects of advertising. No longer can he merely rewrite the radio commercial so that it can be used with pictures in motion. Instead, he's more likely required to create



Whit Hobbs,
Benton & Bowles



David Reider, Doyle Dane Bernbach



Jeremy Gury, Ted Bates



Dermott McCarthy, Young & Rubicam

and develop the entire advertising concept.

Agency men point with pride to the industry leaders and top executives — many with international standing—who began their advertising careers as copywriters. Among them: Julian Koenig of Papert, Koenig, Lois; Charles Brower of BBDO; David Ogilvy of Ogilvy, Benson & Mather; William Bernbach of Doyle Dane Bernbach; George Gribbin of Young & Rubicam; Leo Burnett of the agency that bears his name; Rosser Reeves of Ted Bates.

Reeves, now board chairman at the Bates agency, pays the highest compliment to copywriting: "I'm more proud of being a copywriter than chairman of the board. A board can elect its own chairman, but it's as difficult to become a good copywriter as it is to become a brain surgeon.

"And it becomes increasingly difficult to become a good copywriter," Reeves continues. "One needs a great many more clubs in his bag than he used to. He must not only know print and radio, but be able to write creatively for a motion picture medium — television." The tv copywriter must think in terms of an extended period of time, plus live, film or tape visual material.

Today, it's usually the copywriter who creates and carries through the whole advertising idea. In tv, he must use nearly as many tools as words—sounds, visuals and different production techniques.

Copy has long since lost its meaning of "written words," explains Robert Foreman, executive vice president and head of BBDO creative services. "Copy is anything that acts as a selling message. A minute of film with no words at all is copy in a tv commercial," he says.

"Today's copywriter uses graphics more than words," Foreman continues. "Words are only an adjunct to the visual element. The term 'copywriter' is a misnomer. In tv, he must be a visual director and think in terms of moving pictures. If he doesn't, he has no right being called a copywriter."

Because he often is the creative innovator, the copywriter must also know the basis of sound advertising—the sales picture, according to copy department heads.

Dave Reider, vice president and copy chief at Doyle Dane Bernbach, is one of the many creative chiefs who take their copywriters into client plants and offices to learn first-hand about the business they're expected to advertise. "Sometimes they ask pertinent questions. But they try to find out something that will sell themselves on the product," he says.

Although Reider is associated with an agency that's generally considered one of the "most creative" in the business, he strongly believes that "awards for creative commercials or print ads don't mean a damn thing unless client sales go up." He reports that the waste baskets in his department "are full of ideas that are fresh, new and exciting" but that don't even reach the account executive "because they won't sell. We wouldn't stay in business if the client's sales kept going down while we were winning more and more awards," Reider says with emphasis.

"We find there is one correlation, however," he adds. "Our most successful tv commercials are usually our most creative ones."

Tv commercials out of DDB that have been sales successes as well as creative successes include those for Acrilan fiber, Cracker Jacks, Coffee of Columbia, Jamaica Tourist Board, Laura Scudder Potato Chips, Polaroid, Utica Club Beer and Volkswagen.

Not all agencies are putting creativity to good business use however, a Ted Bates executive contends. "Instead of thinking of the client's sales need, some agencies use creative art and copy to make 'house organ' commercials that do little beyond publicizing the agency itself," says Jeremy Gury, vice president in charge of creative operations at Bates. "They use the client's money to show off their own wit," he contends. "We've taken reels of prize-winning commercials and shown them to great numbers of people, and they don't even know what the commercials are trying to say."

Other creative leaders generally agree, however, that most copywriters try — sometimes desperately — to keep the sales chair in mind.

"A fine sense of the business world and an understanding of the role of advertising and marketing are, in fact, high on the list of good copywriter's qualifications," says Marion Harper, chairman and president of the Interpublic group

He also lists:

- A greater-than-average interest in the arts, going beyond writing to include theater, painting, music
- An ability to write

"Obvious as that seems," he explains, "you'd be surprised at how many men and women try to get copy jobs with us in the belief that writing advertising isn't really writing at all, but perhaps some sort of verbal mysticism that can be acquired."

Other creative directors add to the list of qualifications:

- A tv copywriter must have a strong sense of logic and graphics, insists Whit Hobbs, senior vice president in charge of creative services at Benton & Bowles. "He must be able to 'think' pictures," Hobbs explains, "and also to think straight — take a problem, strip away all but essentials and set it down in logical fashion: one, two, three, four. Then he must add a twist and make it bright."
- He must also be fast and able to handle a great deal of work. "There was a time when the copywriter could put his feet on his desk and just think, but no more. A tv viewer sees hundreds of commercials and gets bored easily. The copywriter must constantly find new ways to get to him," says Hobbs.
- A background of visual training helps a lot, the experts say. "Those who have knowledge of art and writing have the best opportunity of becoming an all-around success," says Judson Irish, vice president and creative director at Foote, Cone & Belding. "But the combination is hard to find. Agencies will be looking more and more for both talents."
- "Being oneself" is also of primary importance, according to George Gribbin, board chairman at Young & Rubicam, who has a story to go with the moral.

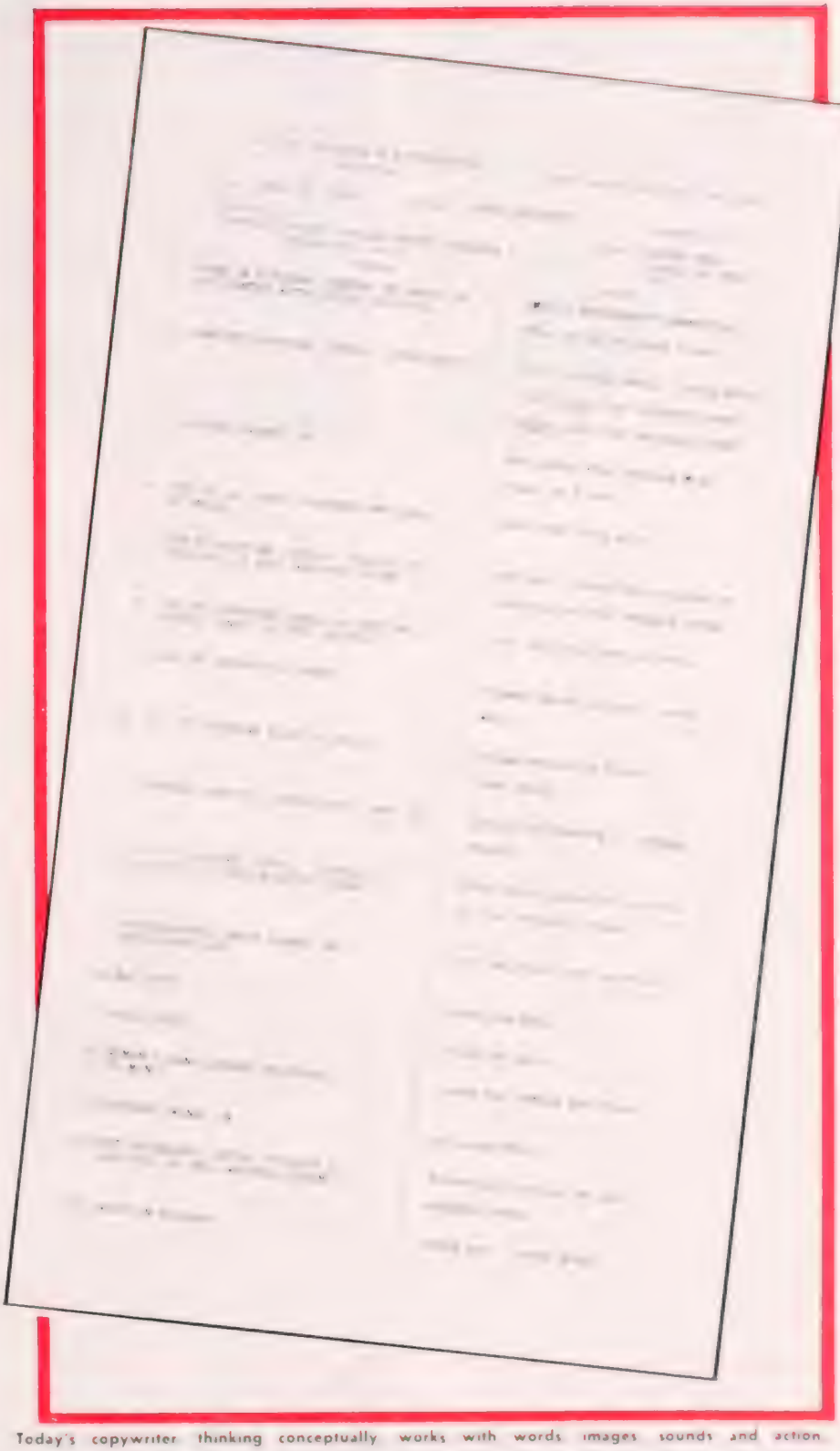
"Many years ago a very lucky thing happened to me," he recalls. "It was an incident that took place in my days as a copywriter at Y&R. Back in the '30s, Packard was not only an automobile, but a very fine automobile, indeed. And as a young writer I was given a test run on the Packard account.

"I was told by the copy supervisor that Jack Rosebrook had been the great writer on Packard. When he, the supervisor, had taken over the account, he studied Jack's copy, picked up his mannerisms and tricks of style and, in doing so, managed to acquit himself so well on Packard that he became account supervisor. 'Go thou and do likewise,' he advised me.

"So I did," Gribbin explains. "I studied Jack Rosebrook's style until I could recite it backwards. Then I sat down to write.

"It came out second-rate Rosebrook and second-rate advertising. It taught me a lesson — I could only write like Gribbin."

With such a broad range of qualifications for the job, it's no



Today's copywriter thinking conceptually works with words images sounds and action



Anthony Chevins, Cunningham & Walsh



Robert Foreman, BBDO



Judson Irish, Foote, Cone & Belding

surprise that copywriters come from widely differing backgrounds. Some agencies take on English majors just out of college; others search through industry and the arts for their employees.

Bates has had copywriters who have gone to the Julliard School of Music — or have been poets, sculptors, librettists. One copywriter in their employ now was once a wholesale jeweler. Three creative supervisors today were at one time an engineer, a chemist and an architect. "It just depends on which way life flipped them before they found out they could write copy," says Reeves.

Young & Rubicam found some "excellent" copywriters among girls originally hired as secretaries, says Dermott McCarthy, head of that agency's copy department.

Hobbs, at Benton & Bowles, feels that young people just out of college often make good copywriters. "Some of them are bright, have a real spark and are always on target," he says. "The young people think tv. They grew up with tv, whereas we listened to *Uncle Don* on the radio."

A signal by-product of copywriting's expansiveness is its effect on agency organization: because tv copywriting is considered a visual as well as a verbal art, agencies have been integrating their copy and art departments.

Bates, which has been readjusting its creative departments over the past five years, now has three departments working together under the same creative supervisors — production, art and copy.

At Doyle Dane Bernbach the copywriters work in the same room with the art directors.

At Foote, Cone & Belding, says Irish, "We're doing all we can to integrate totally the two departments. We don't lay stress on what the copywriter writes, what the art director visualizes or what the producer produces. We consider them together as a creative team."

At Benton & Bowles, a tv workshop allows the copywriter to work on art and production and on any accounts he likes. He can go "way out" in trying to come up with a new approach or technique. "In the workshop, we let the creative mind go as far as it can and then see what happens," Hobbs explains. "Some very good commercials have come out of it." He cites those for Vigran and Post cereals, both of which came from the lab.

Sometimes copywriters don't write a line before they talk with an art director, Hobbs explains. Others are "visual-minded" and see the graphic concept for themselves, later putting it into words. And sometimes the actual copy line that is used may be a catchphrase suggested by an art director.

Right now, the trend seems to be toward more graphics and fewer words, according to Wallace Ross, head of the American Tv Commercials Festival.

Certain products seem to lend themselves more readily to graphic interpretations, he points out. Autos and cigarets, for example, are usually shown by pictures, sounds and in-use sequences on tv. On the other hand, toothpastes and food tend to be more word-oriented.

FC&B's Irish points out that package-goods — such as Clairol, Kool-Aid and S.O.S. (both from General Foods) and some Menley & James items — often require word copy to explain salespoints that aren't apparent to the eye.

But copy chiefs are in general agreement that the form copy ultimately takes doesn't really matter. (Says one, "The question of copy length is often a question of how long a man's legs should be." The difference between words and art is "only literal," they say, for both elements serve the same important purpose — to put across the message. In fact, BBDO's Foreman defines the word "copy" as "message-carrier."

Executives with copywriting backgrounds all agree that the copywriter's function has changed enormously since the advent of tv but they don't concur on whether results are better or worse.

Anthony Chevins, executive vice president, creative services, Cunningham & Walsh, believes it has improved to the extent that people have become more familiar with the craft. "It's been a matter of necessity," he says. "Competition is greater."

Foreman, at BBDO, believes that some copywriting today is so heavily researched that it gets watered down. While the mechanical aspects of commercials are vastly improved, he notices a "sameness" in much copywriting now.

Copywriting as a whole is better, according to Y&R's McCarthy, if for no other reason than that

here are more agencies doing a much better job today.

FCB's Irish believes that creativity in tv commercials is sometimes restricted by government control, the networks and agency lawyers. He also believes that the influence of testing services has affected copywriting, for some clients take testing very seriously.

And that raises another question: Exactly how does the client affect copywriting today?

Client influence over creativity exists, of course, but it's not commonly exerted, most executives agree. When a client does intercede, it's usually in the area of content rather than technique.

"I think the client has a responsibility to tell us what is the most important aspect of his product, even if we don't agree," says B&W's Chevins. "It's true that clients sometimes call and say they'd like to see a specific entertainer in their commercial or they'd like to film in Italy. But they don't say they want humor or more copy. That's technique, which is left up to us."

Sometimes clients exert their influence simply by picking a new agency that thinks more along their lines or that's celebrated for "creativity." As one candid adman put it, "advertisers switch to DDB — or other so-called 'creative' agencies — because they want something like the Volkswagen ads." Thus, it's the advertiser, himself, who's often responsible for copy trends. He wants what has already been done, agency men say.

Creative departments scorn such thinking.

"No copywriter should follow a trend," says Reider, a member of the creative DDB agency. "It's the worst thing he can do. He should not watch trends except to know what they are — in order to get away from them. He must zig while others are zagging."

In short, a good copywriter today turns out considerably more than the verbiage of a tv commercial. He can produce the "key" that turns out sales success, then translate it into words, images, sounds *and* action. He thinks, not in words, but in concepts. And he should be called — as he increasingly is called — not "copywriter" but "innovator." ■



Doyle Dane Bernbach's creative spur, William Bernbach (l) is inducted into the Copywriters' Hall of Fame by AWANY president Robert Pasch at the awards banquet held this year

For the love of writing



The AWANY symbol can, appropriately, serve on the creative copywriter's desk either to weight down paper—or buoy up morale

■ The Advertising Writers Assn. of New York — known as AWANY — is one important group that gives appreciative salutes to the copywriter.

The organization is young — only four years old. Its first meeting found just five people huddled together in Costello's Bar on New York's once dingy Third Avenue. But in four years' time, membership has grown along with its renown.

Today, AWANY is making significant inroads into advertising's bastion several blocks away on Madison Avenue.

At its award banquet each year, the club elects a member to its Copywriters Hall of Fame. To date, the honor has been granted to Leo Burnett, George Gribbin, David Ogilvy and William Bernbach (see cut).

Advertisements and commercials that have been voted by the club membership as outstanding are also honored with gold and

AWANY . . .

silver keys. Citations specify "the contribution of the copywriter to the selling idea," thus cover the origination of the commercial's entire advertising concept.

AWANY's 1964 copywriter awards were as follows:

Gold Key awards for television commercials, under one minute: Monte Ghertler of Papert, Koenig, Lois for the *Herald Tribune* commercial; for television, one minute or over: Gerald Schoenfeld of Cunningham & Walsh for the American Export Lines series.

Gold Key award for radio: Dan Bingham of Doyle Dane Bernbach for Volkswagen.

Silver Key awards for television, one minute or over: Nancy Sutton of Grey Advertising for Van Heusen; George Hawkins of Young & Rubicam for Chrysler.

Silver Key award for radio: Robert Collins of Charles W. Hoyt for B&M beans.

AWANY is dedicated to the following purposes:

- To provide the opportunity to meet other advertising writers, both socially and professionally.
- To provide the opportunity to grow professionally, by sharing the experience of other writers, including leaders in the field.
- To develop superior pride in superior work through official commendation and awards.
- To assume responsibility for attracting beginners of ability and character, and provide for their continuing interest and education.
- To set up professional standards for advertising writers, and define the specific areas of responsibility for integrity and propriety of advertisements and commercials.
- To provide professional forces that will devote their time and talent toward professional public service [illegible]. ■



Shown above: American Export commercial by Gerald Schoenfeld of Cunningham & Walsh, won 1964 Gold Key for best in tv, one minute or longer.



The New York Herald Tribune commercial by Monte Ghertler of Papert, Koenig, Lois, won Gold Key for best tv commercial under one minute.



Van Heusen commercials, by Nancy Sutton of Grey Advertising, received 1964 Silver Key for television one minute or over.

How to organize your own consumer panel

Biddle Co. employees each secure five families to test products, evaluate ads and commercials

■ WHEN a small national advertiser wants to test a new product or commercial, there are often only two alternatives: (1) spend a great deal of money on scientific national research to get people's opinions, or (2) just let the agency work with past experience, relevant research on other products, plus intuition.

Not so with clients of the Midwest advertising agency known as The Biddle Co. of Bloomington, Ill.

This agency has lined up its own personal, informal research panel — a cross between the highly scientific survey and the "ask-your-neighbor" approach. Employees have enlisted about 300 families to serve on the panel.

Nearly 1,000 people (about 800 of them with buying influence) are included in the panel. Each family unit is classified and coded according to its size, kind of dwelling and home-ownership. Each individual member is classified by age, education, marital status, occupation and income.

Altogether, they "represent an excellent cross-section of universal household characteristics," says John G. Reinhard, panel director.

The panel will be used to test advertising on all media, but the first few clients have so far requested only print information. "When we have broadcast research to do, we'll probably send tapes around — or ask the family members concerned with the test-product to tune in to the tv program in question," a Biddle spokesman says.



Previewing a radio commercial in Kansas City for a Biddle Co client are Peter Gerson and family. Howard Boasberg, account executive with the agency, does the interviewing

Actually, the panel was designed to test radio and tv commercials as well as print ads and to secure whatever other marketing data potential or existing clients might need. Its essential purpose, however, is to *assist* the agency in obtaining consumer reaction to — and opinions about — products and services.

The areas to be covered include packaging, product use, product design, taste, price or any other aspect of a new product of interest to the agency, explains Everett D. Biddle, agency president.

Information about the families can be used with electronic data-processing equipment, thus allowing the agency to select any specific group of people (or combination of groups) from the total sampling universe.

For example, panel director



Bloomington housewife Mrs. Howard Kolbus (r), mother of four boys, gives reaction to Biddle's four-color folders for Kathryn Beich Candy. Mrs. Madge Adams, interviewer.

Reinhard explains, if the agency wants to sample only teenagers for their evaluation of a product, they can be separated quickly from the rest of the panel. Similarly, homeowners in any age group can readily be selected and interviewed, should a client request the evaluation of a specific tv commercial aimed at that group.

The idea of organizing a consumer panel solely for Biddle Co. research originated with Norman Fox, vice president and creative director of the agency. Fox originally organized a consumer panel of 60 teachers from Bloomington schools. The panel began to function in the winter of 1962-1963 and lasted through the spring. Both grade school and high school teachers were used.

"We were doing work for the Encyclopedia Brittannica Film Division at that time," says Fox. "It seemed silly to create advertising for teachers without consulting them, so I began to send them questionnaires on what headlines they liked for advertising certain films. They returned the questionnaires with their comments within a couple of days. It worked very well."

Fox went to Reinhard with the idea of expanding the panel to cover families with universal characteristics. Reinhard approved. Each person in the Chicago, Bloomington and Kansas City offices of the

◀ First questions answered by prospective panel members involve their personal backgrounds.



John Reinhard (l), director of the 300-family consumer research panel of Midwest ad agency The Biddle Co., Bloomington, Ill., and Everett Biddle, agency president, discuss information on individual panel members, coded by Reinhard and tabulated on IBM equipment



One of the nearly 1000 people on the panel, a housewife and the mother of three children, Mrs. Dale Butz of Bloomington, Illinois, answers a Biddle consumer research panel questionnaire. Stanley Heggen, of the Biddle creative staff, represents the ad agency

agency was asked to secure five families to participate in the project. Some secured less; others as many as ten. Friends, neighbors, acquaintances, friends of friends and acquaintances of acquaintances were asked.

Fox says the final list, completed in April, consists of a good cross-section of the American scene. Doctors, lawyers, teachers, truck drivers and chambermaids are included. Fox himself secured his barber and family, a professor from Illinois State University, a motel operator, a chambermaid who works in a motel and a machinist and his wife.

Some willing families had to be discarded in the end to correct an overbalance of high income groups, according to Fox. The balance was not scientifically arrived at, however. "We know the exact balance of incomes, education and family structure does not follow the national population line. It's not a universal sample and isn't meant to be," Fox contends. "The sample is just to get an indication of what people think and does not take the place of a national survey. For in-depth studies the agency does employ research companies. Our panel is meant to give us an idea of whether we need in-depth research."

There were three main reasons for initiating such a panel, according to Fox: 1) quick response, 2) good merchandising for the agency and 3) added service for the agency's clients.

The speed of research is facilitated by the use of computerized equipment and the personal contact possible through agency employees. Information about individuals is coded by Reinhard so employees won't know the statistics on friends and acquaintances participating; all the information thus coded is tabulated on IBM equipment.

"If we need a fast field check, we can always have agency employees obtain quick responses from "their" families and have the information we need in a day or so," says Fox.

Although the system currently involves 300 families, Fox expects about 500 families to participate in the future. Milwaukee will be added to the participating agency offices early this summer. From 50 to 100 Milwaukee families will be added, Fox says.

Three clients began to use the research panel in June. Although names were not given, the advertisers are active in the fields of family foods, detergent products and industrial engineering and manufacturing. All of the agency's clients are national or regional-and-going-national, says Fox.

"Those using the system now are really testing it out for us," he explains. "Although we are sure it will work, it has not yet been entirely proved in practice."

To prevent bias and avoid any advertising agency influence, panel members serve on a voluntary basis. The only thing they are given is a sample of the product being surveyed.

The Biddle Co. approached prospective panel members in the following tone:

You don't have to be a copywriter or an artist or a psychologist . . . all we'd like to have you do is to answer probably not more than a dozen questions, perhaps once or twice a month. These questions will deal mainly with your likes and dislikes — what you would or wouldn't do about the product mentioned on the questionnaire.

The products might be bread, chocolate syrup, candy, shoes, clothes, hats, toasters, steam irons, breakfast foods, drugs, hand lotion, dog food, etc.

It isn't hard. There are no right or wrong answers or tricky questions. You don't even have to sign your name unless you want to. Your replies will be kept strictly confidential.

Research panel members will be rewarded for their help with surprise gifts of products being surveyed. The gifts may be a set of towels, food products, candy, any one of dozens of desirable items.

Panel members receive reports on how research is progressing. The agency sent out the first report recently, noting that cooling was completed and that the first questionnaire would come soon.

The Biddle agency carries about $14 million in billings. Its clients include Lennox Industries (part of State Farm Insurance), L. S. Heath candy bars and ice cream, Magnavox radio and tv sets and electrical appliances, National Homes and Swift & Co. ■

Survey shows most stores use radio, some tv, but ad executives feel use of broadcasting is "supplementary"

Air media play second fiddle in department store ad medley

■ DEPARTMENT STORE perspectives of broadcast advertising haven't changed very much at the grass roots retailing level in non-major markets. Attitudes that were prevalant two decades ago with print educated and oriented admen are, by and large, still entrenched today.

Department store use of broadcast media has increased. But the reasons are varied and individual to the community, the store and the merchandising-promotion people.

To judge from a new survey of department store advertising executives, radio and tv have generally done a less-than-adequate job in these important areas:

- **Radio:** Although 84 percent of executives in the survey panel said they used radio to a greater or lesser degree, radio stations apparently have yet to find a general formula that allows department stores the impact in radio they feel they get in large-space print ads.
- **Tv:** Although most executives felt that tv's sight-and-sound selling had strong potential for department stores (and several stores reported successful tv promotions), the respondents felt that tv costs were out of line with results, and that the quality and creativity in local-level tv commercials was not very high.
- **Both media:** Although nobody responding to the national survey actually came right out and said that air media couldn't sell a five-dollar bill for $4.95, the feeling toward air media varied from cool through tepid to fairly warm, but not hot. The reported slice of department store budgets given over to air media was as little as three-tenths of one percent, at best not much over 10 percent.

The survey, conducted by the trade publication *Department Store Journal,* polled 25 members of a 30-member "braintrust" panel representing department stores in a cross-section of large and small U.S. markets. Principal media pattern unearthed: tv is seldom used as anything but a supplement to department store radio campaigns, and radio is basically a supplement to print media.

Here are further highlights:

What department store admen *do* like about radio is its ability to aid special short-term store promotions in which the main advertising burden is carried by print ads. They also like radio's ability to reach out beyond the basic metropolitan coverage area of newspapers.

"In my opinion, the value and effectiveness of the broadcast media to department stores will be as additional tools to give saturation coverage for stores' more important events," was a comment made by James Gratton, general merchandise manager of Gray, Reid, Wright Co. of Reno, Nev.

Leo A. Sachs, sales promotion manager of Dey Bros. in Syracuse



Gratton . . . "value and effectiveness of broadcast media will be as additional tools"



Hayden . . . "we find radio effective to reach particular groups, such as teenagers"



Armstrong . . . "items are best sold to the teenagers by their favorite disk jockey"

also uses broadcast media to "supplement" his firm's newspaper campaigns. Feels that with a limited spot budget, it is best spent in prime time "where we get the best coverage for our money." Sachs also thinks that tv could do more for department stores if it were handled as are newspapers:

"I personally feel that tv has a future for department stores if they are willing to handle it in the same way they handle newspapers — with a staff of people, adequate expenditure and the use of prime time. In order to do this, everyone (including the tv stations) will have to be dedicated to its success, because for the first year it might be a gamble."

Not all department stores believe in the short-term radio splash, however. Said Edward Falk, controller of Newman's, Joplin, Mo.: "In my opinion, the proper way to make radio pay is to use it for repetitious advertising. To merely advertise a sale or event for two or three days before it occurs is a waste of money. An item must be kept before the public."

Radio is also popular with a growing number of department stores because of its ability to reach a specialty audience, largely through



Priehs . . . "for an investment of less than $80 for 20 spots we had total sales of $3872"



Scherling . . . "radio is particularly effective in home furnishings and big-ticket departments"

programming with appeal to a particular segment.

Said Donald W. Hayden, vice president of Loveman's, Inc., Chattanooga: "We find radio effective to reach particular groups, for instance the teen groups who give their loyalty to one station, classical music lovers who tune in to FM stations and baseball fans who listen to broadcasts of the seasonal games."

Voicing similar media views was another southeastern adman, C. O. Armstrong, general merchandise manager of Belk Bros. Co., Charlotte, N. C.:

"We have found that radio has a considerable appeal to the vast teenage market in our area. Many in this age bracket do not read newspaper ads. Results have shown that items of teenage appeal are best sold to the teenagers by their favorite disk jockey. We have even gone so far as to institute a regular, in-store weekly broadcast on Saturday from 11 a.m. until 12 noon with a local radio station, and have enjoyed teenage crowds varying from 300 to 1000 at these broadcasts."

Among department store ad executives whose firms were consistent broadcast buyers was Barbara Lincoln, vice president, Sage, Allen &



Miss Lincoln . . . "it is hard to get a specific check on radio, but we feel it worthwhile"



Smith . . . "we think radio has maximum impact when it is used to promote a specific event"



Knudson . . . "tv cost exceeds the results of other methods of advertising per dollar cost"



Sacs . . . "tv has a future for stores if it is handled as newspapers are"



Harvey . . . "yet to be convinced of tv's potential for department stores"



Guberman . . . "dissatisfied with production and handling of presentation"



Friedman . . . "having good results from two-minute tapes on houseware items"

Co., Hartford, Conn. She voiced her experiences in reaching specific audiences through week-to-week programing:

"We use radio continually. We have *Judy of Sage Allen* who advertises both institutionally and with special items on spot announcements each day. It is, of course, hard to get a specific check on radio, but we feel it worthwhile. We also sponsor at present a weekly hootenanny show given in different high schools all over the state. Response has been excellent."

One point raised by adwoman Lincoln — that of the difficulty of getting "a specific check on radio" — was a leitmotif in several of the survey responses.

When radio (or tv) was used to promote a specific item or department as part of a special promotion, results could quickly be traced. Such an example was furnished by George W. Priehs, president of Priehs Department store, Mt. Clemens, Mich., who reported on the store's tactic of "offering exclusive radio specials" to the customers:

"Our only promotional effort was 20 spots on radio which resulted in 44 rugs sold at $88 each. For an investment of less than $80 we had total sales of $3872."

Added R. E. Scherling, executive vice president of Killian's, Cedar Rapids, Iowa: "We are regular users of radio and occasional users of tv. We have been on radio continuously for 33 years with either programs or regularly scheduled spots. Our experience has been that while radio works for all classifications of merchandise, it is particularly effective in home furnishings and big-ticket departments."

On the same topic, T. R. Smith, president of Roth Bros. Co., Superior, Wis., added: "We think radio has maximum impact when used to promote a specific event. Radio is worthwhile when we are promoting an item or idea that doesn't need to be seen to be sold."

In discussing radio, most of the responding department store admen mentioned or related their radio to tv. And tv, most of them felt, was a medium with promise for the future and high cost in the present.

Said Barry Knudson, vice president of Walker Scott Co., San Diego, Calif.: "We seldom use tv because we have been unable to find how to use this medium effectively. What analysis has been made has indicated the cost exceeds the results of other methods of advertising per dollar cost."

From Nashville, Fred Harvey, Jr., president of Harvey's, which sponsors a Sunday night news show and a limited spot campaign during the week: "Although we have pioneered many firsts in the tv industry for our area, we have yet to be convinced of the potential of tv advertising for a department store. Perhaps the coming UHF stations with their supposed lower advertising rates, will change our mind."

Experimentation in tv, however, is being done even though some admen felt — as did Morris Guberman, president of Kaufman's, Colorado Springs, Colo., who said that he was "dissatisfied with the production of commercials and the general handling of the presentation" — that local-level tv could not produce top-level commercials in smaller markets.

Having tried a number of different tv approaches, Nathan Friedman, executive vice president of Lichtenstein's, Corpus Christi, Texas, said:

"On tv, we have used a one-week, five-times-daily, one-minute schedule on soft goods and found it unsatisfactory. We have tried sponsorship of both a 6 p.m. and 10 p.m. 15-minute news program with two spots, using a variety of items, and found results ran from mediocre to poor. Currently, however, we are having excellent results from two-minute tapes on highly demonstrable houseware items."

Is there such a thing as an overall broadcast formula which can be used in most department store situations? One of the most cogent was proposed by Lichtenstein's Friedman, whose firm has been a frequent experimenter with radio-tv formats and tactics:

"We have found our best formula to be 20-second tv announcements (not merchandised) and one-minute merchandised radio spots. Both, however, should be used during a major sale period paying particular attention to time of broadcast and degree of concentration on certain days. We feel that radio and tv are supplementary media to be used only in conjunction with our newspaper advertising." ■

H-R leads reps into computer age

Representation firm studies data processing, reorganizes systems, consults ad agencies, lines up test tv stations as it makes way for introduction of its computer this fall

■ H-R Representatives has joined the technological explosion in the broadcast advertising industry.

The buzz of activity, as H-R prepares for operation of its long-awaited data-processing center, heralds further upgrading of the broadcast information Tower of Babel. And H-R is likely to be uniquely alone with its twentieth century electronic phenomenon until other organizations can judge its worth by what it accomplishes against what it costs. While a number of ad agencies are deeply committed to the use of computers — and more agencies rapidly joining their ranks with active buying or renting of equipment — only a few large rep firms have declared their interest in the automation hardware, and none have announced any action. Peters, Griffin, & Woodward pioneered with a less sophisticated system in



Looking over a 1401 computer are (l-r) Frank E. Pellegrin, president and secretary, H-R Television; Edward P. Shurick, vice president station relations and forward planning, H-R Television; Avery Gibson, vice president, H-R Facts; Frank M. Headley, chairman of the board, treasurer, H-R Television and H-R Representatives

late 1957, but dropped it after little more than a year.

Originally planned to be functioning last month, the target date for initial operation of the H-R computer was changed to October with the firm's decision to move into another building.

The H-R computer staff is utilizing the additional time between now and fall to refine procedures for handling spot availabilities and to get more "jobs" ready for the computer.

"Our method," says Avery Gibson, vice president of sales development, who is also vp of H-R Facts (the computer division), "will be to take one station at a time and translate all its availabilities, ratings, prices and so on into machine language and store it in the computer. We will then test for accuracy, and, when satisfied, go on to the same procedures for the next station. To start with we have obtained the cooperation of four stations. They are in diversified types of markets to give us a good working spread to test our technique, and yet they are close enough to New York to keep communications convenient."

The four stations that have agreed are WDAU-TV Scranton, Pa.; WTEV Providence, R. I.; WSOC-TV Charlotte, N. C.; and WISH-TV Indianapolis, Ind.

There are a number of problem areas involving the material to be fed into the computer. Since all information must be coded, one problem area, for example, is in the different symbols used by stations to designate prime time: "AAA", "AA", "A", "1". To compound the problem, agencies may also use different designations.

"We must try to minimize these differences," says Miss Gibson. "All the advances made through data processing in terms of speed, reduced costs, etc., would be literally wasted if the information which we supply must be decoded at the other end of the transmission. Or, if we had to decode for agencies at our end of the line, we would suffer while the machine was stopped and someone changed forms in the print-out equipment."

H-R has been working hard at training and educating employees for work with the computer. Three girls working with the new 1401 will be H-R employees now being trained at IBM classes. Barbara Quick, formerly research manager, and Kay Fletcher, formerly a sales assistant, are now programers. Evelyn Shen, of the H-R contract department, has been trained to work as a key puncher.

Kayde Caldwell, traffic manager, has been doing most of the statistical conversion work necessary, and must change all the current records so that they will be compatible with the computer operation.

"It will require a great number of people to operate the system," says Avery Gibson. "We'll need people to work with the computers as well as collators, sorters, additional key punch operators, and library people. We expect to increase the H-R Facts staff to 45 persons between now and October, nearly doubling the number of employees." The company has already hired two outside programers.

Frank E. Pellegrin, president of H-R Television, and Edward Shurick, senior vice president of H-R Television, have been conducting evening classes for employees interested in learning more about computers.

The most important use of the computer for H-R will be in the storage of availabilities for its stations. The availability program is essentially a retrieval program which selects all availabilities within the limitations set by the salesmen.

Describing a typical buying-selling operation, with and without a computer, Miss Gibson says, "Suppose a rep is presenting availabilities to an agency. The target for the account is women in a certain age bracket. Today, the rep must search the avails sheet with rate card and rating book in hand. He must mentally calculate whether the spot has enough women in that age bracket at the applicable rate to be acceptable to the buyer. After hand-picking each avail, the rep must then calculate the total homes reached, the women reached in that age group, the applicable rate and the cost-per-thousand for each avail."

By hand this could take many hours.

"The stupid genius," as Miss Gibson sometimes refers to the computer, "can handle all of this in 30 seconds, printing out for the rep a list of all the spots on the station with the applicable information on each spot."

With the use of the 1401 computer, the procedure will go something like this: When the salesman receives a request for availabilities from the timebuyer, he prepares a request form from which the information is coded. The coded information is punched on cards and processed by the computer. The station avails, rate card, ARB/Nielsen data and the advertising information stored on disks, are brought into play by the computer at this point. It is then that an availability listing, which considers all spots that meet the target audience defined by the salesman, is printed.

From the availability listing the salesman chooses the spots which he wants to submit to the buyer. When he hears what the buyer wants on the submitted list, he relays this information to the station.

When confirmation is received from the station, the avail file in the computer is updated to show what has been bought and con-

H-R's AVERY GIBSON



Avery Gibson, vice president of H-R Facts, is chief executive at representation firm concerned with utilization of computer systems.

Vice president in charge of H-R Facts, the rep firm's sales development division, Avery Gibson, has been elected president of the Radio-Television Research Council. Miss Gibson, who served as secretary-treasurer of the Council during the past year, is also chairman of the TvB Advisory Committee and has been active on its Special Practices Committee.

firmed. A contract is automatically written and the station avails revised.

"We will use the computer for tv sales first," says Miss Gibson. (H-R serves 25 tv stations.) "It will take a little longer to put the computer into operation for radio. The critical problem is with television. While the salesman searches, the buy gets stale, even more stale with the buyer, and by the time it's acted upon — still more stale. And by that time, the buyer can't always obtain what we told him was available and we both lose out."

"Nowadays," says Miss Gibson, "from request to confirmation we can expect a two day lapse. However, she indicates that with the 1401, the buy could be resolved in a matter of hours. The 360 computer would process faster than the 1401, but the order would probably not be completed any more rapidly because the decision factors would still be present.

With the 360 model computer, Chicago could interrupt the New York office with a problem, the 360 could solve it, and the computer could go on, picking up where it left off. It can handle more than one thing at a time, whereas the 1401 cannot.

"Only a machine can handle the amount of work to be done today," according to Avery Gibson.

Even though the use of computers is more efficient, the process is not cheap. For rep firms in general, the cost of using a computer might run from $150,000 to $250,000 annually, depending on the type of equipment involved, according to H-R. IBM describes the H-R system as one of the most sophisticated commercial applications. It is budgeted at $250,000 for the first year of operation and $200,000 annually thereafter.

When H-R moves over to the 360, which it plans to do, the firm expects to increase the amount of equipment without increasing the cost of operation.

Frank E. Pellegrin, president of H-R Television, sees the computerization of the rep firm as a way of raising the level of "creative selling" by putting "salesmanship back into selling." The computer will free the salesman from paperwork "that has multiplied at an alarming rate over the past few years."

Computers may also change the agency-advertiser relationship. Miss Gibson says: "One of the largest advertisers using television said that the computer may bring about the use of only one agency. Currently the company is a multi-agency user. Because of the many clients many agencies serve, advertisers are sometimes forced to withhold marketing problems from them. If fully used, the computer will require the advertiser to give more information to the agency, or the agency will become a creative arm only."

Advertisers as well as agencies have been discussing data-processing in buying and selling with H-R executives.

Among the advertisers, Procter & Gamble and General Foods media men have been exposed to

Computer system will permit salesmen to spend more time with creative selling, and, at the same time, leave buyers more time to consider rather than calculate.

A FORWARD STEP BY H-R MACHINE TIME: 60 SECONDS/HUMAN TIME?



The great agency interest has come. H-R reports, from Frank Kemp, media director, Compton; Joseph St. Georges, vice president and manager of media relations and planning, Young & Rubicam; Dick Jones, vice president and media director, and Jack Green, media research director, J. Walter Thompson; Bern Kanner, vice president and media director, Benton & Bowles; Jackie DeCosta, assistant vice president and media research supervisor, Ted Bates; Kelly Taeger, vice president and senior media supervisor, McCann-Erickson; and Tom Wright, vice president in charge of media, Leo Burnett.

The agency executives see the computer operation at H-R as a definite aid to obtaining fast and up-to-date availabilities.

Jackie DeCosta at Bates feels the computer will speed up the buying process and might even influence a buy at the start. "But if a better buy came up, we'd take it. We're always looking out for our clients," she says.

Bern Kanner at B&B sees computer-processing at the rep level as a way to eliminate some of the paperwork.

Another agency executive believes there would be little problem with the agency-rep relationship in working with computers. "The difficulty comes when the reps need fast information from the stations," he says.

"The computer is only a tool, and is or is not effective, depending on how people use it," emphasizes Stan Fedderman, supervisor of media computer systems at Y&R. "It's possible nowadays for many rep firms to work efficiently without computers," he says.

"We've had some form of discussion about computers with all the large rep firms in the industry," says Fedderman. "We know the whole rep industry is looking at computers."

Joseph St. Georges of Y&R has stated that one of the most difficult problems his agency has to face has been the acute shortage of people who understand both computers and advertising. "The fact that H-R will be adding to the industry's talent pool, particularly in the area of people who understand the complex problems of spot broadcasting, is very reassuring. For example, one of the problems which has not been completely solved, due to its complexities, is the storage of rate card data. Hopefully H-R's development in this area will result in a breakthrough." (H-R's 1401 will have four times the core storage capacity of the average 1401 installation.)

Of all the agencies H-R has talked with, it has worked most closely with Y&R, because the rep believes it is the only agency which evaluates spot information received from the rep to give buyers more information to buy with, according to Miss Gibson. Although other agencies are using computers for billing and estimating, Y&R is reportedly the only one using the computer in connection *with* its spot television buying and not *after* the buying.

But regardless of how they use it, many agencies now want more information before they buy, H-R interviews with agencies indicate.

According to H-R, demographic information which has been supplied by ARB is now being used in the buying of spot, and agencies want it supplied along with the spots the salesman presents. Beech-Nut Baby Foods, for instance, bought out of Benton & Bowles, requires data on the 18-39 housewife audience. Further, most of the advertising agencies will want their availabilities in a format their machines can read. They expect to request it on punch cards or tape within the next five years. One agency expects to use H-R punch cards by 1965.

In a speech given before the Georgia Broadcasters Association earlier this month, Avery Gibson warned stations of what would happen if the rep industry did not keep pace with the computer age:

"Until we go to the agencies with ideas . . . with solid market information . . . with good presentations on our special programing, on the personalities of our station, on the impact of a commercial on our station, on the difference between the impact of a 10-second commercial vs. a minute, on the value of an island position, on the time when frequency is more important than reach . . . until we begin to sell the advertisers and their agencies in the language they are using at the plans level . . . we shall not take the giant step forward in creative salesmanship which the computer allows us to take.

"Let the machine handle numbers. Unless we sell above the numbers, the punch card you receive electronically from the advertiser may be used to set off your automated engineering department, may be used to figure your automated accounting department, and may replace your sales department." ■



Frank E. Pellegrin, H-R Television president, informally discusses the functions and applications of the computer with employees at a meeting after hours. Attendance at meetings is optional.



SPARKLE's kid loyalty builds with tv

A novelty "impulse item" ice cream seeks brand awareness in children for its eleven varieties of goodies-on-a-stick via flexible local spots

■ THE NATION'S YOUNGSTERS comprise three-fourths of the customers for the ice cream novelty business, currently being "eaten up" at an estimated $500 million-a-year pace. These avid consumers are increasing in numbers, but how can they be made brand conscious in a field of impulse item purchases?

One way to make the brand "take" is through tv commercials, feels DCA Food Industries, which has begun its local spot campaign in markets throughout the country for its Sparkle line of ice cream novelties.

Sparkle is the two-year-old combination ice cream - cake - sauce sundae "on-a-stick" specialty product, currently available in 11 flavors, created by the ice cream division of DCA.

The firm is the second largest supplier of ice cream novelties and specialties, a field little known to the public, although it has a more than one-fifth slice of the annual domestic $1.4 billion (estimated retail value) ice cream industry.

To cool the palates of millions of eager youngsters, DCA, through Smith & Dorian, is now airing 60-second tv spots in the more than 20 states in which its crunchy novelties are distributed.

Eugene (Gene) Tannenbaum, general manager of DCA's ice cream division, is sold on the value of video. "More of the kids can be reached more rapidly through tv than any other medium," he states. "Ours is a product consumed daily, and tv offers the right sight and sound exposure that can't be duplicated. Although very tv-oriented, once we use the medium to make the initial impact, we utilize many point-of-purchase advertisements, since ours is an impulse item."

Tannenbaum, who describes Sparkle as "America's fastest growing favorite snack treat," says that although DCA is number two in the ice cream novelty field, "it is number one in creativity."

Attesting to this, he points to the Sparkle line of snack delights, all created in the last two years. Currently capturing the eye and whetting the appetite, the flavors are: chocolate eclair, strawberry shortcake, choco-banana royal, pistachio ice cream cake, coconut party bar, toasted almond, devil's food cake, lemon meringue, chocolate marshmallow cake, hey diddle (orange in the middle) and crunch 'n fudge.

DCA does no manufacturing of its own but operates as a licensor. The firm signs contracts with dairies that will produce and market Sparkle locally under a Dean-



Checking storyboard photographs for Sparkle tv spots are (l-r) Alvin Shapiro, Smith & Dorian director of radio-tv productions; Gary Haber, sales promotion manager of DCA ice cream division; Gene Tannenbaum, division general manager; Stanley Leipzig, S&D account executive.

ing arrangement. DCA supplies the formula and all the ingredients (cake, stick, paper wrapper, etc.) except the ice cream, together with its know-how and strict manufacturing specifications. Checks are made periodically to see that quality control is being maintained. The finished product is known as a "dry bar" in contrast to the chocolate-covered or "wet bar."

Many of the leading dairies in the country, such as Abbotts, Carnation, Dolly Madison and Foremost, are producers of Sparkle products.

With some dairies producing the year around, the ice cream novelty field is now a 12-month business, thanks to the take-home four- and six-packs that permit home storage during the colder months when outdoor consumption of ice cream is at a minimum.

Ever promotion conscious, the DCA-supplied wrapper, in addition to the name of the local dairy, contains a special mail offer premium.

DCA has even helped design the machinery used in the production of Sparkle items. The firm's engineering staff worked closely with equipment manufacturers and aided in creating the automatic mechanical system now used. The company also gives engineering advice to new licensees who may have to install the latest machinery.

General manager Tannenbaum is no stranger to the tv advertising medium. Years ago he and his associates formed Americana Enterprises, and used video to exploit and merchandise many products associated with the Howdy Doody property. Americana was later purchased by DCA, and Tannenbaum became the nucleus of the present corporate division. "We have grown up with television during the past 12 years," he states.

This year, underway or scheduled via Smith & Dorian, are tv spots in such cities as Providence, Omaha, New York, Dallas, Houston, Philadelphia, Boston, Chicago, Los Angeles, San Francisco and Cleveland.

The 60-second commercials feature "Sparkle, the ice cream hound," who chases sticks discarded by young Sparkle devourers. The dog is described by Smith & Dorian's executive vice president Sheldon J. Kravitz as a "chow hound" for ice cream.

The spots contain middle and bottom 20-second segments that can be switched to promote any specific Sparkle flavor. Commercials in some areas also feature dairy tags identifying the local producer.

Among today's sponsors who focus a keen eye on expenditures and carefully keep a lid on the advertising budget, DCA is perhaps unique in that the firm has no such budget and no idea of how much it may spend during its present tv promotion.

This is a result of the nature of the business, according to Tannenbaum, and is affected by such factors as weather and new licensees.

"In 1959, we spent over $500,000," he says, "and most of that was in tv. It was our biggest year from the standpoint of expenditures.

"We had no idea when we started our campaign that we would spend that much," Tannenbaum continues. "It just turned out that way."

Again this year, as in all previous tv years, DCA expects its commercials will be aired in markets not yet planned or known at this time.

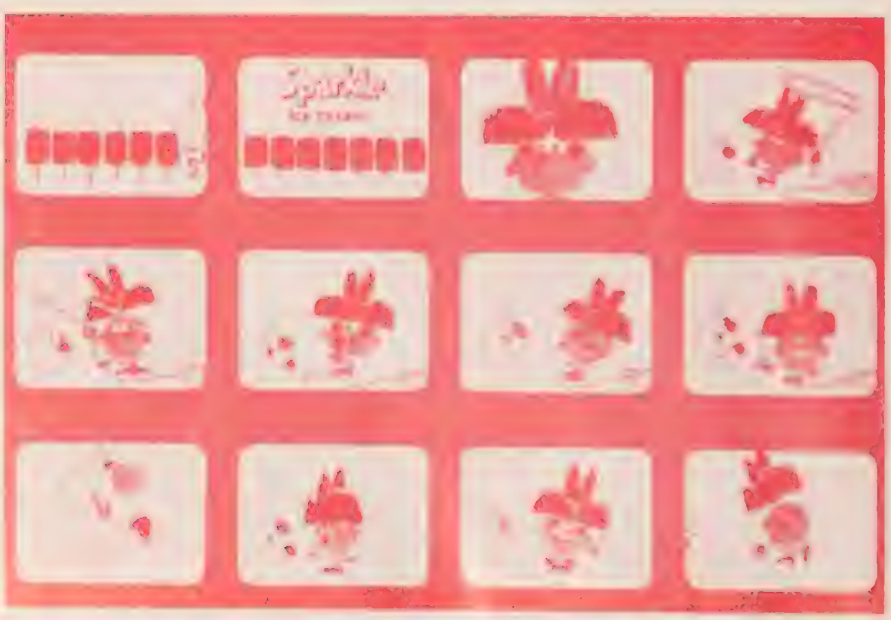
Complementing the necessary market-by-market distribution of Sparkle is the market-by-market setup of Smith & Dorian, which has 14 offices in the United States. The local office head acts as detail man for each local campaign.

The Smith & Dorian "network," as the branches are known, according to executive vice president Kravitz, is a "unique network of agencies, each of which, prior to its takeover, was an existing, functioning, profitable and regional ad agency." The office heads, who have roots in their local areas, are able to provide "in-depth assistance by merchandising the actual advertisements and by providing regional, specialized marketing analysis, back-up and know-how at the point of purchase," continues Kravitz.

With this local knowledge, S&D believes it can pick the best programs for Sparkle in each local area. "DCA," Kravitz concludes, "is dedicated to providing its services on a localized tailor-made basis through a national agency that provides localized services."

Tannenbaum also feels that DCA's particular marketing problems call for special understanding, coupled with a necessary initiative such as that undertaken by S&D.

What of the future? As the population grows, so grows the DCA market. Now a year-round industry, thanks to four- and six-pack production and distribution, the firm remains very promotion minded. Four new Sparkle flavors are being tested, and its laboratory and research facilities are continually striving to create new ice cream novelties. ■





Inventive use of radio to meet specific product needs was devised for Jungle Gardenia by (from left), Bob Hosking, general sales manager, WDBS New York; David Starr, treasurer, Germaine Monteil; Rolf Warner, general sales manager, Tuvache; Eli Kaufman, WCBS account executive.

Jungle Gardenia's radio cent scores dollar rise



A relatively low budget accomplishes in months what years of print ads failed to deliver—rapid distribution

■ "A GOOD MELD OF MEDIA" with heavy accent on radio has helped an advertiser in the acutely competitive fragrance field accomplish in a few months what they had not accomplished in years.

The story is as bizarre as its leading character — Jungle Gardenia, a 50-year old perfume manufactured by Tuvache, Inc. of 730 Fifth Ave., New York.

A quality product (about $15 per ounce), Jungle Gardenia had been available in a discretely quiet way to the carriage trade ever since there had been an actual Mme. Tuvache, half a century ago.

About five or six years ago, right after Tuvache had been acquired by the American-owned and headquartered Germaine Monteil, nervous sales spurts of Jungle Gardenia were noted from time to time.

The baffled owners could attribute these sudden eruptions of interest to only one cause: a leading and much publicized (and, currently, much-married) actress was telling interviewers that her favorite perfume was Jungle Gardenia. Even today, the company isn't quite certain the story isn't a myth. Nevertheless, it touched off public interest.

Management interest followed the same scent. The only problem was that it meant starting from scratch. The gardenia-based perfume was strictly in the jungle as far as distribution was concerned.

The parent company, Germaine Monteil, a big spender in *The New*

Tuvache proposed using their formula hit and hit hard and often in what the perfume industry considers women's trade books — periodicals like *Vogue*, *Harper's Bazaar*, *Glamour*.

Tuvache's general manager Rolf Warner took the cue and, through a house agency, bought print for several years running.

At the same time, he tried for what he considered the best exposure — television — at the lowest cost possible. Unable to fit it into his budget, he managed to get 10 seconds of air-mention by having Jungle Gardenia given as a prize on audience participation shows.

"It's surprising the letters we'd get from tv," Warner recalls today. "The personalities who conduct those programs really build a great loyalty with their listeners. They'd write in and ask all sorts of questions about the perfume. . ."

Respect for that listener loyalty remained in Warner's mind. So when a top New York radio station urged that radio be given a six-week trial to test its selling power, the proposal was accepted only on the basis that the commercials be handled by good strong-sell personalities.

Warner thus gave the nod, and that spring his company started a radio test campaign in, of all places, New York.

"Although our trade considers New York the roughest place in the world to break," he says, "we thought we'd try it anyway because we're nice and close to it and could keep an eye on it. If we could make it here, we figured we could make it anywhere."

Those first tentative radio steps were taken by Tuvache under the expert guidance of two real radio pros — WCBS's Jack Sterling and WOR's Pegeen Fitzgerald. The new sponsor met with these broadcast experts and explained the product —its features and its sales personalities.

They also explained the target: they merely wanted the most — to build up distribution. They already had access to the top boutiques, but now needed department and drug store volumes. Since metropolitan cosmetic buyers are a pretty cagey bunch (who've had everything from pigeons to pistol-shots fired at them in order to make an impression), access to their shelves could realistically be hoped for only from the outside — i.e., by getting actual customers to come in and ask for the product by name.

Jack and Pegeen, taking care not to fog their mikes, set to work.

Six weeks later, Tuvache's Jungle Gardenia was available in 50 percent more stores. After a summer hiatus, the new sponsor bought another flight. This time, Tuvache almost completed its distribution in New York and actual sales volume had doubled.

That test, conducted in the autumn of 1962, allowed 13 weeks on both New York stations. Slim schedules started in late September, then accelerated every second week until, from mid-November through the Christmas rush, the barrage was heavy. Tuvache rode out the usual winter lull in the perfume business (with a few print inserts, some co-op stuff), then came back to New York — and radio — in March on both WCBS and WOR again.

Perfume by 'The Case'



Literally in the field — the infield — WHN's Weber holds mike after signing new announcer Casey Stengel, who holds $500 f'acon.

■ WHAA-UH, so who's selling perfume? *Casey Stengel?*

You bet — in one of the smartest promotion ideas of the season.

It's soundly based on an idiosyncrasy of the $250 million fragrance industry — that 75 percent of the total product is bought at Christmas and that "the vast majority" of customers are males.

That means American men pay out something like $150 million a year for perfume, a substantial whiff of the industry's successful sweet smell.

And if Lanvin, Inc. has its say — which, thanks to Stengel, it very likely will — male New Yorkers will be preconditioned to buying their products come Christmas because of a summer-long campaign on WHN Radio, a Storer station.

The Mets' language-fracturing manager will be heard in at least one 10-second spot on WHN before every Met game, at home or away, during their 162-game season. In fact, first commercials of the series were taped at the dugout just half an hour before the season's somewhat confused opener.

Remember? Teams were breaking-in the spanking new facilities of Shea stadium. Fans couldn't even get there because of a severe traffic tie-up (and subsequent parking problem) caused in part by the army of workers putting hurried, last-minute touches to the nearby World's Fair. And to add to the general gloom, the Mets lost.

It might be said, though, that Lanvin won, for, after mild difficulties, they got their commercials taped and on the air.

Credit for the idea goes to WHN's general sales manager Herb Weber who, lunching with Marty

Significantly, the first sorties into radio had been paid for with "investment money," but now budget increases came from increased sales.

Last fall, much the same radio technique was used on WBBM Chicago (Paul Gibson's talk show, both afternoons and evenings, "proved excellent for us"), KCBS, KNBR and KSFR San Francisco ("we started early in September"), KNX and KABC Los Angeles ("where, although there are so many radio stations and so many tv stations, our returns were quite satisfactory anyway").

A "really flat sales test" of radio was conducted in March in Dallas, Warner reports. "And if we had any doubts, that really cleared them up."

Since Jungle Gardenia was already carried by Neiman-Marcus in Dallas (plus six or seven other outlets in nearby Fort Worth), there was no distribution problem. "Our target was simply to increase sales," Warner continues, "and we hoped we might build them 20 percent over normal." Result: Every dollar invested in radio brought back something like 800 to 900 percent more dollars in sales.

What does it add up to?

Since its first hesitant entry into the New York market, Jungle Gardenia has increased distribution from 25 outlets to more than 200. And these are all "the better stores," from main specialty shops to all department stores (including suburban outlets) and roughly the 100 best drug retailers — in short, as Warner puts it, "the cream of the distributors in our field."

Since radio was also tried in other markets last fall, Jungle Gardenia's sales have doubled every month (using last year's sales as the base). This year's sales are already a good 50 percent ahead of last year's total.

Further, the product name has achieved a new status and familiarity never realized in its previous 50 years. This puts the company on a much firmer footing competitively in the $250 million fragrance industry.

Most important of all, these gains were accomplished with something like half the money that had previously been spent on women's magazines.

Practicing the restraint of a good businessman, Rolf Warner doesn't give total credit to radio. Not at all. Instead, he says: "We've hit a pretty good medium in advertising," and he intends to continue it. In toto, that means continuing inserts in leading trade books, following the long-established co-op advertising program, getting occasional tv exposure when Jungle Gardenia is given away on audience participation shows.

"You see, it isn't all radio," Warner continues, "though we suspect radio had a great deal to do with it."

To play safe, this fall he's renewing the Jungle Gardenia radio campaign in Dallas and planning further schedules along the eastern seaboard in Philadelphia, Washington and Atlanta. "What radio's done mostly — by creating an *immediate* demand at the counter — is to very rapidly complete our distribution in a way that we could never have, even with a super sales force," he concludes. ■

Lanvin, Inc. scores summer's sales "steal" via radio, on WHN New York, by signing the Mets' Casey Stengel to lure "majority" buyers — men

Beck, New York head of the Katz Agency's radio department, thought up the blockbuster. They queried WHN client Lanvin through its youthful ad manager Conrad Roth. He quickly agreed the idea was great — *if*.

Approached indirectly at the stadium, Casey himself nixed it at once, using non-perfumed Stengelese.

So, Weber, described as a "sales tiger once he gets going," finessed it. He flew a mutual friend of Casey's and his from the West Coast to visit Mr. and Mrs. Stengel at New York's Essex House — and, incidentally, to rephrase the question. This time, Casey agreed. The money involved has been described as "a nice fee."

Followed by a sound engineer, Weber himself trekked out to Shea on opening day and got Casey to tape five commercials on first take (see photo). A sample, which shows how cleverly Lanvin plays the game, is addressed (the only one so slanted) to the ladies: "You want a Father's Day gift idea? Figaro cologne — or after-shave by Monsieur Lanvin."

It should be noted that the French pronunciation is not improved by Stengel's notorious speech patterns. The Case also plugs such Lanvin products as My Sin, Arpege and Jean Nate (after-bath lotion) with a linguistic vengeance.

As a result of such radio sales aggressiveness, incidentally, WHN has hung up a "completely sold out" sign around its Mets' coverage. Games are sponsored by Rheingold Beer and Brown & Williamson, with adjacencies divided among 11 other major and minor advertising names besides Lanvin: Alemite CD-2 (by Stewart Warner), King Korn trading stamps, Interwoven socks (Kayser Roth Corp.), Midas Muffler Shops, Mighty Atlas brakes, Herman's Sporting Stores, the New York Journal-American, duPont, General Tire Co. and Guardian Maintenance (General Motors).

Nobody's commercials, however, sound quite like those voiced by "The Case."



Herb Weber (left, WHN Radio's general sales manager, increases the current Lanvin schedule with Edouard Cournand (center), board chairman of Lanvin-Charles of the Ritz, Inc. and Conrad Roth, Lanvin advertising manager.

Taft To Start Its On-Air Commercial Testing This Fall

Newest trend in testing commercial effectiveness appears to be toward the on-the-air approach. Taft Broadcasting has become the third outfit in as many weeks to reveal a project of that nature.

The Taft test, which will be undertaken by the group's own stations this fall, is concerned specifically with the relationship between commercial-insert patterns and audience levels. With prime-time feature films the vehicle, Taft will test a variety of commercial placement patterns in pre-arranged cycles, using a controlled-sample technique to determine the effect on audience levels. (Typical patterns: no interruptions, several brief interruptions, fewer but longer interruptions.)

Other moves in the on-air test direction are being made by the Milwaukee Advertising Laboratory and Video-Scope. The first, owned by the Journal Company, Milwaukee, and set for fall operation, involves matched markets in that city and a "muter" device which will black out commercials from the air (SPONSOR, June 15, page 20).

Video-Scope (SPONSOR, June 22, page 34), developed by an independent research company, Marketscope Research, employs a before-and-after approach to viewing-attitude measurement. Uses phone interviews directed specifically to determining changes in attitude toward a product after exposure to its commercial.

Taft Broadcasting says its project would solicit cooperation from advertisers and rating services. Results will be made available to all interested parties, the company says. Details of the research project will be announced when consultations and planning are complete — which will probably be in late summer.

$1 Million Feature Film Purchase for WNEW-TV

Feature film stockpiling continues at a steady pace in New York City, with WNEW-TV making the third huge package deal of the last few weeks.

At a cost said to exceed $1 million, the station bought 225 pre-1948 Paramount releases from MCA-TV. Included are "For Whom the Bell Tolls," "State of the Union," "Lost Weekend," "Two Years before the Mast."

In recent major programing moves, WABC-TV bought 60 first run, post-1950 Columbia films from Screen Gems (including "Picnic," "Pal Joey," "Anatomy of a Murder") and WCBS-TV purchased 50 Samuel Goldwyn films for its various feature showcases, including "Best Years of Our Lives," "Secret Life of Walter Mitty," "Song is Born."

The WNEW-TV deal is the largest film purchase in the station's history.

SEALING WNEW-TV FEATURE FILM BUY



At contract signing (l-r): MCA-TV vice president Keith Godfrey, Metropolitan Broadcasting Television program vice president Jack Lynn; Metropolitan president Bennet H. Korn; MCA-TV vice president and syndication director Lou Friedlan.

ABC Ups Pierce, Karp

The promotion of Frederick Pierce to ABC vice president and national director of tv sales, effective immediately, was announced today by James E. Duffy, ABC vice president in charge of tv network sales. Pierce has been vice president in charge of research, sales planning and sales development.

Duffy also announced the promotion of Marshall Karp, eastern sales manager, to director of sales, eastern division, effective July 1, and a realignment of assignments in the ABC-TV sales department.

Stereo Concert Season Taken by Boston Bank

The Boston Safe Deposit and Trust Co. began sponsorship of what is thought to be the first fully-sold live stereo broadcast of the complete season of a first rank orchestra. Buy is WCRB's 52-week series of Boston Symphony and Pops Orchestra concerts from Symphony Hall and the Berkshire Music Festival at Tanglewood. All programs will be simulcast on WCRB-AM and FM.

Mogul Williams & Saylor is the agency.

ABC Hunt, Fish Show For Liberty Mutual

Liberty Mutual Insurance Co., via BBDO, blazes a new trail in network sports programing next year on ABC-TV. Company will wholly sponsor *The American Sportsman*, a series of four hour-long programs on hunting and fishing to be presented monthly, January through April. The network's o&o's will televise the show in color.



This kid is completely disgusted with WGAR because our Betty Ott talked most of his gang into going back to school. Betty's program was called "Second Chance for Dropouts" and it worked so well that it won the Cleveland Radio-TV Council award for outstanding public service. And praise from Cleveland City Council and the Board of Education. From the Department of Health, Education and Welfare. From parents. From listeners all over Cleveland and northeastern Ohio.

WGAR is the place to get real action—whether you're selling ideas or products. We don't have a dropout in our audience.

GOOD SOUND RADIO

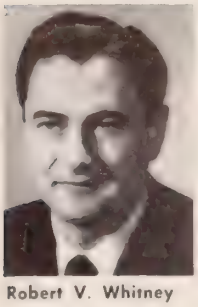
wgar

50 000 WATTS

PEOPLES BROADCASTING CORPORATION · CLEVELAND, OHIO · MEMBER BLAIR GROUP PLAN

Whitney Leaves Mars To Form Own Consult Firm

Robert V. Whitney has resigned as executive vice president and director of Mars Broadcasting, Inc., Stamford - based radio syndication firm. He'll open his own radio programing and management consulting firm in New York on July 1.


Robert V. Whitney

Demand Radio and the Dick Clark Radio Show are two of Mars' Whitney productions. The former, a 24-hour programing service, provides a "kind of customized, local programing format of pop and nostalgia." It's in Houston, Toledo, Omaha, Denver, Providence, among other markets. The daily Clark show has been on as many as 42 stations at one time.

Whitney started his career at WCRB Boston in 1949, has been program director at KALL Salt Lake City and KBOX Dallas and national program director of the Balaban stations operating out of WIL St. Louis.

Pepper Sound Studios of Memphis bought Whitney's holdings in Mars, will continue to syndicate Mars productions under a leadership still to be announced.

Personal Tv Sets Highlight Music Show Opening

The home entertainment industry's major annual trade event, the National Music Show, opened in Chicago yesterday (28). Shaping up as the highlight of the five-day affair: personal, portable transistor tv sets.

General Electric and Philco have entered the field, previously monopolized to a large extent by Sony Corp. These manufacturers see the small-size receivers as the logical direction for expansion now that there is a close-to-100 percent saturation on a tv-homes basis. Big advertising guns will be opened in the fall to promote the products.

Included in the line General Electric is introducing: a nine-inch transistorized portable with a suggested retail price of $159.95, capable of operation off either batteries or regular 110 - volt house current.

Sony, not to be underdone in smallness, is previewing a four-inch model: "slightly larger than a king-size package of cigarets." It weighs less than six pounds, is about the size of a book and operates from battery or house current. Although Sony's original eight-inch set has been discontinued, the company continues to market a five-inch ($189.95) and a nine-inch set ($249.95).

Gillette and Chrysler Buy NBC All-Star Game

Gillette Safety Razor (Maxon) and Chrysler Corp. (Young & Rubicam) will co-sponsor the 35th All-Star Baseball Game, July 7 at NYC's Shea Stadium, on NBC-TV and Radio starting at 12:45 p.m. This is the 19th All-Star classic to be covered by the tv network, the fifth straight game to be colorcast. NBC Radio has covered it every year since 1957, including the two-game years of 1959-62.

Binghamton CATV Battle Forces Continue to Rage

Triangle is pressing hard to marshal public opinion for its Binghamton, N.Y., CATV system as originally proposed — that is, the three local stations plus New York City's four independents (including educational channel WNDT).

The city's *Binghamton Press* has filed a protest with the FCC to deny a petition by Eastern Microwave, Inc., for transmission lines to bring WNDT and WNEW-TV into the area. Meanwhile, Triangle, via its CATV subsidiary Empire State Cable Tv Co., has lined up the support of the mayors of Binghamton and Johnson City, of the rival paper, the BINGHAMTON SUN BULLETIN and of several education and civic leaders.

Empire Cable will, in any event, launch CATV service this August with at least five channels: WOR-TV, WPIX and the three Binghamton outlets, WNBF-TV, WBJA-TV and WINR-TV. Triangle owns WNBF-TV.

JOINS ABC-TV LINE-UP


Thomas Moore (seated left) ABC-TV president, Billy Broadfoot, president of Cape Fear Telecasting, sign primary affiliation contract for network and WWAY-TV, which will go on the air Oct. 1 in Wilmington, N.C. Robert L. Coe, (standing left), vice president in charge of station relations, and Nat Cavalluzzi, station's relations regional manager look on.

Tv Intros Borden Drink

Successful test marketing in Miami, Atlanta and Ft. Wayne has prompted Borden (Young & Rubicam) to introduce its Milk Shake (tinned ice cream and milk beverage) nationally this summer. Borden's regular NBC and ABC network shows will be the vehicle. Introduction, market - by - market, will be backed with local newspaper coupon ads.

Radio, Tv and Film Firms Fly High on Air Freight

Among the earliest routine users of air freight, the film, tv and radio industries are still among the leading air shippers, according to Emery Air Freight. During the first quarter of this year, for instance, shipments of film, tapes and promotional materials increased in number by 8.7 percent over the corresponding period of 1963, while revenues increased by 15.5 percent.

The ever-increasing export of news and entertainment programs overseas, via syndication or by networks to off-shore affiliates, has contributed largely to the increase.



"CONDESA DE GONDOMAR" by FRANCISCO GOYA

Goya is considered one of history's greatest portrait artists, and "Condesa" is regarded as one of his finest works. Its simplicity and quiet realism are apparent. Velasquez, with his command of space and luminosity of color, played a significant role in the Romantic Era.

in a class by itself

Masterpiece — *exceptional skill, far-reaching values.* This is the quality of WWJ radio-television service—in entertainment, news, sports, information, and public affairs programming. The results are impressive—in audience loyalty and community stature and in sales impact for the advertiser on WWJ Radio and Television.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliate with NBC • [illegible]

Sell KGRT Las Cruces

KGRT, five kw daytimer at Las Cruces, N. M., has been sold by Taylor Enterprises to a group of Las Cruces businessmen headed by William R. Lask, manager of the station for the past five years. Hamilton - Landis handled the $187,500 sale. Taylor Enterprises owns KBIM Roswell, has a pending application for a television station in that same market.

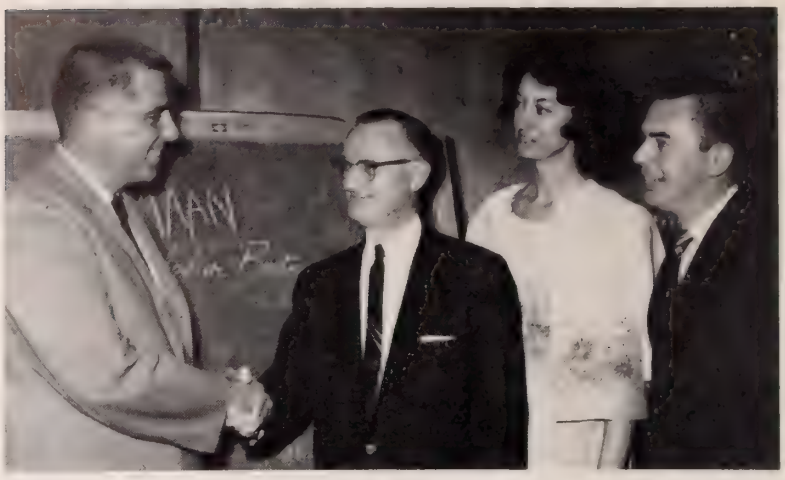
Moskowitz-Yates Expand Syndication Partnership

Martin Moskowitz Enterprises and Richard G. Yates Film Sales, which got together in May for tv-theatrical distribution of several series, are tieing up again. This time the product is 23 feature films, 17 of which were acquired from Galatea Films of Italy and dubbed into English.

Original joint inventory had included film and tape tv shows produced by Guedel and Linkletter Productions: *On the Go* with Jack Linkletter, *For Better or for Worse* with Dr. James Peter and *Linkletter and the Kids* starring Art Linkletter.

The pair has also acquired ten full hours of *International Pro Tennis,* produced by KTTV Productions and narrated by Jack Kramer, and an award-winning half-hour subject in color, *The Soap and the Little Girl.*

WELCOME TO AGENCY NETWORK



Ed Lane (left), president of Lane and Bird Advertising, Phoenix and Tucson, is congratulated by Art Gerst, president of Mutual Advertising Agency Network, on L&B's election to membership. Looking on are Rolla Nolting, MAAN secretary, of Perry-Brown, Cincinnati, and vice president Phillip Jones, Lyons Advertising, Attleboro Falls, Mass. Nineteen markets are now represented in MAAN.

if you had the Quality touch

You'd possess 188 years of production experience among the key members of your crew... seasoned enough to date back to 1776... but young enough to provide the fresh, creative approach to commercials, programs, special effects. It's the kind of veteran team that assures the label of quality from a simple, slide-and-copy 10-second promo to a complicated, 26-scene, one-minute commercial. Our outstanding facilities become the tools of skilled craftsmen to fashion the kind of quality production you'll appreciate. Call your nearest Petryman or our Operations Manager, Jim Pratt, for details.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market
ABC, Channel 8, Communications Center / Broadcast Services of The Dallas Morning News. Represented by Edward Petry & Co., Inc.



Barney's, WNEW Radio Mark 30 Years Together

More than just a New York City clothing landmark (which it is), Barney's is also a WNEW Radio landmark. The station and the clothing store have been together 52 weeks a year for a grand total of more than 30 years.

The only time Barney's has not advertised on WNEW Radio in the past thirty years was when station policy dictated no commercials (Christmas, days of mourning, etc.).

The association, which has weathered three decades of depression, war and other assorted problems and headaches, was celebrated at a testimonial luncheon last week in New York.

Emil Mogul, the advertising man who first put Barney's on radio, still leads the firm's agency, Mogul, Williams and Saylor.

The story began in 1933 when Emil Mogul was working as a radio time salesman in a small New Jersey station and supplementing his depression income as a part-time all-around man in Barney's small shop at 7th Avenue and 17th Street in New York (the store now occupies almost a full square block). Mogul sold Barney's on radio, the New Jersey forerunners of WNEW, and a year later, when WNEW went on the air, Barney's was there — and has stayed for three decades.

Adams Tops Ownership-Management Company

New company to watch is D. H. Overmyer Communications, formed by Toledo businessman of the same name and with offices in New York.


Robert F. Adams

Under the executive vice presidency of Robert F. Adams (14 years in broadcast), the company says it is actively scouting business opportunities in communications — particularly tv and radio stations. It has applied to the FCC for a Toledo UHF.

There were indications that, in addition to commercial station operation, Overmyer would probe possibilities of CATV and pay tv.

Adams has been with ABC for the past eight and a half years, first with WABC-TV New York as assistant sales manager and, most recently, as general sales manager and assistant to Sterling Quinlan at Chicago's WBKB.

Auto Race Properties Selling Well: Triangle

The sale to Rootes Motors of the two-hour, live Little Indy race for 13 of a 60-station-plus hookup, indicates to Triangle that it's having success with its auto racing properties.

Triangle says that local sales to advertisers are also strong. For instance: WMEG Eau Gallie-Melbourne, Fla., sold the program to Jim Rathman, an automobile dealer who won the 1960 Indianapolis 500.

Triangle, which put together the 55-station live network for the Sebring race in May, plans similar radio nets for upcoming key races.



Seabrook Farms To Sell Military, Diplomatic Market

There may be more broadcast in the future for Seabrook Farms, one of the world's largest food farming and freezing operations.

Although parent company, Seeman Brothers, has been on shaky financial ground, a series of managerial and marketing changes may be reversing that. Latest steps: Seeman has given up its wholesale grocery business to concentrate on its Seabrook and Snowcrop frozen foods and White Rose and Premier canned goods, and deal has been made with Overseas Service Corp., agent in the sale of brand name consumer products to the military around the world.

Company expects its entry into the brand-specified military market to add $2.5 to $3 million to its sales volume in the first 18 months. In addition to U.S. military installations in this country and abroad, embassies and other State Department facilities are involved in the contract. Estimates are that this market spends $1 billion on food and related services and that total military market purchasing power is $3 billion annually.

Seabrook, which has some 500 frozen foods in its product line, has spent remarkably little in broadcast, compared with competitors like General Foods' Birdseye. It used no television last year, spent $150,000 in radio. This year's advertising drive, which will definitely include radio, won't start until the fall.

Since very little advertising is involved in marketing to the military (major ad vehicle there is *Post Exchange & Commissary),* it seems probable that Seeman may invest some portion of its greatly increased sales volume in heavier advertising to the U.S. commercial consumer market.

Blanc's Business Report

Mel Blanc, who recently philosophized on humorous commercials for the Advertising Federation (SPONSOR, June 15, page 19), is keeping busy despite any general falling-out of favor for the genre.

Young & Rubicam has commissioned his firm, Mel Blanc Associates, to produce a radio campaign for Chrysler. The Hollywood production house is also working on campaigns for Bobbie Brooks Clothes (Nelson Stern), Durkee's Famous Sauce and Reddi-2-Wip (both Meldrum & Fewsmith).

Chrysler's humorous 1963 campaign, featuring Grover the Salesman exaggerating the features of new cars, also came out of the Blanc studio. The new spots will use the same creative concept, company says.

New Roe Book Deals with Tv Station Fundamentals

How to run a tv station, from engineering to sales, is the subject of a new book published by Hastings House. Titled "Television Station Management, The Business of Broadcasting," the book is edited by ABC-TV director of daytime sales Yale Roe. Seventeen broadcasters have contributed. Hastings House hopes to sell the book as a university text to be used in new communications courses being offered around the country. Roe authored "The Television Dilemma" two years ago.



Yale Roe

Crosley's WLEX-TV Buy Off: FCC Complications

In one of the more surprising reversals of recent years, Crosley Broadcasting's plan to increase its station holdings has been thwarted, at least temporarily.

The group, which currently owns one radio and four tv stations, has been awaiting FCC approval of its purchase of WLEX-TV Lexington since February 4. As far as Crosley and the station's current owner, WLEX-TV, Inc., were concerned it was all over but the formality of consent.

But a June 2 public notice of the FCC announced an action that would prohibit overlap of service areas of stations under common ownership, to be applied to new and pending applications. This necessitated a hearing on the Crosley application (possible overlap could occur with Crosley stations in Cincinati or Indianapolis).

The transfer contract's timetable called for cancellation of sale if approval were not granted within 150 days of execution of contract. Since cancellation period comes up July 2—not enough time for an FCC hearing—both Crosley and WLEX-TV have requested that the commission dismiss the application.

PROMOTION MANAGERS GATHER IN LA



At a social gathering held on the eve of ABC-TV's seventh annual Promotion Managers Seminar (left to right): Casey Cohlmia, WFAA-TV Dallas; Edna Herbst, KCRG-TV Cedar Rapids; Bob Crane of the "Donna Reed Show," and Barbara Roberts, KTUL-TV Tulsa.

TV SELLS PUPPET



A film company executive has also become owner of a big-business toy company, thanks to KHJ-TV Los Angeles. Art Clokey, whose "Adventures of Gumby" (animated cartoon show) is syndicated in 31 markets across the country, used LA as a test market for new Gumby doll, sold entire LA stock in three days. Plans now call for expansion of the doll promotion to Portland, Phoenix, San Francisco, then New York, via Edward S Kellogg Agency.

Domestic, Foreign Sales Sustain Syndie Upbeat

The upswing in syndication sales is spreading throughout the field. ITC and Warner Bros. reported bullish June earnings. Now CBS Films and NBC International are hopping the summer sales bandwagon.

In the two months since its release, CBS Films has sold 156 episodes of the off-network *Marshal Dillon* in more than 30 markets, with a gross exceeding $1.2 million. The series will start this fall on such stations as KHJ-TV Los Angeles, KPIX San Francisco, KLZ-TV Denver, WFAA-TV Dallas, WREC-TV Memphis, WCCO-TV Minneapolis, KATU Portland, Ore., KWTV Oklahoma City, WLAC-TV Nashville and KVOO-TV Tulsa.

Fourteen foreign broadcasters bought 340 hours of tv programming during early June from NBC International. Purchasers included Richmond-Tweed Tv Ltd., Lismore, Australia; Brisbane TV Ltd.; Tv Singapore; Malta Broadcasting Authority; Associated Rediffusion; TWW (South Wales and West England) and WWN (West and North Wales); ARD German network; Sveriges Radio in Stockholm; Mainichi Broadcasting, Tokyo; Associated Broadcasting Co. of Manila; Radio TV Interamericana in Bogota, and Punch Ltd., Also Bogota.

New, Syndicated Radio Show Sold 95 Percent

Both advertisers and stations are going for the first offering of a new radio syndication firm, Woroner Productions, says. Headed by veteran station manager and operator Murry Woroner, and founded in February, Woroner Productions is selling *July 4, 1776*, which recreates the birth of the U.S. from the viewpoint of a radio station operating from one of the colonial cities.

A large regional sale was made to Southwestern Public Service Co. for 21 markets in and around the Texas panhandle, in which SPS supplies electric power. Ninety-five percent of the approximately 200 stations which bought the show are said to report successful commercial sale. A wide variety of advertisers is involved, from Lockheed Aircraft in Marietta, Ga. (WFOM) to Purity Foods in San Francisco (KABL).

Encouraged by its success, Woroner is currently producing a second program for August release called *The First Christmas — This Is the Day That Was*, dramatizing the day Christ was born. Ultimate objective, according to Woroner: a package of holiday feature programs with a unique twist, produced from a station management point of view.

'Hazel's' Summer Fill-In Is Six-Week Sing Show

Although Ford has been going against the trend these last few summers by consistently coming up with a summer replacement series for its network show, and although this summer is no exception, the replacement for *Hazel* (Thursday, 9:30-10 p.m. on NBC) won't start till August 6.

Gary Smith, who has done *The Judy Garland Show* and *The Bell Telephone Hour*, will produce a six-week series, *The New Christy Minstrels Show*. The group's nine folksingers will be joined by a different young comedian each week, with all shows taped entirely on

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TO
NEW YORK?



Stay at the only Inn in town run the old-fashioned way!

(Only 3 Blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature (including air-conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world innkeeping service—only $12 blocks to the Coliseum!



Holiday Inn OF N.Y.C.
57th ST. WEST of 9th AVE.
Phone (212) LT 1-8700

location at the New York World's Fair, Palisades of the Pacific amusement park, the UCLA campus and on a riverboat.

In previous summers, *The Lively Ones* was the replacement for *Hazel*. J. Walter Thompson is the agency.

Polaris Goes to Chicago

Expanded operations of its broadcast division has prompted the Polaris Corp. to consolidate the division's staff in one central location. Formerly headquartered in Evansville, Ind., Polaris Broadcasting has moved to the closest seat of heavy advertising activity, Chicago.

The new headquarters, 645 North Michigan Ave., is directed by the executive vice president in charge of the broadcast division — Richard F. Shively. Others working from Chicago are Charles C. Bevis, director of operations; Earl A. Gutknecht, business manager, and Tim D. Tindall, coordinator of special projects.

Polaris stations are WTVW Evansville; KTHI-TV Fargo-Grand Forks; KCND-TV Pembina, N.D.; WKYW Louisville; KXOA (AM-FM) Sacramento, and KPLS Santa Rosa, Calif.

Spot Sparks Pie Push

Mrs. Smith's Pie Co., Pottstown, Pa., started June 22 in 10 major markets with a 10-week schedule of spots which spearheads the company's summer campaign. Pelican Productions produced the commercials for J.M. Korn & Son, Philadelphia agency. Theme is the continuing "Amanda Smith, stubbornest woman in Pottstown, Pa."

Tv markets include New York, Philadelphia, Pittsburgh, Scranton-Wilkes Barre, Baltimore, Washington, Atlanta, Memphis, Tampa and Miami. A campaign is also planned for several cities in New England, to get underway in August.

The radio part of the warm-weather push is limited to Washington, D.C. (WOOK) and Charleston, S. C. (WCSC).

Congressmen Question Computer Predictions

Congressmen are reported to be increasingly anxious about the broadcast - computer combination that produces early election predictions and which "may influence voting segments."

Rep. Walter Rogers, chairman of the House Commerce Subcommittee on Communications, told the communications bar attorneys that it's too late to do anything about the situation this year. But he indicated that if the computers seem to be getting too much interpretation and if there's too much predicting by broadcaster-projectors during voting hours, Congress will certainly look into it next year.

Rep. Charles Gubser (R., Calif.) isn't waiting. The Californian has put in a bill to bar election day predictions on returns until all polling places across the entire country are closed.

L&M Launches 'Logical Move' Theme on Radio-Tv

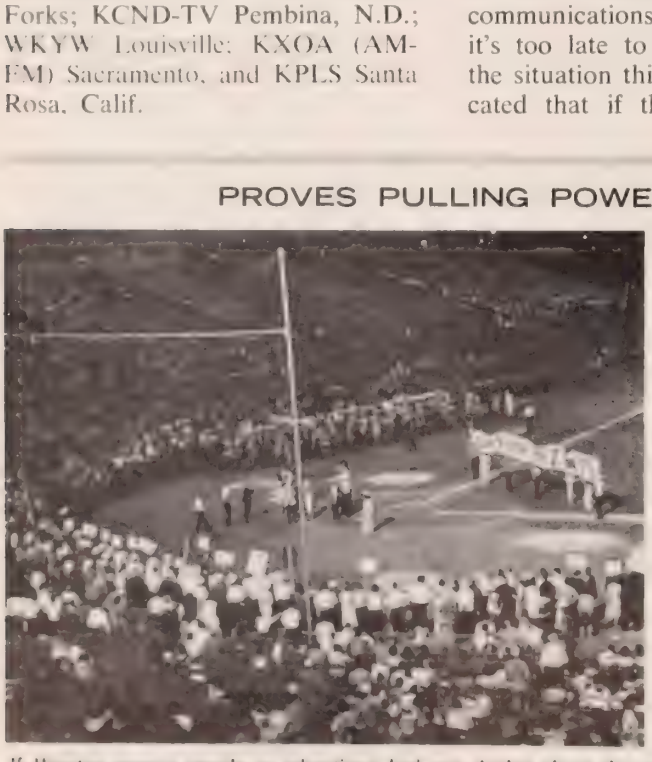
Switching to L&M cigarets is a "logical move," says the Liggett & Myers Tobacco Company—and they're springboarding their new advertising theme and approach with a heavy radio and tv schedule, both spot and network.

Reasoning behind the logical move theme, according to Milton E. Harrington, L&M president, is that there "are many who still want the rich tobacco taste they are accustomed to—but in a filter cigaret. For this group of smokers, we believe the logical move is L&M. It's logical, too, for the non-filter smoker who can't find enough flavor in any other filter cigaret."

In dramatizing the new theme, L&M advertising will picture logical moves in familiar life situations such as the "logical moves that help clear the checkerboard."

In addition to spot radio and tv, the campaign will be conducted on

PROVES PULLING POWER OF RADIO PERSONALITY





If Houston agency people or advertisers had any doubts about the pulling power of the Bill Calder show on KPRC, they were dispelled after this display. With only a few days of on-air announcements, Calder commanded a turn-out of over 800 listeners at recent Houston Colts-N.Y. Mets game. Called the Show Biz Army, Calder's fans marched across the field for presentation of the first annual "Billy Awards" to "deserving" Colt .45 players and for induction into their Army of Casey Stengel.

such network radio programs as NBC's *News of the World, News on the Hour, Emphasis* and *Monitor*; CBS' *Sidelights, with Charles Collingwood*, and ABC's Democratic and Republican convention coverage. Tv buys include *The Virginian, Dr. Kildare, Burke's Law* and the *Tonight Show*.

The new drive began June 21, will continue with heavy schedules in all media until the end of the year.

New Network Tv Sponsor

Regal Crown Division of Murray-Allen Imports, English manufacturers of sour fruit candies, placed its first order in network television on NBC-TV's *Today* and *Tonight* shows. Buy totals $300,000 and continues through September on behalf of "sour lemons." Bauer-Tripp-Foley of Philadelphia is the agency.

New NYC Headquarters

Avery-Knodel, Inc., has moved its headquarters offices from 720 Fifth Ave. to the two-year-old Coates Building at 555 Madison Ave. Telephone number is (212) HA 1-5600. The 19-year-old sales organization also maintains offices in Chicago, Atlanta, St. Louis, Detroit, Dallas, San Francisco and Los Angeles.

New CBA Slate Elected

E. J. Patrick, KAVI Rocky Ford, Colo., heads a new slate of officers which will lead the Colorado Broadcasters Assn. for the 1964-65 period. Paul Blue, KLZ Denver, was elected vice president and president-elect and Ed Scott, KLAK Lakewood, is secretary-treasurer.

Guild Wine to Compton, Other Agency Shifts

Although budget and media plans are up in the air at the moment, Guild Wine Company's move to tv-oriented Compton suggests, if anything, an upbeat in broadcast billings from the winery. Supporting this speculation is the fact that Guild has increased its volume greatly as a result of mergers, adding the Alta, Cameo, Cribari, Virginia Dare and Garrett's Labels. Company spent $70,000 in spot television last year.

Other agency shifts: Al Terrence Carpet Co. has appointed Asher-Gould Advertising. With seven carpet stores throughout southern California, Terrence will use local television and metropolitan newspapers . . . Weston Biscuit Co. moves to Riedl & Freede . . . Cory Corp. appointed Bronner & Haas for consumer, restaurant, institutional products of its Cory, Fresh'nd-aire and Nicro divisions, effective Sept. 1.

Rollins Diversifies with Orkin Exterminating Buy

Rollins Broadcasting has bought Orkin Exterminating Co. for $62.4 million, marking its fourth major acquisition since March. Rollins, which was formed in 1950 by Wayne and John Rollins, now owns three tv and seven radio stations, outdoor advertising facilities in the U.S. and Mexico, the Satin Soft Cosmetics company, and has recently begun development of citrus groves on 10,000 acres of land in south Florida.

Rollins earnings were up 33 percent from 1962 to 1963 and the firm reports that preliminary figures indicate earnings will be up 50 percent for fiscal year ending April 30. Estimated annual gross revenue will be in excess of $55 million.

Stations owned by Rollins Broadcasting are: WCHS-TV Charleston-Huntington, W. Va.; WEAR-TV Mobile-Pensacola; WPTZ-TV Plattsburgh-Burlington; WNJR New York; KDAY Los Angeles; WBEE Chicago; WRAP Norfolk; WGEE Indianapolis; WCHS Charleston-Huntington; and WAMS Wilmington.

Tv Selling Dial in the UK

Armour & Co., which spent several millions in spot and network television in this country to introduce its Dial soap and establish national distribution, is following the same approach in England. Handled by Food Brokers Ltd. in the United Kingdom, Dial has, since the beginning of the year, been launched in the Tyne Tees and Midland television. It's the largest advertising support ever given to a toilet soap in the UK, according to Food Brokers. Meanwhile, Armour continues its heavy tv support for Dial in this country. Last year's spot allotment: $1,431,170.

Emenee Spots Print Toy In National Introduction

A new toy from Emenee Industries is slated for heavy television support across the country, will account for a hefty portion of the firm's spot tv budget of $200,000.

It's the Emenee Headline Printer, currently being marketed at the World's Fair, that enables a child to print newspaper headlines. Campaign starts in July in top 15 markets, runs through September to coincide with store distribution. Part of the merchandising program involves a funny headline contest, will be pitched on tv kid shows.

Emenee, which also spends some $250,000 in network television for co-sponsored NBC-TV's *Bullwinkle* last year, has slated *Horror Headlines* for the fall); estimates its broadcast expenditures are up some 15 percent from last year.

ADVERTISERS

Merlin Nelson to vice president, American Machine & Foundry Co. Since joining the company in 1960 as executive assistant for overseas operations, he has been vice president of AMF International, a member of AMF International Management Board, director of international bowling operations and, most recently, a group executive with headquarters in London.

Miss Mercedes Bates named director of Betty Crocker Kitchens, General Mills. For the past four and a half years she was senior editor in charge of the food department of "McCall's."

Richard Hagemeier, G. Scott Shaw and **Edward Troy** appointed senior sales representative-Illinois-Michigan-Wisconsin area, eastern district sales manager and sales representative, respectively, of Thermoplastics Division of Borden Chemical. Hagemeier joined the company in 1962 as sales representative for the Polyco products division. Shaw formerly was division product manager and Troy comes to the company from the Celanese Chemical Co.

Stephen E. Upton elected Whirlpool's vice president for customer quality and service. Was director of customer quality and service.

Jack E. Reese named vice president in charge of national sales division of Renault, Inc. Former vice president of Mercedes-Benz Sales, Inc.



Stephen E. Upton



Jack E. Reese

Dr. Gerhard E. Weibel joins Zenith Radio Corp. as assistant to the director of research. For the past ten years he conducted research on millimeter-wave electronics at General Telephone and Electronics Laboratories, Bayside, N.Y.

Richard N. Parks appointed vice president and manager of toiletries division of Shulton, Inc. Formerly was group product manager at Colgate-Palmolive Co.

Kenneth J. Doe named director of marketing, new products, for National Biscuit Co. He succeeds **Noble Starr,** who was named director of marketing for Harry Trueller GMBH, Germany.

Harold J. Cordes appointed assistant advertising manager of Chevrolet. Since 1962 he has been administrator of media in Chevrolet's advertising department.

David Rasch elected vice president, law, of Sterling Drug Inc. He has spent his entire career with the company and is secretary of five of the company's divisions and subsidiaries, including Winthrop Laboratories, and director of two Sterling subsidiaries.

Melvin C. Myers and **Richard R. Walters** named branch managers at U. S. Plywood's Indianapolis and South Bend sales offices, respectively. Since joining the company in 1948 as a salesman, Myers has served as branch manager at Decatur, Ill., and most recently at South Bend. Walters joined the company in 1958 as a sales trainee and has since served in various selling and management positions.

David R. Newstadt and **Richard G. Schoel** to product group directors for Robert Wood Johnson Co. Newstadt went to Johnson & Johnson in 1961 as assistant product director, has recently been product director. Schoel joined the company in 1955 as product director.



William G. Salatich



Robert T. Wieringa

William G. Salatich and **Robert T. Wieringa** elected vice presidents of Gillette Co. effective July 1. Salatich will become president of The Toni Co. and Wieringa president of The Paper Mate Co. Since joining Gillette in 1947 as a salesman, Salatich has been an assistant district manager, director of personnel development, executive assistant on the sales staff, sales manager for the central region, assistant general sales manager, general sales manager and, most recently, vice president of Gillette Safety Razor Co. Wieringa joined Toni in 1948 as territory sales representative. In 1957 he became general sales manager of Paper Mate and company vice president in 1962.

Samuel B. Hayes promoted to Pacific district manager in charge of consumer products sales in 11 western states for B. F. Goodrich Consumer Products Marketing division. Formerly he was South Pacific district manager for the company.

Hubert R. Zeller, Jr., to international sales manager, special products, for Raytheon Co. For the past three years he was product lines manager for the company.

AGENCIES

Dr. Robert C. Sorenson named assistant to the chairman of the board of D'Arcy Advertising Co. He will continue as vice president and director of research.

Douglas G. Meldrum joined the public relations department of N. W. Ayer & Son, New York. Formerly an account executive in the public relations departments of Ellington & Co. and G. M. Basford.



Milton J. Margolis



Conant Sawyer



John Steeves



Gwynn Meden

Milton J. Margolis elected president of the New York Chapter of the Sales Promotion Executives Assn. He is vice president and communications group head at Kenyon & Eckhardt.

Toby Carlin named vice president and account management supervisor for Edward H. Weiss & Co., Chicago.

Ronald Condon joined Clinton E. Frank as an art director. Formerly he was associated with Young & Rubicam and Leo Burnett, Chicago.

Fred M. Mitchell appointed executive vice president in charge of the western division of Erwin Wasey, Ruthrauff & Ryan. Mitchell was senior vice president and management supervisor at Norman, Craig & Kummel, Inc.

James A. Mahoney and **Bruce S. Childers** named account executive and market analyst, respectively, of Meldrum and Fewsmith, Inc., Cleveland. Mahoney comes to the agency after six years with Piezoelectric Div., Clevite Corp., where he was marketing manager. Formerly Childers was in sales administration for the Glidden Co.

Renee Gruman appointed broadcast traffic manager at Carson/Roberts, Los Angeles. For the past five years she has been a media buyer at J. Walter Thompson, Los Angeles.

Richard K. Montgomery elected to the executive committee of Clinton E. Frank, Inc., Chicago. He is an agency vice president.

Michael G. McDonald elected vice president of J. M. Mathes, Inc. He will also serve as a senior account executive.

Conant Sawyer and **John Steeves** elected vice presidents of Ted Bates & Co. Sawyer, a media director, joined the agency in 1955 after three years at NBC's Network Television Sales Service. Steeves, agency office manager, joined Bates in 1958, from McCann-Erickson, where he was manager of office services.

Bob Furman joins Guild, Bascom & Bonfigli, Inc., Los Angeles, as tv producer. He comes to B&B from Carson/Roberts, where he was a tv producer.

Jack W. Hatfield retained as savings and loan advisor by Allen, Dorsey & Hatfield Advertising, Los Angeles. During the past 20 years he has held positions in real estate and finance, including positions as executive vice president of savings and loan associations.

Jerome B. Siskind to Wesson & Warhaftig as production manager. Formerly with Reach, McClinton & Co., New York.

Donald G. Howell joins Foote, Cone & Belding, Chicago, as a broadcast supervisor. Formerly program supervisor with Needham, Louis & Brorby, Chicago.

S. J. Greco joins Kenyon & Eckhardt, Boston, as an account executive.

Robert J. Leary elected partner in Simonds, Payson Co. Since 1959 he was account executive and manager of the agency's Boston office.

Richard V. Morrison elected secretary of O. S. Tyson & Co., Inc. Since joining the company in 1940 as production manager he served as vice president, account group manager, and most recently as executive vice president.

Gwynn Meden appointed public relations director for Stoller & Hennessy, Inc. Mrs. Meden comes to the agency after five years as administrative director at the Zakin Co.

J. Peter Hahn joined C. J. LaRoche & Co. as account executive. Since 1962 he has been associated with Ogilvy, Benson & Mather, Inc.

Robert D. Daubenspeck, Chicago, and **Willard A. Wirth**, New York, named vice presidents of Foote, Cone & Belding. Daubenspeck is currently supervisor of broadcast facilities in the agency's media department. Wirth is an account supervisor in the agency's New York office.

Marvin Sloves goes to Papert, Koenig, Lois, Inc. as account executive. He was account executive at Ted Bates.

TIME/Buying and Selling

Charles P. Rembert and **Thomas R. Murphy** transferred to the New York sales staff and to manager of the San Francisco office, respectively, of Advertising Time Sales, Inc. Previously Rembert served as San Francisco manager and Murphy as a salesman in the ATS Dallas office.

Fred Johnson joined Bomar Lowrance & Associates, St. Louis. During the past eight years he worked in station sales management with the Edward Petry and Branham companies.

James Sefert, **Richard Freeman** and **Arthur O'Connor** elected president, vice president and secretary, respectively, of the Detroit Chapter of Station Representatives Assn. for 1964-65. Sefert is an account executive at Peters, Griffin, Woodward, Detroit. Freeman is associated with Adam Young Co., and O'Connor with Avery-Knodel, Inc.

John Papas joined the radio sales staff of Edward Petry & Co., Chicago. He has been an account executive for Spot Time Sales, Inc., Chicago.

TV MEDIA

Sue Staton, director of sales-service at WFBM-TV Indianapolis, has been elected to board of directors of the city's Advertising Club for a two-year term.

Dean R. Dietrich named Journal Stations administrative assistant. For the past three years he was a member of the sales staff of WTMJ Milwaukee.

Mrs. Lee O'Brien elected secretary-treasurer of the Radio Television Research Council. She is research director for WOR division of RKO General Broadcasting.

Laird C. Simons, II, appointed television director for WTOP-TV Washington. Joined the station as floor director and most recently served as assistant director.

Bruce Lansbury named director of programs, Studio Center, for CBS-TV Hollywood. He joined the network in 1959 as assistant director of program development and in 1961 was made director of daytime programs.

Robert E. Krueger appointed general manager of KTVB Boise, Idaho. Joined the station in 1956 as national sales manager, was elected vice president in 1960 and executive vice president in 1963.

John E. McArdle elected president and chairman of the board of Catholic Apostolate of Radio, Television and Advertising. He is vice president and general manager of WNEW-TV New York. Succeeds **John J. Henderson,** president of John J. Henderson & Associates, Inc., research organization.



Robert E. Krueger



John E. McArdle

Walter Davison, a member of the eastern sales staff of NBC-TV Spot Sales, transferred to the network's Spot Sales staff, San Francisco. Has been associated with the network's spot sales division for 12 years.

William C. Bain appointed research manager for the CTV Network, Toronto. Most recently he was director of marketing research and media for a Toronto advertising agency and, prior to that, research director for Stovin-Byles Ltd.

Jeff Cowan named sales service manager for KING-TV Seattle. A recent graduate in business administration from the University of California, Berkeley.

E. Berry Smith appointed station manager of WTVW Evansville, Ind. For two years he was vice president and general manager of WLKY-TV Louisville, Ky.

Will Jackson promoted to local sales manager of WISH-TV Indianapolis. Previously he was an account executive for the same broadcaster.

RADIO MEDIA

Harold Deutsch named sales projects director for WPAT New York. For the past 12 years he has been an account executive at WINS New York.

Lew Witz appointed sales manager at WINS New York. Was assistant sales manager at WIND Chicago for two years.

Dick Kothe goes to WDGY Minneapolis-St. Paul, as an account executive. Comes to the station from WMIN Minneapolis-St. Paul, where he was an account executive.

Daniel K. Griffin appointed program manager of WBZ Boston. Joined the station in 1962 as production supervisor and served most recently as assistant program manager.

C. L. Richards named commercial manager for WFIL Philadelphia. Comes to the station from presidency of RTN Broadcast Features, Chicago.

Lee Murray elected president of American Women in Radio and Television, Detroit chapter. She is women's director of WJR Detroit.

SYNDICATION & SERVICES

Gerry Corwin named midwestern sales manager for National Telefilm Associates, headquartering in Minneapolis.

Richard Koenig appointed vice president in charge of eastern sales of Labunski Productions Corp. Formerly he was vice president and director of radio sales for the Bolling Co.

Bob Shanks joined the staff of Bob Banner Associates in a general production and executive capacity. Formerly an aide to Jack Paar on his midnight show and producer of "Tonight" and "The Merry Griffin Show" at NBC. This past season he produced "Candid Camera."

Morton P. Beebe elected executive vice president of Independent Producers. Formerly an executive producer and director at Globecombers Ltd.

Lee Jackoway joined the sales force of Official Films. For the past five years he was associated with Ziv and U-A.

John B. Lanigan to chief operating officer, succeeding Howard S. Meighan, who retired, at Videotape Productions of New York. Lanigan has been with the company since 1958 as vice president and general manager.



Daniel K. Griffin



John B. Lanigan

Audio stream of visual consciousness

or

A Joycian critique of the commercial

By Norman H. Robbins

■ MOVE OVER, Theatre of the Absurd. Make room for Column of the Absurd. Or what else could you call it, when they tap a graying, print-oriented hack to give his views on what-makes-commercials-click.

Wait 'til the boys on the fourth floor with the funny drawing pads see this. Their everyday conversational obscenities will not suffice. Better get some lip-sync from the print art directors, fellas. Theirs is the master tongue.

Whatever, an accurate translation in four-letter words will be "What does that fink know?"

And the answer, of course, is absolutely nothing. That is if the story-boarder is referring to technique and camera trickery and sound and all that electronic jazz.

As for video instructions, the stuff they type in the blank spaces over your copy frames, score another zero for the old print hack. He always thought "lap dissolve" was some kind of USP for a reducing pill campaign. "She doesn't dare wear a bikini — She doesn't know about Lap Dissolve."

So what does he know? A few simple things that any competent print writer knows. Things that also qualify him for the job of tv writing. Things like?

Like pouncing, pro-like, on any loose ball that has the look of a salespoint. Adding it to his collection, sifting out the ones that have the most promise, and finally — Eureka — holding up the one that has the most of the most. And now you've got the point on which to build that inverted pyramid of sell, better known as a print ad or a tv commercial.

Now can you relax? No. This is the time that separates the men-writers from the boy-writers. This is the blood and sand moment of truth. This is when even the greenest bullpen artist can snort you to death.

How many times have you heard them say: "You writers. You come down to my office, hand me a yellow piece of paper full of words, give me one of those 'now-it's your-turn' looks and walk out washing your hands in the air."

Well, for once, the drawing-board beef is legit. A most vital part of that ad or commercial is still up in the air those hands were washing themselves in. You forgot a little something called the Visual.

Say it's a print ad for a shirt. As he walks out, Lower-Case writer says, "Just show a guy in a shirt."

Before he walked out, Upper-Case David Ogilvy said, "Put an eye-patch on that man in the shirt."

Or say it's a tire commercial. Lower-Case says — "Just have a car pulling itself out of a snowbank with Voice Over."

Upper-Case spells it out. "Not a word spoken. Titles on the screen with the most suspenseful music track we can get, building to a climax."

(Time out here for a big yak from tv-art director. "Did you hear what the man said? Titles on the screen. What's the idiot trying to say — Supers?"

Give it no mind. The point is, if you can't come up with a Visual or an Audio-Visual, off beat and grabbing, you'll only grow up to be half a hack.

But don't feel too badly. Just think of all the headaches you'll be missing. Headaches that only the totally involved suffer. The pendulum will never swing for you . . .

Swing back . . . forth . . . back . . . pain . . . stubborn . . . art . . . director . . . tension . . . headache . . . account . . . exec . . . pain . . . research . . . headache . . . Gallup . . . Robinson . . . pain . . . Plans . . . Board . . . tension . . . tension . . . ad . . . manager . . . blind . . . headache . . . pain . . .

Is there any relief in sight? Sometimes. Sometimes it comes from the client himself. Mr. Big, in person. He's likely to be exceedingly smart. That's how he got where he got. Now if he's also exceedingly sophisticated and believes in advertising that talks up, instead of down, to his prospects — and you're lucky enough to have him exposed to your idea — why you've practically won a tv award. And over all those dead bodies.

But wait. There's one body still stirring. Your old sparring partner, the tv art director. Lift him up. Dress his wounds with only a pinch of salt. After all, you two desperately need each other for the next battle. ■



NORM ROBBINS

has been turning out ads for half of his life, with most of his 25 writing years spent at Young & Rubicam. Except for two brief interludes, one at Hewitt-Ogilvy, the other at J. Walter Thompson, he's been a top writer at Y&R. His print campaigns for Life Savers, Four Roses, Simmons Beautyrest, British Travel, Ballantine Beer and others have won him praises and prizes. Not until recently, however, did he branch out into tv writing, which now claims half of his working time. One of his commercials for White Owl Cigars won Best of Class at the recent Tv Awards Festival. He is paged in the book "The Hundred Top Copywriters and Their Favorite Ads." His favorite was his Life Saver classic—"Please Do Not Lick This Page."



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CALENDAR

JUNE

Assn. of Industrial Advertisers, 42nd annual conference, Sheraton Hotel, Philadelphia (to July 1).

Insurance Advertising Conference, annual meeting, Chatham Bars Inn, Chatham, Cape Cod, Mass. (to July 1).

Advertising Federation of America, sixth annual seminar in marketing, management and advertising, Harvard Business School, Boston, Mass. (to July 10).

First Advertising Agency Network, annual convention, Boyne Mountain Lodge, Boyne Falls, Mich. (to July 3).

California Broadcasters Assn., annual meeting, Mark Hopkins Hotel, San Francisco, Calif. (29-30).

Radio-TV-Film Institute, Stanford (Calif.) University, (to Aug. 15).

JULY

Advertising Assn. of the West, annual convention, Sun Valley, Idaho (5-9).

National Broadcast Editorial, second annual conference, Arden House, New York (6-8).

National Food Brokers Assn., mid-year management conference, Seattle (12-15).

National Institute for Audio-Visual Selling, annual convention, Indiana University, Bloomington (12-16).

Texas Assn. of Broadcasters, college career guidance program in cooperation with University of Texas, Austin, Tex. (12-18).

British Institute of Radio Engineers and **Institute of Electrical and Electronic Engineers,** international conference on magnetic recording, Savoy Plaza, London, England (12-18).

National Housewares Mfrs. Assn., exhibit, Merchandise Mart, Chicago (13-17).

Broadcast Pioneers, annual meeting, Hamilton Suite, Hotel Barclay, New York City (15).

Advertising Federation of America, management seminar, Northwood Institute, Midland, Mich. (20-31).

Western Packaging Exposition, Pan Pacific Auditorium, Los Angeles (21-23).

New York State Broadcasters Assn., third annual executive conference, Cooperstown, N. Y. (28-31).

Annual Summer Workshop in Television and Radio, New York University, New York (29-Aug. 7).

AUGUST

Georgia Assn. of Broadcasters forum on CATV and Pay-Tv, Riviera Motel, Atlanta, Ga. (4).

Georgia Broadcast Executives Management Seminar, Georgia State College, Atlanta, Ga. (9-15).

South Carolina Broadcasters Assn., summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

National Assn. of Broadcasters in cooperation with the **Radio Adertising Bureau** and **Television Bureau of Advertising,** sales management seminar, Stanford University, Stanford, Calif. (16-22).

Desilu Inc. annual stockholders meeting, Hollywood, Calif. (18).

West Virginia Broadcasters Assn., fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

SEPTEMBER

Advertising Federation of America, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

OCTOBER

Advertising Research Foundation, annual conference, Commodore Hotel, New York (6).

National Assn. of Broadcasters, fall regional conferences: Hotel Utah, Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City, Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung, New Orleans, La. (26-27).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).



Bruce Rice, the popular KCMO sports director.

Monte Moore and George Bryson, KCMO's big league sports battery in action at K. C.'s Municipal Stadium.



They pitch every day...

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COMPLETE SPORTS COVERAGE: There is comprehensive daily sports reporting by KCMO's director of sports Bruce Rice, plus year 'round CBS coverage of national and international sports events. Come Fall, KCMO, with Tom Hedrick and Bill Grigsby, will bring to Kansas City fans (and sponsors) the play-by-play excitement of all K. C. Chiefs A. F. L. football games. Plus, complete coverage of Big Eight football and basketball.

KCMO stands for Kansas City, Missouri —and delivers it!

*Name and details on request.



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